Ulrich Welte

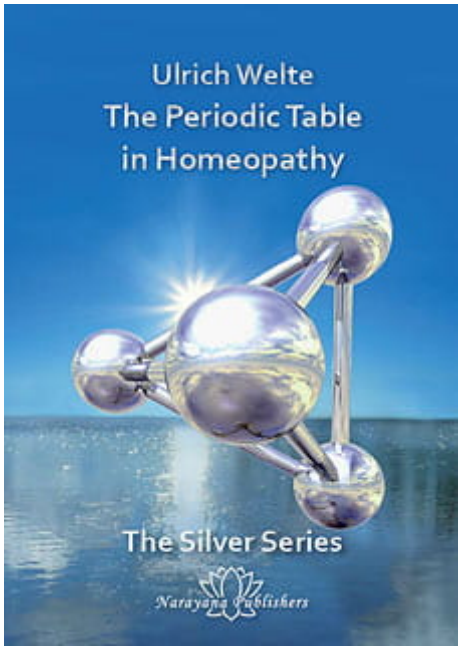
The Periodic Table in Homeopathy: The Silver Series

Przyk?adowy tekst

The Periodic Table in Homeopathy: The Silver Series

z Ulrich Welte

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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.

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Foreword

Jan Scholten

It is a pleasure for me to write the foreword to this book, which so beautifully and elegantly expresses the basic principles of the Element Theory. It shows how precise prescriptions can be made on the basis of the series and the stages of the periodic table. And it confirms virtually all aspects of the theory.

But this book also does much more. Ulrich Welte hasn't simply laid out the Element Theory, he's also expanded it and brought it vividly to life in his own practice. The cases demonstrate his full understanding of the essences of the remedies and of the problems in differentiating them. The chapter on the differential diagnosis of the stages clearly shows his deep and intuitive grasp of the subject. I can recommend this book to all those seeking a practical and nuanced introduction to the Element Theory.

This book also shows how well-developed the Element Theory has become. The remedy pictures are now fuller and more mature, with extra color and detail. The cases illustrate these pictures vividly and precisely. I think we can safely say that the theory is currently in full bloom. It has been making its way round the world for ten years now, appearing in numerous homeopathic journals and being successfully used by homeopaths in their practices the world over. It has proved to be a consistent and reliable basis for prescribing. And, by enabling us to grasp our patients' problems as a reflection of the Element Theory, it has given us a more profound understanding of nature.

I can wholeheartedly recommend this book to every practicing homeopath.

Introduction

The discovery of the periodic table of the elements was one of the most brilliant discoveries ever. The position of the elements in the order of the periodic table characterizes their physical and chemical individuality. This is also reflected in the character of elemental and mineral homeopathic remedies, and even of plant and animal remedies. The mapping of the laws of the periodic table onto homeopathic remedies is one of the most fascinating pioneering achievements of modern medicine.

In the periodic table, we distinguish seven series (the rows or periods) and 18 stages (the columns) for the purposes of homeopathy. We can use these coordinates to uniquely locate each element, and with their help we can also predict new therapeutic characteristics of the elements.

The Silver series, which we will be examining here in detail, is the fifth series of the periodic table – that is, elements 37-54 (Rubidium to Xenon) – and has 18 stages:

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Hydrogen series	1 **H**																	2 **He**
Carbon series	3 **Li**	4 **Be**	5 **B**							6 **C**					7 **N**	8 **O**	9 **F**	10 **Ne**
Silicium series	11 **Na**	12 **Mg**	13 **Al**							14 **Si**					15 **P**	16 **S**	17 **Cl**	18 **Ar**
Iron series	19 **K**	20 **Ca**	21 **Sc**	22 **Ti**	23 **V**	24 **Cr**	25 **Mn**	26 **Fe**	27 **Co**	28 **Ni**	29 **Cu**	30 **Zc**	31 **Ga**	32 **Ge**	33 **As**	34 **Se**	35 **Br**	36 **Kr**
Silver series	37 **Rb**	38 **Sr**	39 **Y**	40 **Zr**	41 **Nb**	42 **Mo**	43 **Tc**	44 **Ru**	45 **Rh**	46 **Pd**	47 **Ag**	48 **Cd**	49 **In**	50 **Sn**	51 **Sb**	52 **Te**	53 **I**	54 **Xe**
Gold series	55 **Cs**	56 **Ba**	57 **La**	58 **Ce**	59 **Pr**	60 **Nd**	61 **Pm**	62 **Sm**	63 **Eu**	64 **Gd**	65 **Tb**	66 **Dy**	67 **Ho**	68 **Er**	69 **Tm**	70 **Yb**	71 **Lu**	
				72 **Hf**	73 **Ta**	74 **W**	75 **Re**	76 **Os**	77 **Ir**	78 **Pt**	79 **Au**	80 **Hg**	81 **Tl**	82 **Pb**	83 **Bi**	84 **Po**	85 **At**	86 **Rn**
Uranium series	87 **Fr**	88 **Ra**	89 **Ac**	90 **Th**	91 **Pa**	92 **U**	93 **Np**	94 **Pu**	95 **Am**	96 **Cm**	97 **Bk**	98 **Cf**	99 **Es**	100 **Fm**	101 **Md**	102 **No**	103 **Lw**	

The Silver series in homeopathy is the series of the arts and sciences. The division between these areas is often blurred. Art and science frequently merge and can complement each other like two close siblings. Whereas one of them likes to proceed playfully, the other puts the emphasis on a systematic approach. Those who make an art of science and who combine art with systematic logic and scientific precision are the ones who will become really good in their chosen field. So it is no coincidence that in Indian and Greek mythology, there is only one goddess for both fields. In India, she's called Saraswati and in Greece Pallas Athena, from which the element Palladium in the Silver series takes its name.

We can compare the Silver series with a flute. Its keys are like the stages of the periodic table, with each key corresponding to a group of elements. On the flute of the elemental remedies, good homeopaths play the scientifically based music of practical healing. Anyone can learn the technique of how to play the flute, but the art of playing it is more than mere technique. Only by breathing life into this flute in our daily practice can we really awaken it, letting its music touch – and so heal – our patients. This healing art presupposes a good knowledge of the techniques, yet needs to be filled with life. Only by loving and respecting it can we recognize its true depths.

Pride of place in this work is taken, therefore, by the practice of homeopathy. Using 64 stories from patients in the Silver series, the Element Theory is described as we experience it: as personal encounters in our daily medical practice. We have to develop a feel for how to grasp the patient's history from the point of view of the series and stages – this is the technique we are really talking about here. So first, the themes of the Silver series are described. Then come the themes of the stages. These themes can be combined like flexible modules to derive the essences of the elements. Artistic sensitivity is particularly helpful here. It is the patients who have been successfully treated with an element who have the final say. They are the living proof that this simple building-block principle is a highly practical method of finding good remedies. Each patient

demonstrates how the element is concretely expressed in his or her particular case.

The case histories are told as far as possible colloquially, in the patients' own words. I have concentrated on the parts of the anamneses that are important for understanding the remedies – in other words, on the themes of the series and stages, and additionally on some of the key symptoms. When the cases are read through carefully from this angle, drawing on the power of imagination, it becomes easier to grasp the method. Then we can see and hear how the elements speak through our patients, such that their behavior and words are a living expression of the coordinates of series and stage for the element concerned.

This book takes the Silver series as its model, but we can just as easily apply the method to the other series. For example, if we recognize themes of the Gold series or the Lanthanide series in one of our patients, we simply need to combine the themes of the Gold or the Lanthanide series with the ways of reacting found in the stages. For each element, there are between two and four case histories, which illustrate it from differing points of view.

Following the case histories, there is a section on the differential diagnosis of the stages. This section expands and deepens what has already been brought out in the case histories and can later be used as a reference chapter in differential diagnosis. Then the series are described and differentiated. Now we can dynamically discriminate the series and stages, recognizing the remedies of the entire periodic table through the patients` case histories. Ideally, the series and stages will emerge as if from a hidden 3-D image in the behavior and speech of the patient, as it were, personifying the element and reflecting its structure. With this, we have everything we need to implement the Element Theory in our daily practice.

Those readers interested in the historical, scientific, and philosophical background of the periodic table will find what they are after in the Appendix. But that part is not really necessary to implement the method in a practical way.

When looking through the cases, the reader will notice that the color preferences and handwriting of the patients are used as additional symptoms whenever they were helpful in choosing the remedy. We learned about this particularly rewarding adjunct to homeopathy from H.V. Müller, and we've since developed it further; the cases demonstrate how we deploy it. Indeed, the case histories are a good opportunity to show our personal approach to the practice of homeopathy. Everyone develops their own style in the course of time, and maybe some readers will find an idea or two here that they might like to try in their own practice.

It's principally Jan Scholten's contribution to have systematically understood the natural order of the periodic table with the associated homeopathic remedy pictures, to have formulated this in 1996 with his epic work *Homoeopathy and the Elements,* and to have been the first to comprehensively verify it in practice, with more than 100 case histories. His Element Theory gives us the homeopathic key to the periodic table. Over the last 13 years, the theory has proved itself worldwide. So far, the evidence is mostly scattered through the specialist journals. Since we started to integrate this new system into our group practice in Kandern in 1996 – following two decades of classical homeopathy before that – we've amassed a wealth of experience that we now wish to present in an educationally helpful form, exemplified by the Silver series, to a wider homeopathic audience.

At this point, I'd like to especially thank my practice colleagues, Herbert Sigwart and Markus Kuntosch, for lightening my load in the practice, for valuable criticism and ideas, and for their inspiration. I also feel privileged to be able to contribute my professional and medical experience as part of the Narayana team. Further, I want to thank Aidan Constable for his brilliant English translation. And finally, dear Jan, thank you so much for everything. May this book help this marvelous extension to homeopathy continue its triumphant march, so that as many suffering people as possible can be healed, thereby also gladdening their therapists!

Kandern, January 2010

Overview of the Series and Stages

Each series (row of the periodic table) can be divided into a maximum of 18 stages (the columns). The stages are the phases of the rise and fall within each series. We can compare it to an actor who appears in several plays. The series are the plays, and the stages are the plays' acts. The hero of the story starts the drama as a beginner, matures through encountering difficulties, reaches the peak, and must then learn to relinquish what has been achieved, to let go of success, to be finally free at the end of the series to go on to the next level.

The Seven Series

The first series, the *Hydrogen* series with its two elements, is still undifferentiated and can be regarded as the prologue.

The second series, the *Carbon* series with eight stages, is structured in a relatively simple way. We can compare it to a fairy tale with eight chapters.

The third series, the *Silicium* series, which also has eight stages, could be compared to a family drama or a soap opera on TV; its spectrum could also be exhaustively explored in eight episodes.

The fourth series, the *Iron* series with 18 stages, is the first one to be fully differentiated. It could be compared with the entry into working life, with all its tasks and duties, and includes training, apprenticeship, and qualification for a job, then later the intrigues at work, through to final discharge and retirement.

The fifth series, the *Silver* series, is also divided into 18 stages. We could compare these with the biographies of many artists, but in this book we prefer to use patient histories, letting the patients speak for themselves.

The sixth series, the *Gold* series, could be compared to one of Shakespeare's tragedies of power, such as Macbeth, which describes in

18 stages his rise and fall as the King of Scotland. Initially, Macbeth would prefer to avoid political power (stage 2, Barium), were it not for his wife pressing him (Barium sulf). Yet after he's officially taken up this path (stage 4, Hafnium), and actually achieved his goal of kingship (stage 10, Platinum), he quickly becomes a tyrant (stage 12, Mercurius), and his fall begins (stage 13, Thallium), right through to the bitter end (stages 17-18, Astatine, Radon).

Within the Gold series, starting from stage 3, the supplementary sequence of the *Lanthanides* runs in parallel, charting the development of inner power and autonomy.

The seventh series, the *Uranium* series, is incomplete, and ends as it were in nothing, since its elements become ever more short-lived and unstable due to increasing radioactivity. They correspond to the wisdom of old age, aware of the ephemerality of existence, and having developed a seventh sense for the supernatural.

The 18 Stages

We can also interpret the stages as the principle of creation, preservation, and destruction. All things go through this cycle in time and space. All things arise and grow (stages 1-6), have their prime (stages 7-12), become older, decay, and die (stages 13-17), before going through an intermediate state of rest and invisible transformation (stage 18). We can think of this cycle of events in terms of the building and decay of a house. The idea, the viewing of the building plot, and the plan of construction would be stages 1-3. Then follow the purchase of the land, the excavation, and the laying of the foundation stone (stages 4-6). After that comes the actual building, with the construction of the shell, topping out, roof, and the internal furnishing so that the house is ready to be occupied (stages 7-9). Now someone can move in (stage 10), occupy, and take care of the house (stage 11), following which the first altercations with the neighbors gradually begin (stage 12). Over the course of many years, the house changes hands, the plastering badly needs redoing, the heating leaks, and the electrical

installation must be fully renewed. But money is short, the house already has cracks, and is severely damaged in a heavy storm (stages 13-15). The house gradually falls into disrepair. Finally, the ruins of the house are completely torn down, and later no-one knows anything more about it (stages 16-18). All in all, that's the way it goes ...

The Silver Series

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
37 Rubi	38 Stron	39 Yttr	40 Zirc	41 Niob	42 Moly	43 Tech	44 Ruth	45 Rhod	46 Pall	47 Arg	48 Cadm	49 Ind	50 Stann	51 Antim	52 Tell	53 Iod	54 Xen

Ideas make the world

The Silver series reveals the power of thought. It communicates ideas, instructs, and can become widely renowned through public appearances and publication. It's about going public with original ideas and creative works, experiencing how this can have effects far and wide. The motivation is strengthened by this publicity and the applause of large groups of people, which can lead to intellectual or artistic arrogance. This notorious downside of fame may be more discreet than the king's arrogant readiness to deploy violence; yet with its finely honed elegance, it may hit the mark with even more devastating effect. Together with aesthetics and restraint, the Silver series is like the queen or a prestigious First Lady, who is very influential thanks to her knowledge and charm. The sophisticated sense of honor shown in the Silver series has a subtle feminine quality, and is very sensitive. With their creative and intellectual abilities, these people can be high achievers, especially in the arts and sciences. It's mainly thanks to the Silver series that we have the whole of human culture, but this can only flourish under the protection of power, which is the Gold series.

Key concepts: Communicating ideas. Power of thought. Disseminating knowledge. Intellectual display. Show. Fame. Publicity. Science. Art. Culture. Creativity. Originality. Aesthetics. Elegance. Sensitive sense of honor. Subtle arrogance. First Lady.

Ideas Make the World

The Silver series makes it clear to us how it's possible to achieve really far-reaching effects through the spread of ideas and thoughts. This "broadcasting" faculty of the human mind hugely increases a person's sphere of influence, in contrast to the limited range of action possible by physical strength alone, as in the Carbon series, or by the physical influence of simple technology, as in the Iron series. Whereas the motto of the Iron series is: "Work and will-power make the world", for the Silver series it's: "Ideas make the world". The Silver series discovers how it's possible to psychologically reach and influence people widely, without it being necessary to have ever met them face-to-face. The discovery of this subtle electrifying power can be seductive, and the power of a big name can work like a drug. The name itself comes to stand for an idea, for special abilities that are located in the famous person, over whose head a halo forms. When you're a star, everyone's eager to listen to you. With the help of the media, the star's own voice penetrates into the most distant corners, carrying the star's thoughts with it. Voice and language are important instruments of communication for the Silver series. The saying: "Speech is silver but silence is golden" may have been coined by a representative of the Gold series, but it nevertheless points to an essential characteristic of the Silver series. In addition, someone who is "silver-tongued" can propose or refute anything by the sheer power of eloquence: this highlights the dark side of the Silver series.

The Silver series awakens the interest in spiritual imagery and subtle aesthetics. You're fascinated by new thoughts and creative edifices of ideas. The ideas just bubble up and demand to be analyzed, so you can use and show them to greatest effect. You want to shine with your refined style and show that you're not just an average person. By your cool elegance, you set yourself apart from the ordinary people, maybe suspecting that in reality you're not so very different from them as you might like to think. You reject the routine of the Iron series. You'd rather be taking off on flights of fancy. As a youth, your role models were well-known artists and

scientists, who you adulated. You'd like to become a star yourself, a famous musician, sportsperson, star lawyer, or professor, whose eagerly awaited appearances captivate people far and wide. The whole wide world lies at your feet: the small town is way too small to satisfy such a grand life as yours. Only the stage of the big city offers everything that you need in the way of culture. You complement the craftsmanship of the Iron series with a more subtle touch: for example, you're not just a simple maker of musical instruments, but a real artist, who molds the instruments with a sensitive, aesthetic touch that is almost unequaled. As a musician, you're particularly keen on the inspired improvisation of a live appearance with its one-off, spontaneous artistry, going where the intuition takes you, thrilling and electrifying your audience. As an acoustic engineer, your hearing is so refined that you can judge the way music systems work in concert halls better than almost anyone else, so making a great name for yourself. As a wine connoisseur or gourmet cook, you're always inventing tasty new combinations and celebrating your creations as a five-star TV chef. As a lawyer, you defend your clients with original, impeccably presented arguments, or you checkmate your opponents by ruining their credibility with your psychological skill. The most hip bars, expensive fashion accessories, stylish sports cars, or powerful vintage cars all exert a powerful fascination for you. You meet your friends at the Rotary Club or the Freemasons, sealing deals with inside knowledge. If you're wealthy enough, you live in the best parts of the city in a fashionable flat with designer furniture or antique valuables, with the most up-to-date electronic systems and a sophisticated hi-fi – all state-of-the-art, it goes without saying. Perhaps you have your own art collection or would like to become a patron if you're already well enough off. Pleasure in the exchange of ideas and the handing on of knowledge are the driving forces for the professions that attract Silver series people. A thirst for glory is the other side of the coin.

The creativity of the Silver series is like the mild gleam of moonlight. Whereas the summer sun of the Gold series beats down and

dries everything up, the moon gives poets fresh ideas and dampens the plants with exquisite dew. Yet just as the most beautiful ideas are only possible against a backdrop of the homogeneous light of consciousness, the light of the moon is only a reflection of the more powerful light of the sun. This is why the creative thoughts and cultured ideas of the Silver series flourish best in the benevolent protection afforded by the power of the Gold series.

Typical Professions, Activities, and Interests

The acquisition and handing on of knowledge together with the communication of ideas comprise the domain of the Silver series. University research and teaching are a typical expression of this. Information, the imparting of ideas, is the chief characteristic of this series. The religion of the Silver series is shaped by a polished philosophy. Here we encounter philosophers, erudite priests, missionaries, and theoreticians of religion, whose genuinely original ideas can resolve even the most tortuous contradictions; as adversaries, they're able to critically and knowledgeably stretch their arguments *ad absurdum*. It includes bookworms too, eloquent ideologues and masters of rhetoric, who like nothing more than to engage in a sharp-tongued battle of words. We find here writers, journalists, designers, personnel managers, the middle management in large organizations, TV evangelists or moderators, media medics whose practices are glistening with the latest technology, or star architects and artists who sometimes talk the most utter nonsense when opening their exhibitions. The Silver series attempts to solve problems by thinking or talking about them, whereas the Gold series has a tendency to authoritarian behavior or the direct use of force. After the scholars had endlessly discussed how to untie the Gordian knot, Alexander the Great unsheathed his sword and cut straight through it.

Rise, Success, and Fall of the Silver Series in 18 Stages

The early stages up to stage 9 lack knowledge and are eager to learn, whereas stages 10-12 want to preserve and defend the acquired

knowledge. From stage 13, the destruction of ideas or by ideas becomes a problem. The loss and the forgetting of intellectual ideas is the theme of stages 15-18.

Symbols

The moon, the queen, the First Lady, the pearl, and silver are some of the symbols of the Silver series.

Affected Organs and Illnesses

Typical illnesses for the Silver series commonly affect the voice and hearing, the electrical conductivity along the nerves, the eyes, the throat, the lungs, and the genitals.

Age Group

The most common age group for the Silver series is middle-aged people, as confirmed by the cases in this book.

You will find in the following case histories the themes of this series in one form or another. It's a good idea to engrave them on the mind. They're the basis of every prescription, and the 18 stages modulate them, each in their own way. The Silver series forms as it were the principal ingredients, which the stages cook and flavor into 18 different dishes.

4. Zirconium

1	2	3	**4**	5	6	7	8	9	10	11	12	13	14	15	16	17	18
37 Rubi	38 Stron	39 Yttr	**40 Zirc**	41 Niob	42 Moly	43 Tech	44 Ruth	45 Rhod	46 Pall	47 Arg	48 Cadm	49 Ind	50 Stann	51 Antim	52 Tell	53 Iod	54 Xen

Stage 4: Over the Threshold

Now it's getting serious. You've committed yourself and found a way in. With a decisive first step, you're crossing the threshold to an uncertain future. You pause as you step over the threshold. Will it work out well? Everything is so new. With so many unknowns, it all seems highly risky. You've got the key in your hand and have just gone through the gate – you stand in awe, but what now? You could still turn back, but only with great difficulty, because your commitment to enter the new territory is definite. There's a big obstacle apparently blocking the way, and it's unclear what's behind it: as if in a milky haze, you can't grasp it, yet you want to know what's lying hidden there. Halfway across, you stand stunned in the middle of the bridge as if in a fog, only dimly able to recognize the outlines of what's on the far bank. If you let yourself be put off by all the unknown factors, you'll fail in the middle of the official beginning. Yet if you pull yourself together and if you can bring yourself to act, despite the uncertain future, you'll find it will be easier than you think, and it'll work out. Things are looking up. You feel an unbelievable sense of amazement: can it really be this easy? It's like jumping in at the deep end. You have entered the new world.

Key concepts: Threshold. Committing. Confirming. Foundation. Official. Passage. Transition. Bridge. Key. Gate. Half here, half there. (In)decisive. Doubt whether it will succeed. Nebulous goals. Uncertain future. Everything is new. Amazement. Awe.

Stage 4 of the Silver series: Zirconium

Stage 4: Threshold. Committing. Confirming. Foundation. Official. Passage. Transition. Bridge. Key. Gate. Half here, half there. (In)decisive. Doubt whether it will succeed. Nebulous goals. Uncertain future. Everything is new. Amazement. Awe.	*Silver series:* Communicating ideas. Power of thought. Disseminating knowledge. Intellectual display. Show. Fame. Publicity. Science. Art. Culture. Creativity. Originality. Aesthetics. Elegance. Sensitive sense of honor. Subtle arrogance. First Lady.

Combinations of key concepts indicating Zirconium

- Doubt whether the new idea will be acknowledged on the first presentation
- The great idea is acclaimed in public for the first time
- The first opening day of an exhibition by a promising but unknown artist
- To receive the key to understanding: initiation
- Artist seals a deal with the producer: recording contract
- The advertising contract with a star should make the unknown company famous: sponsoring
- The scientific experiment fails at the official launch
- It's just been cast, the bell that will in future call the faithful to prayer, and is about to be inaugurated: hopefully, it will sound good

Zirconium as substance

The most important mineral containing zirconium is a silicate called zircon ($ZrSiO_4$). It has been known as an ornamental stone since antiquity. The element was discovered in 1789 by Klaproth when investigating a sample of the mineral from Ceylon. Its name comes either from the Arabic *zarqun*, cinnabar or from the Persian *zargun*, gold-colored. We can recognize these words in jargon, which is the term used to describe light-colored zircon.

Zirconium, which was formed up to 4.4 billion years ago, is the oldest known mineral on the earth or the moon, and is one of the

most commonly occurring minerals in the earth's crust. The ultrapure form is a steel-gray, shiny metal that is relatively soft and malleable, although the slightest impurity considerably increases the hardness. Hafnium (stage 4 of the Gold series), with which it is frequently associated, is especially hard to separate from zirconium. Therefore, even ultrapure zirconium retains some slight traces of hafnium.

The spark that starts the fire: When warmed to more than 100°C (212°F), powdered zirconium spontaneously ignites. Once it has started burning, the fire cannot be extinguished with water, otherwise there will be an explosion, the same as with magnesium. The fire can only be put out by smothering it with salt or sand. In pure oxygen, finely powdered zirconium burns with the maximum temperature of any metal, 4660°C (8420°F). Since it burns with a very bright flame, it is used for fireworks and warning lights. Smokeless flashlight powder no longer contains magnesium; instead, it is composed nowadays of zirconium, so as to generate a very bright light. Zirconium produces a stream of sparks when it hits a metal surface. The movie industry makes use of this effect to dramatize the hail of bullets in action movies. Militarily, zirconium is the incendiary portion of the horrifying cluster bombs used in the Iraq war. Each tiny bomb released from the main cluster bomb contains, together with the shrapnel, a zirconium ring as the incendiary device.

Stable bridges in modern dentistry: Due to their hardness, splinters of zirconium oxide are also used to manufacture dental disks (zirconium corundum). Yttrium-zirconium ceramics have an extremely high fracture toughness. As a highly stable frame for dental crowns and bridges, they are increasingly replacing gold crowns. Metallic zirconium is very resistant to corrosion. It is used to build chemical plants. Zirconium alloys are used for surgical instruments. Zirconium dioxide crystals strongly refract light. Therefore, they are often worked like diamonds and sold as artificial gemstones, known as zircons.

Zirconium only occurs in small amounts (4 mg/kg) in the human body and is not toxic.

Zirconium Case Histories

4.1 Zirconium metallicum and the Pearl

Inhibited before a solo performance due to fear of the unknown

The 16-year-old female patient comes because she's been having headaches for the last seven months and is getting steadily weaker. She feels a pressure on her head "like I'm wearing a very tight helmet". Her period doesn't come for up to eight weeks at a time. She has a cyst in the left ovary. The gynecologist wanted to prescribe her the contraceptive pill, but she refused. During singing lessons, she suffers from hoarseness and a sore throat. She often withdraws and wants to be alone. I ask her what was going on seven months ago, when the weakness and headaches started. "That was my first big solo performance as a singer. I'd been preparing for it for ages." She sang the solo in an operetta. Shortly before the performance, she'd fallen ill with hoarseness and her voice became blocked. But on no account did she want to call off the show. She pulled it off somehow and was amazed that it went so well despite the problems with her voice. It was a big success. Yet afterwards she became really unwell, and has since been anxious before every performance. Since that time, she's just not been right at all. The ear, nose, and throat (ENT) specialist said that she has inflammation of the vocal chords with polyps.

Since childhood, she's been actively interested in the arts. When she first came to our practice at the age of 11 due to a straightforward case of flu, she wanted to come in to see me on her own, leaving her mother in the waiting room. She comes across as gentle, reserved, cautiously self-confident, and somewhat uneasy. It's as if, behind her gentle eyes, there's a deep inner world dreaming dozily away. Her large mouth is quite special. It's shyly closed and yet expressive, as if keeping a secret, while anxiously holding back the lower lip. The mouth smiles quietly, as if holding a lot back, which will later be expressed. For four years, she was in the ballet and danced particularly well to "the quiet music of Sinéad O'Connor". She plays the violin. She can cook, clears up her room on her own, and keeps

everything in order. She repeatedly has phases when her self-confidence is poor. She then withdraws and comes to terms with it on her own. Nobody is allowed in: her room is her own private retreat. At the age of 12, she suddenly doesn't dare to play in public again, although she's a good violin player. She doesn't want to open up, and even shuts herself off from her family, writing her diary. She does her homework on her own and doesn't show any weakness. A year later, she thinks she'd like to become a photographer; at any rate, she definitely wants a creative career of some sort. She sings in a choir. But she's not sure about being a soloist because she'd then be so much in the limelight. She's been trying to sing solo for the past few months, including karaoke. At the age of 14, she takes singing lessons and sings soprano, for example, at school festivals. She's now 16 and is fully developed. She appears more self-confident, although the inner shyness and cautiously anxious reserve is still noticeable.

Analysis, Prescription, and Progress

Rhodium 200C, the main remedy for artists with stage fright (Silver series stage 9), doesn't really help. It makes her feel worse to begin with, then helps a bit, but her voice is still hoarse. A more precise analysis might immediately point to the correct remedy, if we could just correctly understand the anamnesis, but sometimes you get blocked (especially in stage 4!), and instead you pick up the repertory to overcome the blockage by the "certainty" of the symptoms. In this case, *Reference Works* is the source of inspiration. The term "helmet" combined in the same sentence with "as if" – the sensation of a tight helmet characterizing the main complaint, that is, the headaches – results in a list of 14 remedies, where we immediately notice Zirconium[6] as a Silver series remedy. There is much to indicate a remedy from the Silver series: the problem with the voice, the artistic career of singer, the emotional refine-

6 The symptom of the too-tight helmet comes from a proving by Jan Scholten: "headache in the evening, it felt as if I was wearing a tight helmet." This sensation is not quite the same as the well-known "skullcap" from the old literature. (*Homoeopathy and the Elements*, Scholten, 1996, p. 556)

ment with an early and well-developed sense of the fine arts. And then things suddenly all fall into place and we see how to overcome the hurdle. The situation of the shy artist, who is still unsure and who falls ill on her first big solo appearance is typical for the fourth stage of the Silver series, Zirconium. In stage 4, she's overcome the acute blockage and is crossing the threshold; she's self-confident enough for that, but the inner uncertainty and doubt catch up with her and start to nag away at her, the feeling of not knowing whether she is sure enough to go on. She's made it through the performance and has overcome the hoarseness for the moment, yet hasn't been able to recover afterwards. Stage 4 is like a more advanced stage 2, which also likes to withdraw, yet the uncertainty is less than for stage 2, and there's enough initiative to make a definite decision; nevertheless, the uncertainty then catches up with her again. She's strong enough to successfully bring off the performance and to overcome the initial difficulties, yet then she falls ill.

She takes *Zirconium metallicum* LM6 once a day. After six weeks, she comes back and tells us what happened: the weakness improved after a few days, and after a week she's once more feeling strong and well. The headaches have also gone. But the sore throat is unchanged, so she saw the ENT doctor again: the results of the laryngoscopy were somewhat better but still not fully normal. She says: "My voice is still not clear – it's as if there's something stuck in there. I can only feel it when I swallow, as if then I have to swallow past something that's in the way. It's like a small white ball, round and soft, a bit smaller than a hazel nut. It's only soft on the outside; the inside is hard." Since this symptom hasn't improved after six weeks on *Zirconium*, I can't resist the temptation: the sensation of the ball reminds me strongly of a pearl. Externally white and softly gliding, internally hard: that's a good description of the pearl, the moon-like, shimmering jewel of the Silver series. And isn't she like a pearl still lying inside the mussel? Why not try it? So she takes *Pearl* 1M. After 2-3 days, she can no longer feel the ball and the hoarseness disappears. She's been well for the last year. Her periods are also normal once more. She's now in Paris as an exchange pupil.

Remember the first Rubidium patient in this book, who was also drawn to this "silver" city of the arts?

Comments

This case is not fully Zirconium, yet the headaches – exactly reflected in the proving symptom – disappear, and also the general sense of wellbeing improves. In addition, the weakness that had been increasing ever since she entered the Zirconium state disappears. It's just the polyps on the vocal chords that call for the dose of *Pearl* in order to soften. Two remedies were needed here.

4.2 Zirconium metallicum

Bombarded by too many tasks in middle management: a case of glomerulonephritis

The patient has a position in middle management. He recently took on a difficult professional assignment: in fact, he generally takes on too much. Much of it is new to him, and he hopes he will be able to manage it all. At night, he tosses and turns in bed, then a number sticks in his head and he can't get rid of it; it's always whole numbers, like 4, 7, or 0. In the course of two weeks, he starts to have pulsing pains in the back of his head, and he develops a sensation of fever without any actual fever. He feels really ill: he has something like muscle aches all over and he lies in bed all day. His condition starts to give cause for concern. A home visit reveals percussion tenderness in the area of both kidneys, with protein in the urine, both of which indicate a kidney inflammation. His temperature is now 38.6°C (101.5°F). The high blood pressure of 200/120 – something he doesn't normally have – is also alarming and strengthens the suspicion of nephritis. The suspicion of acute glomerulonephritis is confirmed in hospital. When he's discharged two weeks later with two blood pressure medications and penicillin, he's feeling somewhat better, yet the diastolic blood pressure is still around 100. He still has headaches at night, sees the disturbing numbers, and cannot sleep properly. He feels better when he sits up in bed.

series of initiatives aimed at putting the final nail in the coffin of homeopathy.

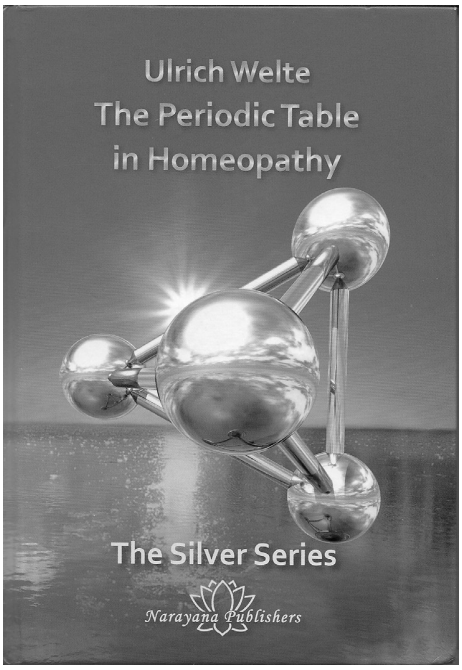
It is true that homeopathy, even today, is somewhat stagnant in its proliferation. Even though it is employed by thousands of caregivers and millions of patients worldwide, there continues to be a wide range of diversity among its practitioners. One conclusion for me from Haller's book is that a lack of adherence to Hahnemann's basic principles threatens to weaken us once again, as it did in the nineteenth and early twentieth centuries. If we are focused and somewhat consistent in our own practices, we are less liable to be knocked off course by adversity and criticism arising from outside us.

About the reviewer: Dr. Nossaman graduated from the University of Colorado School of Medicine in 1968; he served in the Indian Health Service 1969-1971 on the Navajo Reservation, Crownpoint, New Mexico. He has practiced homeopathic medicine since 1976 in Denver, Colorado. He is a past President of the National Center for Homeopathy, former board member and past President of the American Institute of Homeopathy, and has been a member of the Rhus Tox study group of Homeopatia Internationalis for over 20 years. Other interests include Jungian psychology, photography, watercolor, golf, pantomime and poetry. He haas taught courses for beginners and more advanced prescribers, and has written numerous articles for various homeopathic journals.

The Periodic Table in Homeopathy: The Silver Series

By Ulrich Welte

Narayana Publishers: Kandern, Germany. 2010.
Harbound. 324 pages. $44.
ISBN: 978-3-941706-33-0.



The Periodic Table in Homeopathy: The Silver Series has a lovely hardbound cover – silver orbs in a pyramidal design set against a backdrop of sky and sea; however, the real beauty of this book lies between its covers. With this publication Ulrich Welte at once broadens considerably readers' scope of understanding of what might be termed "Elemental Homeopathy." Welte's exceptional and intelligent writing style, his succinct yet very thorough depictions of the stages of the periodic table and the corresponding remedies, coupled with illuminating case histories, provide, in this reviewer's opinion, a much more practical and easily understood depiction of Elemental Homeopathy than Jan Scholten's writings on the topic.

Welte initially provides an approximately one page narrative description of the themes of each stage and element as remedy, then recapitulates same in shortened keynote form; this is followed by a very valuable brief listing of varied scenarios that might correspond to the remedy in question – I find these illustrations a quite illuminating addition to the Element Theory of homeopathy. Then he gives an accounting of the chemistry of the elements – how they were discovered, interesting historical facts about the process, and then their physicochemical properties, many of which dovetail fascinatingly with the psychological themes of the elements as remedies, much the same as is more easily perceived for the animal remedies from a study of their behavior. Although the recognition of such themes for the elements can be more elusive, they are nonetheless available to the discerning eye, which Welte's most certainly is. Case histories follow, some sixty-one of them in all; they are described briefly but quite adequately, with adequate follow-up and quite convincing results.

Here's an excerpt from the book, part of the chapter on *Niobium*:

Niobium

Stage 5. Preparations for Success

The first major hurdle has been overcome: optimism is in the air. You're making progress. The goal is set, the direction is right, but now there is a wealth of options available. What's the best way to continue? The neces-

sary preparations are being made so that the ascent can be successful. Ambitious plans are in the making. Yet after many sincere attempts fail, the undertaking comes to seem too big. After initial success, it's as if you're facing an unconquerable mountain, although you can make out the goal in the distance. You try again and again, but after many agonizing setbacks, the old skepticism returns: the goal is too far away and appears ever more unrealistic. Then you lack the necessary drive because you've failed too often. You've overreached yourself and lose hope. Now you just make preparations, avoiding real exertion: you repeatedly postpone things. It's as if the whole world is in league against you, and implacable fate means you're tragically doomed to fail. It's like the fox who declares the grapes must be sour when he can't reach them.

Key concepts: Preparations. Progress. How to continue? Plans. Suggestions. Options. Steep ascent. Difficulties pile up. Repeated attempts. Up and down. Postponing things. Avoiding. Agonizing. Unrealistic. Tragic.

Combinations of key concepts indicating *Niobium*

- •Ambitious ideas and unrealistic scientific proposals trigger doubts about the feasibility: castles in the air
- •Agonizing setbacks on the way to fame: provincial actor doesn't achieve national breakthrough
- •Uncertain journalist whose creative interviews lack the final punch
- •Talented sportsperson can't get beyond initial promising success: local matador
- •Many ideas but only minor commissions: cautious inventor
- •Programmer enters middle management but is overextended: bitten off more that he can chew
- •Painter initially sells a few pictures, but is then dropped by the patron
- •Disappointed intellectual: sour grapes.

Along the way, as he writes of cases, Welte indicates the considerable assistance he receives by utilizing the color preferences of his patients, as well as handwriting analysis. (See U. Welte's other books, *Colors in Homeopathy* and *Handwriting and Homeopathy*. Narayana Publishers.) At times, it was clear that the patient's color preference first suggested the remedy to him; in other cases, it provided a valuable confirmatory 'symptom.'

One significant benefit I received from Welte's treatment of the Silver Series came from the case studies that illustrate the application of Element Theory. When reading Scholten's treatment of the topic, I had the impression that the themes of the stages should apply very specifically to the central themes of the Silver Series, such broad and potentially weighty themes as: creative endeavors, inspiring ideas, aesthetics, artistic pursuits, science, mysticism, performance, etc. The Silver Series themes Welte lists, while coinciding in many ways with Scholten's, are in general broader and seem more widely applicable – communicating ideas, power of thought, disseminating knowledge, intellectual display, show, fame, publicity, science, art, culture, creativity, originality, aesthetics, elegance, sensitive sense of honor, subtle arrogance, first lady. Some of the case studies presented demonstrate that Silver Series issues needn't relate only to creative or scientific, etc. pursuits; they might also apply to much simpler everyday considerations. For example, one female patient felt that her daughter was not allowing her a say in the management of her venous ulcer; she felt criticized and patronized. She was annoyed that she had to adapt to her daughter's preferences, and in her unhappiness she seemed 'heavy,' more so than might be anticipated in either Carbon or Silica Series remedies. The fact that she felt that she *couldn't say anything* (stifled communication), plus themes of feeling *criticized* and *adapting*, suggested the Silver Series and Stage Two, and thus the remedy *Strontium*; the remedy actually given was *Strontium muriaticum*. (More on selecting the anion of the salt later.) To say this was anything but a revelation to my mind would demean its significance to this reviewer, limited as my exposure to Elemental Homeopathy is.

It became apparent too from the case studies that remedy selection was very often based on the full presentation of the patient, both mental-emotional and physical. Pathology often played a role in deciding either the series or specific remedy; prescriptions were not only based on mental-emotional characteristics. The process of selecting an appropriate anion when a salt form of remedy seemed more appropriate than a pure element, as revealed again in the case histories, is interesting. Anion selection involved far more than the case having some additional theme, such as mother or nurturing (muriaticum), or feeling exiled (halogens – Stage 17); more 'basic' characteristics such as *Sulphur* keynotes might justify the prescription of a sulfide, or tremulousness and the sensation that someone is looking over one's shoulder might suggest a bromide.

After completing the series with *Xenon*, Stage 18, Welte goes on to offer very valuable differential diagnoses of the various stages; then he differentiates the series, providing new insights, especially with the Lanthanides. He closes with a history of the evolution of the periodic table and a compelling philosophical consideration of the homeopathic interpretation of the periodic table, as this quotation attests:

> "The fact that we can, with the series and stages, therapeutically use elements that have so far not been used in this way—that the periodic table demonstrates a rule-governed 'human chemistry' with all its mental ramifications, a psychological chemistry just as compelling as the well-known physical chemistry—shows that human evolution and the evolution of the elements follow a similar developmental imperative. So we can rightly presume that the developmental steps of the elements in the periodic table and evolution in 7 series and 18 stages are universal facts

that are not only valid for humans but also for all forms of life."

Elemental Homeopathy and the Sensation Method (of Sankaran) have, of course, generated a lot of controversy amongst homeopaths. Many classical homeopaths scoff at the notion that such methods can bear fruit and dismiss them as "non-homeopathic." Welte offers an eloquent defense of the Element Theory as consistent with homeopathic principles, most especially the Law of Similars:

"The relation of similarity, therefore, must not—as in classical homeopathy—be based exclusively on the proving symptoms, but can also arise out of the series and stages. If you find similarity between the situation and behavior of a patient and the situation indicated by the position of an element, it is at least as valid as the classical similarity of symptoms. Ideally, these two approaches supplement each other and may also give a deeper understanding of symptoms."

The Periodic Table in Homeopathy: The Silver Series provides a lucid, thorough, and quite practical grounding in not only the material medica of silver series remedies but also the intricacies of Elemental Homeopathy as a whole. For any practitioner at all interested in Elemental Homeopathy this book is an essential read. Studying it, memorizing much of it is bound to prove a rewarding endeavor. One can only hope that, for the sake of completeness, Welte decides to cover in like fashion all the series.

About the Reviewer: George Guess, MD, DHt, practices homeopathy in Crozet, Virginia. (Charlottesville area). He is editor of the American Journal of Homeopathic Medicine and Vice-President of the American Board of Homeotherapeutics. AJH

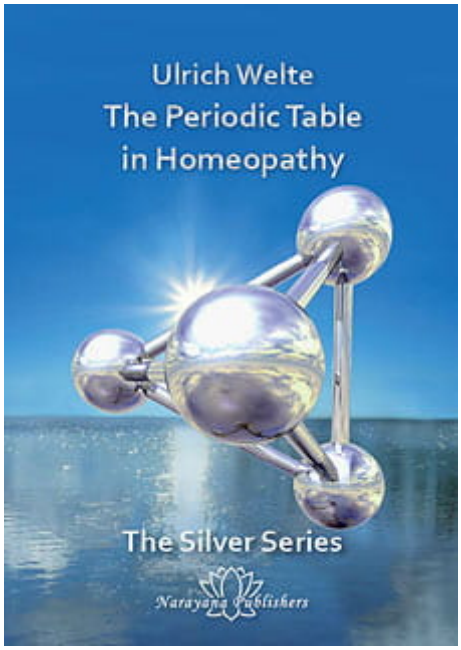
Ulrich Welte

The Periodic Table in Homeopathy: The Silver Series

A Practical Guide with Case Studies

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