

## High in the sky.

**Keywords: The vital disturbance, the AV method, all levels all of the time, bird remedies.**

### Pattern matching

In understanding a case analyzing in large groups and then narrowing them down to smaller divisions and subdivisions has proven to be a tremendous help in finding the similimum. Rather than trying to fit the patient in the obvious limited number of remedies we know, we concentrate entirely on the patient's narration of his disturbance. When we completely understood the totality of his disturbance, we then look for the remedy with the matching pattern.

In practice this means we concentrate to discern on all levels **the vital disturbance**. In a person several levels can be determined. For practical reasons I use a scheme with 5 levels of functioning an experience: physical, energetic, emotional, mental and vital.

Since Hahnemann stresses many times in his Organon (aphorisms 6,11,19, 22) that the vital disturbance expresses itself by signs and symptoms on mind and body, this necessary means that the disturbance must be on a level 'beyond'. This is what I call the vital.

Level 1 and 2 refer both to the body (the mass and the energy aspects), level 3 and 4 both to the mind (emotions and psychic functions). All of this is explained in more detail in my books<sup>1</sup>

### The vital sensation is only experienced when disturbed.

One can compare it to for instance a painful joint, which is giving signs and symptoms on all levels. On the physical there is pain and stiffness, on the energetic: there is obstruction of movement, on the emotional: there is irritation, discouragement, inadequacy and on the mental: there is fear of being handicapped and worries about the future. Whatever the patient does, on every level of his functioning this disturbed joint is causing discomfort and suffering. Now when the joint is cured obviously there is no more hindrance at the physical level, no more worries at the emotional level and no longer distressing thoughts on the mental. Yet: the joint is still there! It operates quietly, leaving the person the freedom to use his instrument for the higher purposes of being (aphorism 9)

In the same way a vital sensation that is not disturbed is not felt. From this follows that when there are symptoms there is disturbance.

By the law of nature, (e.g. the law of similars) operating everywhere communication or resonance occurs, a remedy capable of causing a similar vital sensation will be curative on all levels.

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<sup>1</sup> "The Charm of Homeopathy", Bjain, 2008, "The Postgraduate Annual 2006", Thewhiteroom 2007 and "Behind the Glass Screen", BJain 2009)

Having said this, case taking now is mainly focusing on hearing the expressions of the vital sensation on all levels. This is bound to come in every domain, every example, every level, every topic, every period in the person's life. If the same thing comes up over and over or if the vital information makes a coherent pattern then we know for sure we can make a similia prescription. Other prescription will have an effect as well; however they will touch the symptoms not the patient.

### **How to spot the vital sensation on all levels.**

On the level of the physical pathology we give special attention to everything that does not belong to the pathology: this means it must belong to the patient.

In the energetic level we can discern the main disturbances in vitality, which Hahnemann called psora, sycosis or syphilitic miasm: the constitutional make up or liability of the person. On level three we are not only listening to the story, the examples, the facts of the person's life and the emotions connected to them but especially to those spontaneous remarks that are incongruent, inconsistent, unexpected, not in place or in proportion, not explained by the story itself. When it doesn't belong to the story it must belong to the patient. We don't prescribe in the story or on the emotions as such but on the **message** in the story, the way the story is experienced.

On level four we are particularly interested in the subconscious symptoms, coming to the surface in moments of minimum control: fears and phobias, dreams, beliefs systems, hobbies, stressful events.

If possible to verbalize level five, the patient will give a straight forward report of the abstract sensation which pervades his being.

After teaching for almost 20 years now, I find the best way to learn is by life cases, whether it is being present while the teacher is taking the case or being supervised and commented while doing it as a student. After a thorough theoretical training and being familiarized with the homeopathic instruments and jargon, the Organon, Materia Medica and Repertory in an ideal situation a student should be exposed to a clinical training with a master for a few years. This would firmly establish the philosophy and the trust in the methodology of our healing system. On top of that case management can only be learned in practice.

### **Needing an 'uncommon' remedy**

I'd like to give an example of one of the advantages of working in this way. Not longer than 10 years ago we didn't even have a single bird remedy in our corpus. Animal remedies were underrepresented in our books anyway and birds were completely absent. Too bad for patients needing a bird remedy!

In the Master Classes I see live patients twice a month. Making an overview of the last three years of the unselected patients coming in, about 30% needed mineral remedies, 30% plant remedies, 30% animal remedies and 10% nosodes and imponderables. From these animal remedies were about one third birds!

### **Case example**

A 32 year old woman, married and mother of two children, 5 and 2 years old comes to see me (June 2005) for her migraine headaches. It's worse with menses and when tired and she adds she hasn't been sleeping enough since her second child is still waking up at night. Because she is a music teacher and works in the evening she can't get to bed early. Besides her migraine attacks she is very prone to frequent headaches anyway. With the attacks she is nauseous and vomits, and she says, **it obliges me to slow down**. The headaches have been worse after her therapeutic sessions, she's been having for several years. The reason for that was a book she read about birth trauma. She wanted to get therapy for herself and to learn how to cope with birth trauma in her children. Besides that the therapist gave baby therapy to follow the mothers and babies up afterwards. She did all this almost obsessively for more than two years and then she admits it went all wrong.

*Because she was on the verge of crying all of the time it was clear the whole matter wasn't solved yet. As she started telling this when I questioned her about her headaches, it means she was still full of it and couldn't withhold herself of coming up with it.*

*As I wrote in my previous books and confirmed day by day in my practice: **the patient always takes you where the treasure is hidden**.*

*The consequence of this in case taking is very important: we shouldn't give any direction with any question in the first part of the consultation but only follow the patient where he is leading us. When we ask questions, he will answer and mostly this will be useless information. When we ask about his family, he will answer about his family, when we ask about his job or friends or relationships, he will answer. At the end of the interview we will conclude that family, job, friends or relationships are themes of this patient! This is what I call making a case instead of receiving a case. If we want to know in what kind of inner world (of which his outer world isn't but a reflection) the patient is living in, we have to be fully attentive and listening to what it is he wants to tell us, no matter how trivial it might seem.*

So I asked the patient what went wrong.

P: The birth of my second child wasn't as planned. I got an infection and wasn't allowed to deliver at home. In the hospital I got injections and antibiotics. My son was born too early, was small and tiny and they said he shouldn't have been born yet, I wasn't ready for a second child. And I wanted to do everything perfect. With my first child it went all smooth and natural and I wanted to do it even better the second time. But one can't control everything... it is impossible to guard your children against it all... I'm not better than other mothers. I call my second son my 'lesson in humility', you can't put yourself above the others, you can't avoid. My therapists say the parents are the perpetrators and the children the victims. They said because of me my child didn't develop well, he was so small; he's blocked in his anger towards me. In the end they even refused to treat him or me and they never wanted to see us again. I feel so angry and revengeful now.

H: *What was your original reason to start this therapy?*

P: I was very determined when I had children to do it well: give natural birth, breastfeed them, carry them around with me. I read a lot about it and found in this book a good therapy to even do it better by following it myself before my children were born. For a few years it was the main thing in my life. But after my second son I couldn't stand the philosophy anymore,

being the perpetrator always and your child the victim. What happened was beyond my control. There was some arrogance in it, the idea: 'we know' and 'how it is possible others are so blind?' We put ourselves above the others. Like: 'we know where the pain comes from and we do something about it'. Even before the therapy I had this attitude: 'how is possible mothers bring their child to the daycare from two and a half months old?' But does this make it a lesser mother? Is my child a lesser child? I got my self-esteem from being a good mother and now I had to come down.

*Now we have the whole story (abbreviated for publication) and her experience of this therapy with it. She felt it was 'parents versus children': perpetrators versus victims: she repeated it actually three times. This is a clear hint to the animal kingdom where the daily occurrences are felt like a struggle, where there is a winner and a loser, an aggressor and a victim. Because of that in the narration there will always be **comparisons** between the 'me' and 'the other': whether who is right and who is wrong, who is better, stronger, brighter, richer, faster, who is more successful, more moral, more beautiful and the like. In the case it is not about 'what is the problem' but 'who is the problem'.*

*Then she said she used to put herself above the others: she was a better mother, they looked down upon mothers who were less aware, who were so blind, who didn't do anything about it. She was high and she had to come down. This is a hint to the subkingdom... feeling of being higher than the others and having to come down. When her son was her 'lesson in humility', the feeling must have been the opposite, as the real humble person doesn't need this lesson.*

Then, without a question of mine, she continued:

P: These therapists gave me the feeling I failed as a mother. And I recognize this feeling so well because I had it before when I played the hobo. I was a promising musician and when I was studying in the music conservatory I started having problems with my fingers. In the end I was forced to give up playing altogether. That's why I teach music now but I had the tendency to project my self esteem: the one who plays the hobo so well, and later the same with motherhood. I was quite fanatic with this hobo and the same happened with being a mother. Again I failed.

H: *What exactly happened?*

P: It started with a kind of cramping in my little finger and it got worse and worse, in the end I couldn't hold my instrument properly, it was like I was a puppet on a string. From the age of 9 I played the hobo, so I played for ten years when this started. I had very quick fingers, everybody said: 'what a talent she has!' I got so much praise, this instrument makes you into somebody special, my playing was impressive. I had a beautiful sound and quick fingers. I felt super but in my heart I was dependent on what people said. When they praised, I was at the highest top, I could conquer the whole world, when they didn't, I had no ground. When my fingers didn't obey any longer, I was in panic. I lost control. Despite following all kinds of physiotherapy nobody found a cause or a solution. It was so scary, all of a sudden you don't know how to control your body, how to move your one foot before the other. I had no grip, no say. Deep inside myself I knew something very serious was going on. I felt very unhappy, like injustice done to me. I had to apply for another music school and I couldn't show how good I was, it was mediocre, other players with much lesser talent were allowed to play. My whole

world collapsed. I used to feel above everything and everybody and now I felt humiliated, ashamed, as if I didn't deserve this. I felt embarrassed beyond words...if this would come back my life would be good again, if I only could play like I used to.

*H: And how was that?*

*P: I had a beautiful sound, a natural supple sound... it was easy for me to blow, to make this sound singing... a certain firmness in it... as if floating... and I had very strong and quick fingers, this was my strongest point in fact, they moved as quick as I wanted*

Remarkable in the second story is that the same basic feeling comes up again. This means: it is not remarkable in the sense that the vital will come up in whatever topic one discusses but she mentions two major stories of her life and the message in both is the same. This is the sure sign the sensation she expresses is not local, not in only one instance, occurrence, situation but it is general. Now we can trust whatever she will talk about will add to the same.

It is the story of being high and then fall back to a lower level, feeling humiliated, ashamed. She was an outstanding musician with a natural extraordinary beautiful sound and quick fingers. And we know we are in animal kingdom.

*The dreams give the final information we need to determine the remedy she needs. She had a recurrent childhood dream in which she felt safe in her children's bed with bars and as she was flying around, she saw people living in holes in a mountain wall. She described the scene very vividly: a multicolored wall with a lot of holes in it and she saved the people by taking them in her bed. It was somewhere at a remote area with no houses, no trees, only canyons and holes in the mountain sites. When I asked how she felt in that dream, she immediately replied: a very good feeling of flying around.*

*With this extra information we could confirm the hints for the bird subkingdom: the problem with the (strong and quick) fingers<sup>2</sup>, the wanting to be high and above the others<sup>3</sup>, the need to be big and impressive, the helping others in need and the enormous care and focus on the children. She got *Haliastur leucocephalus* MK.*

*Almost immediately her migraines and headaches disappeared never to return again, except on a few occasions during menses. Then the attacks were not in the least as intense or as long as they used to be and she actually didn't need another dose for 5 months.*

*The other thing is that she started to play the hobo again and to her own surprise it seemed that in between the 12 years that her instrument was in the cupboard, she developed and played as well as if she wouldn't have had this interruption. The cramps in her hands subsided slowly and she was happy to be able to play difficult pieces of music.*

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<sup>2</sup> Rubrics: Extremities, awkwardness, hands, drops things and Extremities, pain, upper limbs, hands, joints

<sup>3</sup> According to Jonathan Shore in his book: "Birds, Homeopathic Remedies from the Avian Realm" is "Rising above difficulties" one of the main characteristics

*She used to say: "When I am able to play this piece, I'll give a party!"*

*On the follow up about 8 months later she said:*

*Now I play it with ease, with strong and quick fingers! I'm so happy, I feel so full of joy when I play now, and my talent that was encaged for so long is able to come out now. I am touched and grateful to life that I can play this music now; it is my most precious present from life.*

*For the homeopath it is a joy to be able to prescribe more accurately than a few decennia ago and to have so much more possibilities now. When a patient gets his similimum he blossoms before our eyes and we cannot but be grateful ourselves we can employ this wonderful healing method.*