Jan Scholten

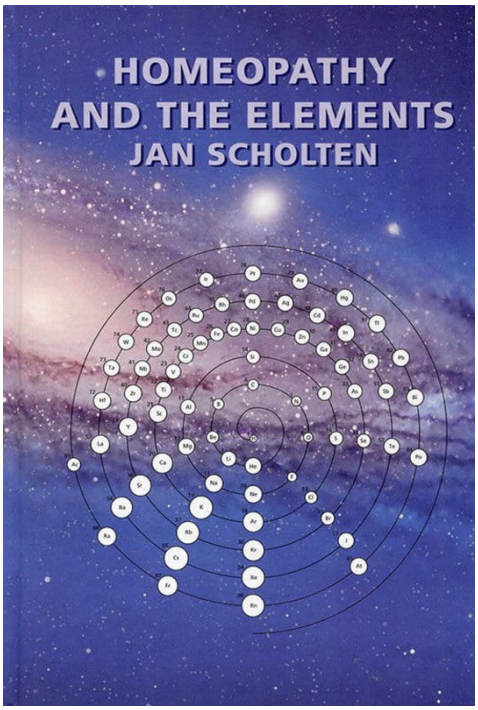
Homoeopathy and the Elements

Przyk?adowy tekst

Homoeopathy and the Elements

z Jan Scholten

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W sklepie internetowym Narayana znajdziesz wszystkie niemieckie i angielskie ksi??ki na temat homeopatii, medycyny alternatywnej i zdrowego stylu ?ycia.

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Narayana Verlag to wydawnictwo publikuj?ce ksi??ki o homeopatii, medycynie alternatywnej i zdrowym stylu ?ycia. Publikujemy dzie?a cenionych, nowatorskich autorów, takich jak Rosina Sonnenschmidt, Rajan Sankaran, George Vithoulkas, Douglas M. Borland, Jan Scholten, Frans Kusse, Massimo Mangialavori, Kate Birch, Vaikunthanath Das Kaviraj, Sandra Perko, Ulrich Welte, Patricia Le Roux, Samuel Hahnemann, Mohinder Singh Jus i Dinesh Chauhan.

Wydawnictwo Narayana Verlag organizuje seminaria z homeopatii. ?wiatowej s?awy prelegenci, tacy jak Rosina Sonnenschmidt, Massimo Mangialavori, Jan Scholten, Rajan Sankaran i Louis Klein, inspiruj? do 300 uczestników.

Scholten, Jan; Homeopathy and the Elements Contents

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2.15.2 Ammonium fluoratum

Ammonium fluoratum is a hitherto unknown remedy.

Concepts

Ammonium	**Fluoratum**
Idealising	Immoral
Disappointment	Breaking taboos
Resentment	Glamour
Critical	Possessions Gambling
Angry	Sex
Closed	Hard
	Superficial
	Narcissistic
	Psychopathic
	High-spirited

Group analysis
Idealising glamour.
Idealising possessions.
Idealising sexuality.
Disappointed in glamour.
Disappointed in gambling.
Sexual resentment.
Resentment about not having sex or money.
Critical and narcissistic.
Superficial and resentful.

Picture of Ammonium fluoratum
Essence: idealising glamour.

Idealising glamour
They idealise the world of glamour and glitter. They fantasise about how it would be if they were part of this scene. Then the world would know what they are really worth. If only they had enough money, if only they had a higher social status, then they could prove who they realty were.

Idealising possessions
Possessions play an important part in this whole scene. They need a large house and a fast car etc. to steal the show. These possessions are the main ideal in their life to work towards. They think that once they have reached that they'll be happy.

Idealising sexuality
Another important aspect, linked to the whole idea of glamour, is sexuality. It is

another ideal they hope to achieve: once they have gathered enough glittering prizes all women (or men) are bound to fall for them.

Disappointed in glamour
After a while they get disappointed because they didn't reach the position they had in mind. Life didn't give them the women and the money that they had hoped for and they are disappointed that nobody appreciates them. Or they did get what they wanted but all these riches still didn't bring them the happiness they had hoped for. 'Money isn't everything' is an apt expression to describe their state.

Disappointed in gambling
Because they like to make money the easy way they are inclined to resort to gambling. But here again they tend to idealise the opportunities and become over optimistic about the outcome. They think it will be easy and they they will know the tricks in no time. When the inevitable losses occur they are most disappointed and think that the whole world is against them.

Resentful from lack of money and sex.
In the later stages they get quite resentful. The bitterness about all the missed opportunities leaves its mark, and they become rather bitter and sarcastic.
Ammonium fluoratum can be a useful 'in-between' remedy for people who are resentful about loss of property, through being cheated or through careless investment or gambling on the stock market or whatever other reason. Another variation may be that they are resentful because they don't get enough sex, for instance when they don't have a partner or when their partner is not as keen as they are, or when they have lost their partner because of their resentful behaviour.

Critical and narcissistic
On the one hand they are very critical and on the other hand they can be very narcissistic. Their critical attitude causes them to be blunt and plainly cynical in their communications. Their narcissistic attitude only accentuates this hardness, so it gets more and more difficult to make real contact with other people. They simply don't feel what goes on in other people anymore and when they do feel something they don't know how to express it because they don't know how to break through their own sullen shell anymore.
Not only are they very resentful, their line of thinking is also quite superficial and they are unable to see that their unrealistic expectations are bound to lead to disappointment. So they end up in a vicious circle of unrealistic expectations and resentment about unfulfilled ideals.

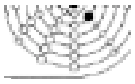
Expressions

Fears:	vague (2), unknown (!), life, strangers, future, travelling, flying, planes, streets, failure, disease, operations, cancer, aids, death, poverty (2), impotency, murder.
Irritability:	angry, furious, self mutilation, criminality, < loss of money.
Mood:	cheerful, excited, hysterical, active, hurried, restless, impulsive, lively, timid, uncertain, indecisive, -> support, listless, bored, meaningless, gloomy, suicidal.
Mental:	quick, associative, confused, slow, orientation problems, lack of

concentration, forgetful, dementia, mania.
Contacts: lively, superficial, quick, staccato way of talking.
Religion: magic, associative, obsessive.
Causes: neglect, abuse, incest, parents absent, addicted or weak, loss of parents, family, friends and protectors.

Generals
Build: obese or thin.
Locality: right.
Weather: warm, < heat, > outside.
Time: < 3 am and 9 pm.
Desires: alcohol (3), spices (3), fresh, sour, coffee (2), chocolate (2), sweet, tobacco.
Aversion: meat, > eating; < potatoes, alcohol.
Physical: > motion, violent motion, < bathing; > lying down, < stretching.

Complaints
Stooped back. Bow legged. Thin with scrawny face.
Nose dry with crusts.
Mouth feels dry with bitter taste.
Pains burning and biting.
Discharges acrid, biting, causing ulceration, frequently watery and yellow.
Exhaustion.
Headaches.
Sinusitis. Colds.
Swollen glands, abscesses, fistula.
Affections of teeth, caries.
Lung complaints, emphysema.
Heart complaints.
Stomach complaints.
Urethritis.
Vaginitis, sexual problems and diseases.
Arteriosclerosis with malformation of hands. Hypermobile and loose joints and tendons.
Affections of bones, exostoses (2). Bechterew's disease.
Sciatica. Inflammation of joints with contraction.
Skin and mucus membranes swollen, bright red and burning.
DD: Acidums, Nitricums, Sulphuricums, Veratrum album.



2.15.2 Ammonium fluoratum

Case

A 16 year old boy complains of headaches since he started secondary school. Worse in the morning on waking at 7.30 am and in the evening after 7 pm. It is also worse when he is busy, when he shouts or runs and particularly when he is studying at school. Rest and eating ameliorates the pain and heat or humid weather aggravates. Almost complete amelioration during the holidays.
He also suffers from frequent colds with a runny nose, slimy mucus, and sore throat. The pain in his throat is worse on coughing, which is caused by a tickling feeling in the throat. He coughs up green mucus in the morning.
He hasn't been feeling well lately. He hates school, his teachers and his studies. He doesn't like those in authority and people who push him. He hardly talks to his mother nowadays, as she is always on at him to do his homework or do his share of the household tasks. Whenever she nags at him he retires to his room in a bad mood. He doesn't talk to her because he is angry about all these do's and don'ts She wants him to eat healthy food, whereas he only wants to eat porridge.
She is afraid that he will grow up to be no good at all. He had to repeat a class already last year. But he doesn't mind at all. He would rather smoke pot with his friends and slouch on the sofa watching television. He smokes nearly every day so his school work is really suffering. He often doesn't turn up for school. When asked what he wants to do in life he says that he wants to be rich and have a large house and a big car. He thinks he will achieve this by winning the lottery. He also likes girls, but at the moment he is too wrapped up in his own world to think of asking a girl to go out with him.

Generals

Weather:	< hot, humid weather.
Time:	<7.30 am. 7 pm and 3 am.
Desires:	sweet (3), porridge (3), pizza, chips, macaroni, cabbage.
Aversion:	beetroot (2), spinach (2), mushrooms (2), olives (2), mashed potatoes, potato hash.

Analysis

His desire to get rich and buy a big house and a big car reminds us of Fluor. Particularly in view of his aversion to doing any real work and his preference to achieve his goals through winning the lottery. His aversion to work is also quite obvious from his resistance to doing his homework or helping in the house.
But his surly behaviour, the aversion to talking with his mother and the tendency to shut himself up in his room is not so much a Fluor symptom. It fits more into the Ammonium picture, as does the aggravation at 3 am. So this leads us to the combination Ammonium fluoratum.
In this case we see the two themes existing side by side, rather than combined into a new overall picture, as we usually do.
Fluoric acid might also have been a possibility, but then we would expect to see more openness and extroversion, and a desire to fight for his cause.

Reaction

After Ammonium fluoratum the headaches gradually ease. He also feels more positive, he talks to his mother again and she manages to convince him that finishing his studies would be a useful step towards achieving his goals. They are able to come an agreement with regard to the housework and his schoolwork, A year later he has stopped smoking hash and he has started work.



5.0 The Silver series: Rubidium to Xenon

The only remedies in the Silver series that are fairly well known are Palladium, Argentum, Stannum and Antimonium. However the other elements could prove to be equally important. The common themes of the well known remedies can be found in all the elements in this series.
We will also meet the general themes of the metals again, i.e. task, performance, perfectionism, wanting to be the best.

Creativity Inspiration
The central theme of the Silver series is creativity. They want to create beautiful things and thus make a valuable contribution to the general culture. They search for inspiration in dreams and fantasies, in stories, fairly tales and myths. They are extremely imaginative. Their complaints usually start when they can't express their creativity.

Ideas Culture
Ideas is a keyword of the Silver series. They like images and pictures, ideas produced by the mind to investigate and develop. They search for knowledge, wisdom and inspiration and want to find out how the world fits together. They like to contribute to their culture and enjoy looking for ideological solutions, both in politics and in religion.

Unique Special
They are always looking for that which is special and different. Finding the uniqueness in everything is a special talent of the Silver series. This is why they hate routine jobs such as housework. Or, as an actor once put it: 'Experience is of little use to an actor'.

Admiration Wonder
They look at the world with wonder, they recognise the wonder of Creation. This wonder turns to admiration and it gives them a positive and lively outlook on the world in general.
But they also like to receive the same kind of admiration. They like to feel they are a unique human being and they want to be admired for this. The lesson that the Silver series has to learn in life is that everybody in this world is unique and wonderful.

Aesthetics: beautiful and ugly
They tend to divide everything into either beautiful or ugly. Aesthetics is the central theme. Of course this is an essential theme in art, but we'll see that it also plays an important role in science.

Art Artist
Art and creativity are almost synonyms. We find the theme of creation, inspiration, admiration and aesthetics in all sorts of art: acting, painting, dancing, directing, writing, music, singing, composing, sculpting etc.
These artists use their ideas, images and words to inspire and to be inspired. Or to portray emotions, as through music.

Science Lecturer Doctor

Science is a particular form of art. The scientist searches for that which is special and different to test his theories, to adapt them or even to throw them out. Art and Science are very similar in their use of creativity, in developing new images and ideas and in presenting these to the public. The ideas used in science are usually rather more rational while the ideas used in art tend to be more emotional. Many scientist are very attracted to different forms of art. There is also a relationship between science and aesthetics. This relationship might not be immediately obvious, but the scientists themselves know that this is so, as we can see from the following quote by Poincare: 'The scientist doesn't study Nature because it is useful; he studies it because he delights in it and he delights in it because it is beautiful' and 'Promoters of the Standard Model (Quantum mechanics) can truthfully say that it fits all known experimental data....but it cannot be the final theory.... the ugliness is obvious' (Kaku, page 126 to 130).

The doctor, and particularly the doctor who practices the art of cure also belongs to this group. Medicine itself belongs to the Ferrum series, as far as the pragmatic routines are concerned. But the art of cure belongs to the Silver series, where the emphasis is on finding that which is different and unique, so that a unique and special solution can be created.

Shaman Mystic Priest

The next group belonging to this series are the people who find inspiration in the inner spiritual world. The people who find their truths, images and ideas in mysticism are the shamans, prophets and priests. They are mediators between God and the people. They are interested in paranormal activities such as clairvoyance, palmistry, astrology, telepathy etc. Many artists and scientist such as Jung, Einstein and Heisenberg were deeply interested in mysticism. We could make a comparison with certain ancient tribes who have a king as head of the community, corresponding to the Gold series, and a medicine man or shaman, corresponding to the Silver series. The function of medicine man was often combined with that of priest, doctor, scientist, artist, musician, singer and actor.

There is hope for homoeopaths

There exists a general feeling among homoeopaths that it is impossible to find a remedy for a homoeopath. However, the remedies from the Silver series could provide the solution. The function of a homoeopath includes combining medicine with the art of cure, often helped along by certain mystic qualities. If we add these qualities to the fact that homoeopathy is a science that is in the process of being developed and that still has some way to go before it reaches the top, then it becomes clear that the remedies Rubenium to Rhodium might be extremely appropriate for homoeopaths. Or, as Willem Woutman said when I told him about this: 'So there is hope for homoeopaths after all, why don't you use that as the title of your new book?'

Display Performance Presentation Portrayal

Another aspect of the theme is portrayal. They want to get their ideas and images across to other people, to show their creations, to perform. They want to know how things work and they want to transfer wisdom to others. This may be done through words, pictures, music or any other way. They want to show



how special and unique this world really is and how we can find inspiration in everything around us. They like to mesmerise the public.
Artists, scientists and priests all try to inspire other people through their performance, each in their different ways. They are like a teacher or guru, trying to bring beauty and wisdom into the world. The aspect of performance and show is the most obvious trait of the Silver series and was therefore the first to be noticed (see for instance Sankaran, 1994, page 2040.
The performance can go two ways. On the one side there is the exaggerated presentation, the artificial side of pure show. This makes a performance rather unreal, an empty show without content. The remedies that have this aspect tend to show a bright facade, but give you the feeling that they are hiding something, that all is not as bright as it seems. During the consultation they will hold back certain information, the real problems are kept back, from fear of failure.
On the other side we may see a huge fear of letting others see what should be shown.
There is an enormous fear of failure, of being a flop, of being a let down. Speaking in public or acting in a play will be accompanied by terrible anticipatory fears, as is well known in Argentum nitricum. Large groups of people can provoke two reactions in the remedies of this series. On the one hand they enjoy other peoples' company and they like to show off, on the other hand they get very afraid to show themselves. This is particularly striking in Palladium: 'exhilaration; company, in', fancies; exaltation of in company' (Complete, Zandvoort, 1994)

Minister Representative Spokesman
Performance is the key issue for ministers and spokesmen. They have to put the decisions of the king or the leader into words and put it across to the general public. They are the representatives of the person who in power, they are the messengers, the public relations man or woman. These are usually people who are very good at keeping up a facade, not likely to be drawn out into personal arguments. Their role is that of the tactful mediator.
The words representative and spokesman already contain the essence of this series, i.e. speaking and presenting. Speech and language are key themes and will be further discussed under the heading of voice problems.

Influence Power Control
In the Silver series we see the aspect of power expressed as influence on other people. They don't particularly want to do or make something for themselves, as in the Ferrum series, nor do they want to exert real power, as in the Gold series, they simply want to influence other people with their ideas. They like to show other people how things fit together, where the problems come from. This way they try to exert their influence, to make others realise what they are doing so they can mend their ways. Their power is a sort of secondary power, derived from insight and realisation.
Sometimes they find themselves caught between two fire, a representative between the king and the officials, between public and mecenas, between the leader and the masses. Their self control is as strong as it is in all the other metals, so is their desire for perfection.

Queen Female

The Silver series has a royal air to it, they have risen above the ordinary. In this aspect they are quite similar to the Gold series, but in the Gold series the theme of royalty and power is even stronger. The queen is a symbol of power next to, but just below the king. The Silver series is more feminine as a whole, whilst the Gold series is more masculine.

The relationship between the artist and the mecenas is also quite typical. The mecenas is a king, a figure of power, a person who provides money and who places orders with the artist or buys his work. It corresponds with the relationship between the minister and his king, between the Silver series and the Gold series. The mecenas also has a relationship to the sciences. In our present days the mecenas is usually 'the government'.

Ambition Pride Airs and Graces

The artist, the scientist or the queen has risen above the masses. They tend to get certain airs and graces, become a little bit haughty and stick their nose up at other people. Their image has gone to their head and they behave as if they are above it all. They don't like to show what is going on inside them, 'you wouldn't understand anyway'. There is a reluctance to have their case recorded on video, because the public would probably recognise them. They are rather ambitious and like to receive compliments. They love to be admired for their talent and they enjoy showing what they have created. Their ambition can only be appeased when they are the best. One could say that they have ceased portraying ideas and thoughts and have started to project these ideas onto themselves.

Hurt Humiliation

They are extremely sensitive to criticism and humiliations. They try to stay ahead of criticism by being perfectionists in everything they do. They may also hurt others in order to look better themselves.

They are afraid of failing and falling. This is expressed in their dreams of high buildings or falling from high places. The fear of heights is an expression of their fear to shine brightly at the top.

They can't enjoy their talent and their creativity out of fear of becoming too proud. Others often tell them they are wasting their talents, as if they are treating their qualities with disdain. But they are afraid of performing or showing themselves to a large public out of fear that something will go wrong and they will be called a failure. This aspect is more prominent in the first few stages of the series.

They can also get very angry at negative remarks. This is more obvious in the latter stages of the cycle.

Sexuality

Sexuality is another theme of this series. The sexuality is linked to their creativity. Their is an urge to create, to make something new and special all the time.

Middle age

This level usually doesn't develop till about middle age. But the theme may be present at any age, often from childhood onwards.

Town County Province

The area in which all this takes place has now extended to a whole province. The governor of the province is the representative of the queen in a restricted area. The capital of this region is a large town, usually with a university and a theatre. The situation is that of a student who has to go to the city to start a study in art or sciences.

This is the first stage in which it is no longer possible to know everyone personally. Like the artist who is recognised and greeted on the street by people he has never met.

Voice and hearing

These people often have problems with their voice, as we already know from Argentum metallicum, Argentum nitricum and Stannum metallicum. The voice is the organ with which we put our ideas into words to put them across to other people.

Closely connected in this context is the ear, another problem area in this series.

Expressions	
Fears:	heights, narrow spaces, performance, speeches.
Dreams:	heights, falling.
Mood:	crying.
Hobbies:	music, singing, art, painting, writing, philosophising, mysticism, mediation, astrology, palmistry, telepathy, clairvoyance.
Professions:	artist, painter, sculptor, actor, writer, singer, musician, teacher, scientist, doctor, priest, bishop, medicine man, vicar, governor, secretary, representative, advertising agent, 'public relations', top sport.
Causes:	disasters.

Generals	
Locality:	left.
Weather:	cold, cold feet, > outside.
Menses:	profuse.
Sleep:	sleepy.

Complaints

Cancer.
Weakness; bruised pains, itching.
Headache in forehead, temples, vertex.
Eye complaints; inflammations, visual disturbances.
Colds, with watery discharge.
Voice **problems;** hoarseness, loss of voice, stammering.
Lung complaints; asthma, bronchitis.
Problems with **ovaries and testes** and sexual organs in general.
Neck problems, stiffness, pains in arms.

2.2 Beryllium

Beryllium is known to cause a disease picture that is almost identical to sarcoidosis (also called Besnier-Boeck disease). Julian (1979, 1981) has described a proving of Beryllium.

Signature

The name Beryllium is derived from beryl, a precious stone that contains beryllium. This stone was probably named after the town Berul, a place north of Moslur in Iraq, where it can be found. Another possibility is that its name was derived from the Greek word berullos, which means emerald. The element beryllium was first discovered in 1798.

The beryl is a transparent or whitish stone. Its chemical composition is Be_3 Al_2 Sig O-$|_8$. There are several different varieties of this stone: emerald, with its green colouring due to the presence of Chromium, aquamarine, pink morganite containing Caesium and Lithium, gold beryl, heliodore, gosheite, bixbite and bazzite with its blue colour due to the element Scandium. Beryllium is also found in stones like Tugtupite, bavenite, ilarite, bertrandite, helveine, euclase, chrysoberyl and fenacite. Beryl was used in the past to make glasses. The Dutch name for spectacles is 'bril'.

Beryllium salts taste sweet, hence its other name 'glucinum'.

It is stronger than steel and doesn't rust very quickly.

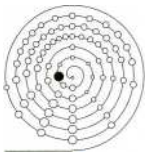
It is very elastic and has been used to manufacture springs (yielding, adapting, Stage 2). Its melting point is very high, 1285 degrees.

Concepts

Stage 2	Carbon series
Observing	Individual Person I
Appreciating	Meaning Value Self-worth
Criticising	Ethics: Good and Bad
Shy Uncertain	Body Life Lust
Entering Taking one's place	Possessions
Joining	Hero
Yielding Adapting	I-weakness
Passive observing	Magic Myths
Protecting Shielding	Child
Excluded	

Group analysis

Someone who is uncertain. Dare not take their place. Unsure about their self-worth. Unsure about their values. Powerless to establish their values.



A yielding type of person.
Adapting brings self-worth.
Feeling observed and criticised.
Criticised for his liveliness.
Self criticism.
Self protection: being unobtrusive.
A passive hero.
An adapting borderline case: chameleon.
A powerless child.
Yielding with regard to possessions.
Excluded from life.

Picture of Beryllium metallicum
Essence: An uncertain and yielding type of person.

An uncertain kind of person
They are timid and uncertain about themselves, as if they are not allowed to be who they are.
They feel weak, helpless and inferior. They don't know who they are and frequently ask themselves 'Who am I? Am I being myself?' They feel very vulnerable and are prone to panic attacks, like 'I can't do this !'
It feels unnatural for them to be themselves, their style is cramped and they don't know how to act.
They have the same sort of difficulties when they have to make decisions: 'Do I know what I really want ? Is this what I want?'

Dare not take their place
They have difficulty defining their own space too. The would rather evade a problem than face it. They feel they will be punished or criticised if they take a stand on anything. They even have problems walking up to someone to greet them or give them a hug.
Their indecision stems from their fear of offending other people. Taking responsibility might mean making mistakes and this they don't dare. So they prefer to leave all the decisions to 'the experts'. They need a father figure or a mentor, someone who wants to work with them and who can help them.

Uncertain about their self-worth
They usually feel inferior to other people, which is what makes them so uncertain. They think they are not up to the desired standards. Not only do they feel weak, they often feel they are also bad, especially if people ignore them and don't take them into account.

Uncertain about values
They also feel uncertain about values in life. They haven't developed their own set of values yet. They take a look around and pick up a bit here and a bit there, but all these bits remain unintegrated and don't form a whole.

Powerless to stand up for his own values
So it becomes very difficult to stand up for their own values. Partly because they haven't got any that they feel sure of, and partly because they find it difficult to

stick up for what little they have worked out for themselves. They are afraid of stepping out of line, as they think that their parents or other authorities know much better what is good and what is bad.

Feeling observed and criticised

They quickly have the feeling that everyone is looking at them and this often grows into feeling criticised. The most innocent remarks are taken as criticism and they feel nobody understands them and therefore nobody likes them. They keep fretting over remarks made days ago. Their own desires and their own life don't get a chance to mature because they spend so much time worrying over what others said about them. Every burst of enthusiasm is quickly stifled by minor criticism, every instinctive impulse to enjoy life gets squashed by their fear of their parents or other authority figures.

Real criticism is even harder to bear, and they simply don't want to hear it. They start to defend themselves before they let it sink in what the other person is really saying. They make apologies before they have even heard half of what is being said to them. They answer as soon as someone starts to speak to them and they keep talking to avoid listening.

They are also afraid to give criticism because what you give you might also receive.

A passive and yielding type of person

To summarise their personality you could say that their strong point is the ability to go along with whatever somebody else says, to yield to other people's wishes and to adapt to whatever the authorities decide. Anything rather than saying 'no'. So they are easy going: they'll go to great lengths to show their willingness, especially when they are being appreciated. As a therapist they'll be masters at going with the flow and adapting to the other person's initiative. Their ability to adapt also gives them the right to exist. Through adapting themselves to the wishes of others and carrying out these wishes they make themselves indispensable. So their self-worth is derived from going along with the expectations of other people.

This means that they have very little idea what they need for themselves. They are inclined to say that they are happy to go along, it is all right as far as they are concerned. But deep down this isn't true, deep down there is a feeling of apathy or depression. They don't develop their own personality, because then they wouldn't be able to adapt anymore and consequently they would lose their sense of self-worth which is based on helping other people in whatever way they desire.

Self protection by being unobtrusive

They may be ashamed of themselves and want to hide themselves and all the mistakes they think they are making. The best way to hide is to be unobtrusive, to stay in the background. So they come across as very subdued and unassuming type of people.

Self criticism

Their sense of self-worth is low and they criticise themselves all the time. Even though they are sensitive to criticism from others, they are even more harsh on themselves. They spend so much time and energy by constantly looking at how they are doing something and why they are doing it, that it paralyses all their

actions. They might instinctively start to do something and then they suddenly realise 'Oh, I am doing something', and then their evaluation process comes into action and all other activities grind to a halt.

Excluded from life

Because they don't dare to lead their own life everything becomes unreal to them. It is as if they are standing on the outside. Life seems grey and meaningless. They have run away from reality to lead their own life as much as they can. They avoid contact with others out of fear of being rejected. Although their first meeting with someone usually goes quite well, it is at the second meeting that the brakes start to be applied and things come to a standstill.

A passive hero

The hero is present in his passive phase. The hero doesn't have the courage to take on his task, he is too afraid that he will not be able to fulfil this task, it is too big for him. But at the same he is also afraid of his own powers. He senses that deep down there is an enormous vitality and power waiting to be released, but it feels too unreal and frightening to let go. He is afraid of all that freedom.

Magic

This state can be accompanied by a sense of magic, or perhaps superstition: 'If I don't adapt to every circumstance, the world will come to an unhappy end'. This delusion gives them a sense of power and self-worth: 'If I don't help her she will commit suicide'. This type of 'magic' thinking might even take the form of obsessive rituals, like only stepping on the white tiles on the floor, or only taking a certain route in the street.

An adaptive borderline: chameleon.

In an extreme situation this sort of behaviour develops into a psychiatric problem. The person becomes a chameleon, an 'as if personality. They are so extreme in their adaptation that nobody can see who they really are anymore.

A powerless child: helpless

They look powerless and helpless. They also feel powerless and this makes them very passive in their behaviour. They feel small and they dream that they are a little child again. There is also a feeling of having to be a sweet little child, otherwise they will be punished. They are usually not well developed sexually either. They imagine they are not attractive because their breasts or their genitalia aren't well developed. They don't feel very masculine or feminine either, they only feel that they are the little child. But this helplessness also serves a purpose because it brings out the protective feeling in others and so they hope that someone will support them and do all the work for them.

Expressions

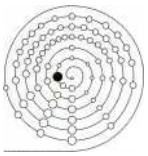
Fear:	vague (2!), unknown (!), life, strangers, future, travelling, flying, crowds, streets, failure, disease, operations, cancer, death.
Mood:	timid, uncertain, indecisive, loud laughter, -> support, listless, meaningless, gloomy, suicidal.
Mental:	confused, slow, orientation problems, lack of concentration, forgetful, dementia.
Religious:	magic, obsessive.
Causes:	neglect, abuse, incest, parents absent, addicted or weak, loss of parents and protectors.

Generals

Build:	thin.
Locality:	left.
Weather:	< cold, < too hot, warm blooded, -> sun; -> storm, thunder and lightning,; -> fresh air, sea.
Perspiration:	sometimes at night in bed, under arms.
Time:	< 3 pm. > evening.
Desires:	sour (3), salt (2), meat (2), hard- and soft boiled eggs (2), lettuce, bacon, beer, drinking (2), eating, alcohol, drugs.
Aversion:	ginger, sweet.
Food:	< coffee, pancakes, milk.
Menses:	infrequent; tired < during menses.
Sleep:	bad.
Physical:	< exertion.

Complaints

Bent back as if carrying a burden, stooped head and shoulders, walk on their ones; desire to cross legs (!) either at the knees or at the ankles.
Tired, lack of energy. Dryness of skin and mucus membranes.
Lymph glands swollen in neck, axilla and groin.
Benign tumours and swellings.
Headaches, jaws stiff and painful.
Retarded growth, arrested development, small breasts.
Dry and blocked nose, < morning, < milk, < central heating and dry air, > outside. Nosebleeds, old blood from back of nose.
Problems with oesophagus. Thyroid, goitre, parathyroid.
Lung affection: sarcoidosis, cancer.
Cardiovascular diseases, infarct. Abdominal aorta abnormalities. Pain around heart, constriction, feeling there is not enough room for the heart.
Stomach feels empty, -» eating and drinking. Vomiting, < pancakes and doughnuts.
Abdominal pains, as if bloated, as if the food is not moving, pressing against diaphragm.
Prostate problems. Sterility.
Kidney infections with oedema <«throat infections.
Pain in shoulders and neck, radiating to thumb, mainly on the right.
Bone problems, atrophy, too supple. Pains in muscles.
Itching in back, lumbar region, and on sides. Feeling of insects crawling on medial side of calves, under knees.
Skin granuloma.
DD: Carbon series. Stage 2, Aceticums, Muriaticums.
DD: Silicium series. Natrium to Chlorum, doesn't feel good about himself either, but more unloved by family or friends.
DD: sulphur, also has problems with stooped shoulders and doesn't feel accepted. But Sulphur feels more 'disgraced'. With Beryllium it is more a feeling inside himself, than a feeling of having fallen from grace.
DD yielding: Carcinosin, Lac caninum, other Lacs, Pulsatilla, Silica, Thuja.



2.2 Beryllium

Case

A 40 year old woman complains of tiredness, always tired and listless, always behind with everything. During the day she feels very gloomy, in the evening she starts to cheer up a bit. But if she goes to bed late she feels bad again the next morning. During a routine test a few years ago it was discovered that the bilirubine level of her blood was quite high. The tiredness is linked to a strong feeling of inferiority. She is a shy type and doesn't express herself very easily. She feels she isn't good enough, that she has no sex appeal because her breasts are too small. She feels she doesn't not live up to general standards. She also feels she isn't a good mother. She seems rather a 'grey' sort of person, someone who always stays in the background. She hates criticism: even if a shop attendant looks a bit surly she thinks this is meant for her and gets upset. The first thing she says when I ask her to describe her character is: 'I want to know what is expected of me so I can follow that'. She is afraid of criticising or hurting others. She would rather adapt to the circumstances; doing what others ask of her makes her feel needed. She hates making decisions, and would rather leave this to others. She would like to have a father-figure, a mentor whom she could rely on to guide her into what to do. She thinks that people whom she likes will feel rejected if she makes her own choices. She is afraid of bothering other people too much, of appearing too needy. It feels unnatural for her to stick up for herself.
She is always busy following the rules. For instance, she'll ride her bike following one particular row of tiles on the road. She is ashamed of herself and wants to hide from view, afraid of being seen and afraid of freedom; afraid of responsibility, afraid to make mistakes and not being able to hide. She walks stooped-shouldered, as if she is carrying a burden on her back. But this burden also serves as protection: at least she can't make contact with the universe when she walks like that.
She feels as if all her emotions have to be squeezed out through a very narrow opening in a bottle and when they come out they are all distorted and chaotic. She goes to psychotherapy sessions, but she feels equally awkward there too. She feels as if she should let something happen but she doesn't know what, so she sits there all cramped, not knowing what to do. She likes to keep people at a distance for fear of being rejected, feeling they probably won't like her anyway. As a child she used to stand outside the circle of childre nplaying: 'Nobody wants to play with me anyway!' She feels it is obvious that nobody wanted to play with her then, as she was such an insignificant little creature! She did have one girl friend, but only because her mother had forced her to.
She loves arrogant and good looking men. Her own marriage isn't all that happy: she doesn't have much sexual desire.
She comes from a very strict religious family. Her father was distant and cold; he was afraid of spoiling his children. He was so hard that she thought she must be very bad otherwise he wouldn't be so cruel to her. He also taunted his children, to get them 'hardened to the world'. He used to beat them, even with a stick, when they did something wrong, and when she was a teenager he once refused to speak to her for 3 weeks as a punishment for something or other. Every show of enthusiasm was immediately squashed at home. Her father got angry if she did something for him and in her enthusiasm made some small mistake. She was afraid of her father and always on her guard not to do anything wrong. She felt rejected and her eyes still fill with tears when she reads about 'Daddy's little girl'. She feels 'I have to be the sweet little girl, otherwise I will be punished'.
Her mother was rather weak: she became manic depressive when she was 48; she just couldn't stand up to her husband. Her parents often had rows, and not such little ones

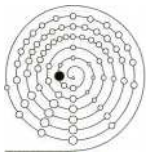
either. She used to hold her breath, praying that it would be over soon.
Her mother used to keep the children 'small', afraid that she would lose control if she let them grow up. She was, deep down, very unsure of herself but presented herself as someone who knew and could handle everything. But her mother used to lean on her and used to confide in her what she thought of her husband. This left her no room to develop her own personality.
She loves reading; it is a way of escape for her. When she was little she moved heaven and earth to be allowed to join a library.
She had a very significant dream: 'I was walking around carrying a very heavy man on my back. Then a knight came along and threw a orange or pink pick-axe at this man and killed him. I felt very afraid and guilty and started to defend myself, because it had been my task to look after this man and now he was dead. But although I felt very guilty, I was also very relieved to be rid of him, because he had been a great burden. But I would never have dared to throw him off myself. I was very grateful to the knight for doing this dirty work or me. But I also realised that this burden had been a sort of protection for me, for at least I did have to show my face to the world while I was stooping. It was strange to be standing upright again, frightening and nice at the same time. I was defending myself by pointing out the colourful attire of the attacker, as it was these colours that had misled me into thinking he was O.K. If he hadn't been wearing these colours I would have quickly taken another path, so he wouldn't have seen us, so it wasn't my fault that all this had happened!'
There are some other complaints that she suffers from: pain in the jaws and pain in the shoulders and neck, radiating to her thumb, especially the right one. Her glands under her arms and in her neck and groins are always swollen, sometimes even painfully swollen. She has small breasts. When she drinks milk her nose blocks up. Coffee makes her tremble and pancakes make her vomit.
When she was a baby she was in hospital for three weeks because she wasn't thriving. When she was 3 she had a kidney infection with oedema after a throat infection following scarlet fever.
She has a lazy left eye with strabismus, which was corrected by surgery. When she was 27 she broke the relationship with her boyfriend because he didn't appreciate her looks, but she kept thinking about what this relationship had meant to her. It made her feel even more gloomy and indifferent for a while.

Generals

Weather:	warm, -> sun; -> thunder and lightening; -> fresh air, sea.
Perspiration:	sometimes at night in bed, under arms.
Time:	< 1 and 3 pm.
Desires:	sour (3), salt (2), bacon, meat (2), hard- and soft boiled eggs (2), lettuce.
Aversion:	sauerkraut, pancakes.
Food:	< coffee, pancakes, milk.
Menses:	infrequent; tired < during menses.
Sleep:	poor.

Analysis

The uncertainty and the fears are the most striking symptoms. She doesn't dare to stand up for herself, she is very indecisive. She wants support from a strong father figure. She feels she is a bad person. This all points to the Carbon series.
Her answer to my question to describe her character really says it all: 'I want to know what is expected of me so I can make sure I follow those directions'. This adaptation to the wishes of other people and this passive behaviour point to stage 2, and so we end up with Beryllium.



Her dream is also most significant: 'I was carrying a heavy man on my back and a youth threw his orange or pink pick-axe at him and the man died. I felt afraid and guilty and started to defend myself, but I loved the colour of the pick-axe'. Here we see the trait of toiling for someone else: she is carrying someone else on her back. The youth is the hero who quickly solves the problem for her. The orange/pink pick-axe has obvious sexual undertones.

Reaction

After Beryllium metallicum 1M her fears disappeared within a short time. She started to stick up for herself at work. She gained some important insights. It became clear to her that she was afraid of her own power, and that she had needed to keep her own strength down, because her mother wanted to keep the children small. It also became clear that she herself was being the same overprotective mother towards her eldest child. She also understood the energies of passivity and adaptability. Because of her helplessness she was able to mobilise the help of other people. Her adaptability had allowed her to exist: 'Because you are saving the other person, you are allowed to be'. She also discovered a certain power in the attitude 'If I don't help her she will commit suicide'. Other remedies that helped her before were Magnesium muriaticum and Niccolum sulphuricum.

Case by Rienk Stuut

A woman suffers from panic attacks (Carbon series), even from minor incidents. She is always stressed and she never stops running. She takes another woman (who she thinks is a better person) as an example for her to follow and then she'll act as if she is this other woman (Chameleon: Beryllium). She easily loses her self confidence (Carbon series), and thinks she is too fat. Her father always criticised her so she used to adapt her behaviour (Stage 2) until he was happy. In her present relationship with her boyfriend she is still using this adaptive behaviour, because she wants him to support her (Carbon series). She constantly asks for approval. After Beryllium she suddenly feels as if she is really somebody (Carbon series). She stays with her own feelings and she even dares to confront her boyfriend at times.

Case by Willem Woutman

This is about a man who has a nervous breakdown. He has been at home for the past 9 months. He feels he is a failure and he sits and broods on the sofa for days (passive, Stage 2). He feels he has lost his way in life (Carbon series). He suffers from panic attacks (Carbon series) and he has lost faith in other people. He used to allow his boss to lead the way for him (Stage 2). He can't decide (Stage 2 and 3) about the sale of his house and his mother takes all decisions on his behalf. After Beryllium he sells the house himself and is able to start work again.

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Foreword

Finding the right remedy is the greatest challenge of homoeopathic medicine. It seems that I am stating the obvious. But this isn't altogether true. The greatest challenge is to admit that you haven't yet found the remedy you are looking for. One of the greatest eye openers ever was the reverse similiars law presented to me by Jan Scholten one day: an unknown picture needs an unknown remedy. A brilliant hint and food for thought for all of us who are involved in homoeopathy, for the anxious seeker who is looking for that one remedy that will cure his problem patients, as well as for the complacent ruminator who thinks he has seen it all by now.

A point of discussion that we frequently encounter is whether homoeopathy is an art or a science. This discussion all depends on the theoretical question whether heuristics belong to the domain of science, or whether it should be seen as so called 'pre scientific procedures'. Heuristics is the methodology of searching. In order to find something new you have to try and find out where to look for it and this is in turn related to your problem-solving urges. In other words, if you accept everything that comes your way without question and if you accept that the way things are is just fine, then you will never feel the need to look at other horizons. But when you recognise the problem of the status quo, you will go and search for missing links and boundaries that can be shifted.

This book is all about the periodic system. The best introduction to the new ideas presented in this book is to suggest the following exercise. Take a large sheet of paper and draw a grid of 18 vertical columns and 7 horizontal lines and then proceed to fill in the elements in the usual way, starting with Hydrogen, Helium, Lithium etc.
Next take the most extensive Materia Medica you can find and make a note of the most important rubrics of each element in its appropriate compartment. When you have done that stand back and take a look. You will notice that most of the spaces are empty. Now ask yourself this question: "Why are there so many empty spaces, while others are filled up with polychrests like Ferrum metallicum. Phosphorus, Sulphur or Aurum metallicum?" Are you beginning to get a sense of the problem? You have just asked yourself a very heuristic question. The only step that lies between a question and an answer is ACTION! That is precisely what Jan Scholten did and the result is this book: a Materia Medica of the periodic system. The book that is in front of you right now will enable you to start filling in those empty compartments.

But this isn't all. Having the manuscript of 'Homoeopathy and the Elements' lying on my desk has not only increased the amount of information on Materia Medica at my disposal, it has also brought about some major 'landslides' in several other essential aspects of homoeopathic methodology, especially case-taking and interpretation of the effects according to Hering's law, which says that a lasting cure can only take place if the most deeply disturbed level in the hierarchy of symptoms is cured first.
However, the strategy of perhaps having to search beyond the comfortable zone of well known polychrests brings certain problems in its wake. You may lose the connection between the Materia Medica and the effects the remedy is

having on the patient. It may no longer be possible to relate some of the changes that are occurring in the patient to the well known characteristics of the remedy, simply because you don't know the characteristics as well as you know the keynotes of the more common remedies. When Sulphur, Pulsatilla or Medorrhinum no longer stick their feet out of bed at night after the first prescription, or when the Calcium carbonicum child doesn't have a sweaty head anymore, while his sore throats are also getting much better, you know that these are all symptoms of the remedy. Many of us came across this problem for the first time when Vithoulkas shared one of his famous 'eye openers' with us: 'You never find a polychrest without keynotes'. In my first year of practice I once prescribed Arnica to a patient who had bruised her elbow after a fall in the bath. I was most surprised by her reaction afterwards: 'I feel a different person', which meant that the remedy had had a deep and lasting effect on this lady who turned out to be a constitutional Arnica patient These surprising incidents of deep constitutional changes after the administration of an acute remedy form the link between keynote prescribing and 'classical' constitutional prescribing. Many recent additions to the repertory are due to similar 'surprise' results. But in order to recognise the remedies in the empty spaces in the periodic table we cannot rely on keynotes, as there aren't any (yet). Instead we have to rely on the method that Jan used to discover them, the group analysis method, which we are beginning to become familiar with since his previous book 'Homoeopathy and Minerals'.

The group analysis method cannot be applied from bits and pieces of superficial information, hence we are forced to go on questioning until we have found the most deeply disturbed level in our patient. Anybody who starts to use this book will soon discover that it will add an extra dimension to his diagnostic techniques: a well known picture gets a well known remedy, a peculiar picture gets a peculiar remedy, and a picture that is not fully understood will unfortunately, but inevitably, get the wrong remedy.
Whenever we are willing to go deeper and deeper until we have reached total understanding of and empathy with the patient's problem, we will be able to find a remedy that has the scope to bring about a real change in that patient. Clarke has stated simply that an Aurum case with Sulphur characteristics would most probably need Aurum sulphuricum, and that a mixed case of Calcium carbonicum and Sulphur was most likely a case of Hepar sulphuricum. But the group analysis goes much further than adding up the quantities: it is not a case of simply adding up 50% Aurum + 50% Sulphuricum = Aurum sulphuricum, it is a combination of two remedies based on the quality of their characteristic symptoms.
Cuprum muriaticum is no longer a Cuprum keynote in a woman with Natrium muriaticum characteristics, it is a woman who has a very 'spastic' or cramped view of motherhood. And when the remedy works, it will not only dissolve the cough that is ameliorated by a sip of cold water, it will also enable the woman to experience new dimensions in motherhood. And the man with stomach pains who has the nightly salivation of Mercurius, coupled to the restless feet of Zincum, is indeed in the middle of a crisis in his artistic development which fits the Cadmium picture: powerless to maintain his creativity. And once again the criterion by which we can call this man cured is not the fact that his salivation might disappear, which could have been dealt with equally well by a dose of Mercurius, nor is it the fact that his feet don't twitch anymore, which could also

have been solved by a dose of Zincum. It is only when the creative crisis is solved deep inside that we know we have chosen the correct remedy, a remedy from the 'creative' Silver series, which is situated in the periodic table in between Zincum in the 'task' orientated Ferrum series and Mercurius in the 'power' orientated Gold series. The focus of the diagnosis is aimed at the past history of the patient: do I recognise why the patient acts the way he does and why he makes those particular choices? The follow up is also focused on the same existential level: is the remedy helping the patient to lead a more fulfilling life?

By creating concepts and terms that describe the quality of the patient's life and the way he copes with life's questions Jan shows a modern, spiritual approach that is based on a real understanding of and respect for each other in the individual expressions of our true selves.
I am absolutely convinced that many a therapeutic relationship will benefit from what this book has to offer.

Fernand Debats, January 1996.

Foreword by Roger Savage

To many of us there can seem little doubt that Jan Scholten has brought about almost a revelution in homoeopathic thinking and awareness. The suggestion of exploring the periodic table of the elements as a valuable source of homoeopathic remedies which had so far been only incompletely opened up probably originated with Jeremy Sherr, and was taken up with enthusiasm by Rajan Sankaran. Then we began to hear of a homoeopath in Holland who was concentrating his investigations in this area, came to know more about one Jan Scholten, and started asking him to give talks to explain the significance and pattern of his researches into minerals. In England his initial talk was only brief, but all copies of the newly-published *Homoeopathy and Minerals* were very quickly sold out. Slowly and gradually we got used to the idea of building up remedy pictures from certain core concepts relating to a single element or one of its compounds, and felt that we too, in our small way, were managing to be pioneers in the healing art of homoeopathy. The pharmacies in England, too, were beginning to get the idea, and started to order in these strange new remedies or even make them up themselves. We, and they, thought we had arrived at a new level of understanding and practice.

But Jan remained well ahead of us, and by dint of careful observation, deep reflection and not a few flashes of intuitive insight was arriving at a vastly enhanced vision of the mineral remedies. One or two 'work in progress' lectures began to give us a clue to what was coming. His own introductory and explanatory comments to this second book will slowly but surely bring home to us that in this present volume we have been offered truly a quantum leap in homoeopathic Materia Medica: Jan has enriched the remedy pictures and expanded our understanding in several dimensions. He has, quite simply, led us from thinking we know an isolated few of the mineral remedies to showing us the plan of the entire periodic table, so that we can see how minerals relate to each other laterally as well as vertically and how the various compound salts enhance or modify the picture of the single element. Not only do we have

theory, we also have a large number of clinical cases and quite a few quoted provings. These should go some way to answerinf those critics of Jan's work who say that it is based on speculation and that in his cases he changes the remedy too frequently. His remedy pictures are drawn from his own experience and that of his colleagues, but he had made clear to us that his experience is still growing and some of the conclusions are having to be modified as time goes by.

It seems scarcely an exaggeration to claim that we are priviliged to have this opportunity to participate in a piece of front-rank pioneering research, and use his remedy pictures and other insights and advice offered in the course of the book as the basis of our own further research. The more I have studied this book the more I have come to admire the thoroughness of his attention to detail and the depth and breadth of his vision of the totality of the periodic table -or spiral- of the elements. I am sure he would like nothing better than to find he has stimulated a lively debate among thinking homoeopaths as well as offering us more insights into the nature of the creation and of humankind.

Roger Savage - *Cambridge - September* 7996

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0.0 Introduction

This book is about the elements in the periodic system and how we can use them in homoeopathy. So far we are only using a fraction of these elements and the aim of this book is to explain how we could apply the remainder of these elements. It is the story of the opening of a whole new world, the world of the periodic system, which had always brought up lots of questions in my mind: why were there so few remedies that we really knew well, remedies like Aurum or Argentum nitricum for instance? What about Hafnium or Krypton or any of the others? They were like white patches on a map of the known world. Several of the ideas in this book need to be developed further. We need provings of many of the remedies to confirm and extend the pictures that we deduced through group analysis. We also need cured cases to confirm our pictures and to make them come alive, to 'colour them in' so to speak. But most of the ideas had reached a stage of development where I felt justified to publish them. Many of the ideas have been tried and tested in the cases that I treated, together with my colleagues in the Homeopathisch Artsencentrum Utrecht. The reader is invited to start using them and I welcome further suggestions, comments and feedback.

The group analysis method
The method used in this book is a continuation of the group analysis method, as described in 'Homoeopathy and Minerals' (Scholten (1993). For a description of this method see the chapter 'Group analysis'.

How to use this book
The amount of information and the number of remedies described in this book is formidable. There is a danger that the reader may lose the red thread running through the whole. By reading the introductory chapters very carefully, several times if necessary, you will find that the structure of the book becomes more clear and the development of the themes of the remedies more easy to grasp. This book is not meant to be read from front to back in one sitting, like an ordinary novel, but rather to be used as a Materia Medica to consult from time to time when you meet one of these cases in practice.
One way of learning how to use this book is by taking one of your own successful cases of one of the more well known elements and comparing this to the pictures as described in this book. By looking at the themes of that series and that stage you will begin to get a clearer picture of these themes. When you find one of the elements in a rubric that is very strong in the case you are investigating, it would be a good idea to read up on that element in the relevant chapter in this book. It may be that an element comes up very strongly in a case but doesn't quite fit the overall picture. Or it seemed like the right remedy but it didn't do very much. In those case one of the 'neighbours' in the periodic system might be more appropriate. For instance: Aurum seemed to be the right remedy but only brought a slight amelioration. On further investigation using the group analysis Osmium might be better indicated. Osmium is also in the Gold series, but it is situated at stage 8, whereas Aurum is stage 11. All this gets a little more complicated once we start to take the different combinations into account. Then it could prove to be a case of Aurum muriaticum, rather than Aurum metallicum. Taking Arsenicum album as an example we have to make sure that we not only look at the Arsenicum 'neighbours' but also at the Oxygen neighbours, because Arsenicum album is really Arsenicum oxide.

0.0 Introduction

It is very important to get a basic understanding of the themes and the concepts belonging to various series and stages. As far as the series are concerned this isn't too much of a problem. It is relatively easy to differentiate between the themes of leadership and royalty of the Gold series and the themes of task and routine of the Ferrum series. In the chapter The seven series' you will find a full explanation of these themes.The difference between the various stages is more difficult to perceive. This is a problem the reader will almost certainly come up against and it is something that I am still struggling with myself. The stages are phases in a development, going from start to success to decline, and every stage has a different theme, corresponding to a particular phase in this progress. But the theme of the remedy itself is also at a particular stage of development. At first the particular problem belonging to this theme can be solved, or compensated; later on this is no longer possible. Here we might see both sides of the same coin, the duality that is part of every remedy. And these different expressions of one theme may look very similar to the development of a theme within a given series. This 'confusion' is probably the reason that the idea of the stages had never been discovered in homoeopathy. Let me give an example to explain what I mean. In the Titanium case in this book there was a tremendous fear of failure, so much so that the woman in question had to give up her job. We might interpret this as the loss [Stage 15] or the end [Stage 17] of her work. But she fails right at the moment that she officially [Stage 4] starts [Stage 4] her job.

It is important to listen carefully to the words a patient uses frequently. Another example will illustrate this point. A female manager [Silver series] is being opposed by her boss. The director is transferring all her colleagues to another section in order to undermine her department [decay, Stage 12]. She puts on some soldier's combat gear [actor. Silver series] to make e declaration of war. We may see this kind of behaviour as a challenge, in which case it could indicate Stage 6, but she herself doesn't see it as a challenge, she feels that he is taking away from her [decay. Stage 12] everything she has worked for all these years and which she deserves to be allowed to keep. She also doesn't use the word challenge, she uses the word powerless [Stage 12]. Stage 12 of the Silver series is Cadmium. We also run the risk of staring ourselves blind at the concept of the stages, without gaining a real insight into the stage itself. Studying the stages as part of a continuous cycle will bring about a greater understanding of the concepts and why certain expressions used by a patient point to a particular stage. Another example: Stage 5, the stage of preparation, tends to get stuck in always preparing but never getting down to the real task in hand. The next stage, Stage 6, can no longer afford to postpone, they have to get into action, with all the risks attached. Hence the expression: 'have to prove what I am worth', 'must take up the challenge', 'forced to get into action'. It is very important to carry on asking questions until you can identify the stage someone is at. Words like 'fear of failure' or 'unsure of myself may indicate any stage: it isn't until we delve a little deeper that the patient will tell us how he deals with these fears or insecurities. It is often necessary to offer several examples of possible reaction patterns before the patient understands what information is important to us. We might ask: 'Do you give up easily on those occasions, or will this push you to carry on, or are you inclined not even to start when that happens?' Questions on how they deal with criticism and compliments can also bring up much useful information. It is important to start to learn to think in themes, in order to get the most out of this book. Individual symptoms gain a new meaning by their place within the theme. The themes also allow us to predict new symptoms. One example is the the feeling of 'being

surrounded by enemies' belonging to Mercurius. In the analysis of Mercurius being the king [Gold series] who is attacked from all sides [Stage 12] this symptom is obviously appropriate. But looking at the themes of the Gold series and Stage 12 we might find new variations on this same rubric, for instance 'aversion to revolutionaries'. Further references to the use of these variations can be found in chapter The seven series' and The eighteen stages', as well as in 'Case-taking' and 'Language'.

An example of development

An example of the methods presented in this book might clarify a lot of points. A manager had several minor complaints: spots on his chin, grinding of the teeth, athletes foot, hair loss along the margin of the forehead and redness and pain in the penis. He wanted to become managing director and he had been planning the various steps of his career from a very early age onwards. At the age of 35 he had come quite a way on his road to the top in one of the ministries. Osmium seemed to be the indicated remedy but when it was repeated the complaints came back. Further analysis was obviously called for. The theme of the Gold series was obvious: management and career. This was confirmed by the nature of his complaints: hair loss and trouble in the genital area. He hadn't reached the top yet, so he was somewhere in between Stage 1 and Stage 10. He wasn't almost at the top either, as we might expect to see in Stage 9. We had already tried Osmium, Stage 8. He had started his career in management without any hesitation or doubt, so he was beyond Stage 4, the beginning. He had also passed the stage of preparation and wondering whether he should start or not. Stage 5. So we are down to a choice between Stage 6 and Stage 7. Stage 6 didn't seem to fit all that well: it has a certain hardness that is needed to to take on the challenge. He hadn't said anything about it being a challenge. That leaves only Stage 7, Rhenium, the stage of practising and trying things out. But he hadn't told me anything about practising, learning, feedback or co-operation. So I had to find out more about his work and the way he deals with it. He said he needs to be structured in what he does: he wants to have an overview of what he does and how it works. When his boss becomes angry he holds himself in and doesn't answer back. Can he stand and be assertive? He is in two minds about it [Stage 5?], he doesn't want to fail, so he is quite careful. In complex or stressful situations he becomes uncertain. He feels that he isn't good enough and that he will be rejected. How about criticism? He sees it as an opportunity to improve his performance [Stage 7], People think he is quite modest. How about compliments? He finds them very stimulating but does want to feel that he has deserved them. He also sees compliments as a way to stimulate other people, 'because people would rather get a compliment than a critical remark, compliments unite people [Stage 7], criticism chases them away'. He likes to have a grip on the situation. When it gets too complex he tends to observe and try to reason it out. He is still capable of learning [Stage 7] and improving. After taking Rhenium he gradually starts to feel better and calmer. He no longer feels the need to tread carefully all the time, because he has finished some important work to everyone's satisfaction. His complaints are disappearing, he doesn't grind his teeth anymore and the redness and pain in his penis have gone. Going back to the Materia Medica we can now broaden the general picture of Rhenium. The concept of 'overview' turns out to be an important aspect of this remedy. This patient wanted to have a general overview of what was happening. Overview means seeing [Gold series] things together [Stage 7] in the overall structure [Gold series]. The other side of this is an aversion to complex and confused situations. So we can add to the picture of Rhenium the symptom: overview, <- complex situations.

This man also liked to bring people together, to let them co-operate in a larger structure [Gold series] by stimulating them in their work [Stage 7]. So we can add to Rhenium: stimulating, to work together.

Relationship to 'Homoeopathy and Minerals'

In 'Homoeopathy and Minerals' I started a trend of thinking in terms of themes. In this present book I am following the same line of thought, with the addition of a new level of abstract thinking. In 'Homoeopathy and Minerals' I compared groups of remedies with a single remedy within that group: for instance, I made a comparison between all the Natriums. In this present book I am comparing all the elements with each other, so that we can eventually predict the picture of any given remedy. The patterns are more general, covering a wider area, i.e. the whole area of the periodic system. This means that the concepts have become broader as well. There are several remedies described in this book that have never been proven or used, or even been potentised yet, remedies like Fluor, Natrium metallicum. Kali metallicum. Krypton, Xenon, Astatinum, Radon. The results from 'Homoeopathy and Minerals' are very encouraging. Every case described in that book is still doing very well, except just two. The second, short case of Magnesium fluoratum only had a temporary improvement. The case of Natrium iodatum is still doubtful, and other remedies were needed to move this case forward. Many homoeopaths have reported back on their on positive experiences with the system of 'Homoeopathy and Minerals'. Many an 'old case' has been cleared up with the use of the group analysis too. Anand describes a case (1994) with many Ferrum symptoms and the characteristic 'indifference to pleasure', where he prescribed Ferrum phosphoricum. A typical aspect of this case was that the woman took on the role of 'her sister's [Phosphoricum] bodyguard [Ferrum]'. Another example was given by Chhabra (1995) who gave Natrium sulphuricum to a woman who was suffering from acne. The prescription was based partly on a significant dream in which the woman was being offended. But she also has a long story about a boyfriend [Sulphur] who was treating her badly, who wants her company [Silicium series] but totally ignores her when they are together [Natrium]. In Allen we even find: 'dream of being insulted by a gentleman friend'.

The layout of this book

The book starts with a few introductory chapters. In The spiral' you will find the general ideas that will be unfolded during the course of this book. In 'The seven series' you will find a description of the themes belonging to the hori-zontal rows of the periodic system and in The eighteen Stages' there will be an explanation of the themes of the vertical columns. The group analysis' and The blank remedy' will describe the techniques that I used. After that it will be the turn of the individual elements, in the order in which they appear in the periodic table. Combinations of elements will be discussed after the cation, the positive ion, of that particular combination. For instance. Lithium phosphoricum will be discussed after Lithium, Natrium lacticum after Natrium etc. The chapters are numbered after the series and stages: for instance, Ferrum, the eighth element in the fourth series, is discussed in chapter '4.8'. AM elements will be discussed except the Lanthanides and some of the elements of the 7th series. Combination remedies will be described wherever there was a successful case to illustrate the remedy, and then only those remedies are mentioned that have not already been shown in 'Homoeopathy and Minerals'. One exception is Natrium Fluoratum, because we received a proving of this remedy and the general picture has been much expanded since the previous book.

After the chapters on the various remedies there will be a few more chapters devoted to a further explanation of the prescribing techniques. These consist of The epilogue', 'Case-taking, 'Language', 'Source of remedy pictures', 'Frequency of remedies', 'Expressions of the remedies' and 'Alternating remedies'. In Ten propositions' I will add ten homoeopathic ground rules. Finally there will be seve-ral pages of 'Notations', 'Literature', 'Periodic system'. Tables and Graphs' and the 'Index'.

Layout of the chapters

The chapters on Materia Medica are divided into different headings. **Introduction:** In this section the general development of the remedy throughout homoeopathic history will be described. There will be references to specific literature on the subject where relevant. It is assumed that all readers are familiar with the more general homoeopathic literature and no special mention will be made of these books. Sources of information: Allen, Clarke, Boericke, Hahnemann, Morrison, Phatak, Zandvoort.

Signature: here you will find information on the origin of the name, the properties and the different uses of the remedy.

Concepts: in the case of the elements these will consist of a combination of themes belonging to the stages and the series; in the case of combination remedies these will consist of the combined themes of the individual components.

Group analysis: a few lines combining the concepts into various 'catchphrases'. These phrases in themselves are often enough to start practising with. **Picture:** the next part is a general unfolding of the remedy picture in the form of a story, based on the group analysis, Materia Medica, cases and provings where relevant. This picture is subdivided into: Expressions, Generals, Complaints and DD. This latter section is not so much meant to be read word for word, but can be used as a reference or checklist when you are working with it.

Expressions: under this heading you will find the most important mental /emotional symptoms, often in the form of 'mind' rubrics. It will also contain information from Materia Medica, cases and provings. **Generals:** contains the general symptoms of the remedy.

Complaints: this is a summing up of the complaints that taken from Materia Medica, as well as those that are deduced from the group analysis. In cases of the lesser known remedies it would be wise to use this information with caution. Of the well known remedies I have only mentioned the most characteristic symptoms. A full description can be found in the general homoeopathic literature. I have not mentioned the source of every bit of information within the text itself, otherwise this book would become unreadable. Once again I would like to refer to The seven series'. The eighteen stages', the Materia Medica, provings, cases and the 'Bibliography' as a source of further information. Symptoms that I used myself as a checklist or as confirmation have been printed in bold type.

DD: The last part of the general picture is a differential diagnostic with other, similar remedies.

Case: the general picture will be illustrated with a case, where possible. Unfortunately there were a few elements that have not yet been prescribed. Occasionally a remedy picture will be followed by a short case only. The reason is that the remedy didn't cover the complete case and only worked on a particular aspect or layer. But there are several instances where such a remedy was very successful in treating a specific layer. I have purposely left out cases on remedies like Niccolum and Chromium, because they have already been presented in 'Homoeopathy and Minerals'.

There are also several short cases that only mention the essential pieces of information on which the prescription was based. This has been done to show how we can work and 'play' with the group analysis. It makes the material a bit more lively.
Proving: finally you will find some information on provings of a few of the remedies.

The development of ideas

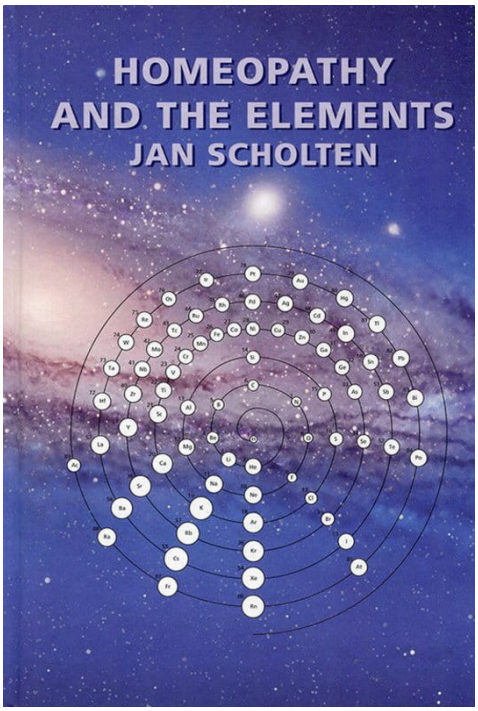
During the time that I was developing my ideas it felt as if I was going through the different stages of the Silver series, the series of creativity and science. Around the time of Christmas and New year '93/'94 I suddenly got the idea about a development in stages. It seemed so beautiful, so strange and wonderful. It was the first stage, the stage of enthusiasm. Rubidium in this case because it was a scientific idea, so we should take the first remedy in the Silver series. After the first month of enthusiasm doubt started to creep in. Could it really be that simple? What would other homoeopaths think of it? Isn't it all a bit preposterous? This was the second stage, the stage of Strontium. In March and April I started to experiment, 'putting out' a few remedies like Yttrium, Zirconium, Niobium and Tantalum, to see what would happen. It was the investigating stage of Yttrium. In May and June I got the first positive results back from patients and I decided that the idea was worth pursuing. It was the stage of official announcement and a definite start, the stage of Zirconium. Between July and September I worked the ideas out further and tried to find suitable concepts to describe the various stages. It was the Niobium stage of preparation and wondering how on earth I was going to put all this into some sort of order. In the autumn of '94 I started to apply the system in a methodical way. If it was a good idea it should work all the way through! This was the Molybdenum stage of the ultimate trial. Between January and April of the following year I was busy refining the concepts and shaping the ideas into a more definite form. Theory and practice started to meet each other somewhere along the line most of the time, even if it was a little tentative at times. It was the Technetium stage of refining and smoothing out the rough edges. In June, July and August the real task began: putting it all on paper. The burden of the enormous amount of paperwork that had to be sorted through was a heavy one. It was the Ruthenium stage, the stage of perseverance. Between September '95 and January '96 the final details needed to be filled in, and everything had to be checked and corrected where necessary. This was the Rhodium stage, the stage just before the top. And now, with the publication of the book in January '96, the curtain has been raised and the floodlights are on: it is the stage of Palladium.
And at the same time a new cycle has started, a cycle in which the ideas of this book will be explored, tried out and tested on a larger scale, and so on.

Jan Scholten

Homoeopathy and the Elements

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Kup teraz



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