

V - BETWEEN AGITATION AND IMPULSE¹... THE 'LUÈSE' PATHOLOGY...

Pourquoi dites-vous ce proverbe dans le pays d'Israël : « Les pères ont mangé des raisins verts, et les dents de leurs enfants en ont été agacées ».
Ezéchiel 18/2²

Agitated, unsettled, frozen but prone to sudden impulses, depressive or elated, caught between two conflicting impulses both leading to ruin and to what conditions survival, 'Luèse'³ can only pose problems...

Engendering variability, fickleness, and ossifying fixedness, it is as synonymous with anarchic destruction as with conservative retraction. Therefore it can only make one wonder.

If the depression tinged with useless and desperate rage which can be discerned in its agitation or impulses shows its profound but sometimes hidden facet, the tendency towards ill-considered and destructive inflation, often out of phase with the real⁴, which constitutes its other face, generally becomes clear : the problematic excessiveness which is shown in it forces one to explore its paradox and meaning.

The word 'Luèse' is not neutral⁵.

It covers a multifaceted reality...

Attributable, above all, to the long-term effects of hereditary or personal syphilis and alcoholism but also to those of all types of pollution, this 'miasmatic impregnation' belongs to the four chronic diseases described by Hahnemann⁶ and Nebel⁷.

Two a priori opposed fundamental poles stand out :

One is agitated, unstable, fickle, with changeable mood and behaviour, the other is more retracted, hardened, with set ideas and behaviours.

A sort of 'acting out' may manifest itself...

It seems to constitute a sort of physical or mental 'eliminatory attack' - one not ruling out the other.

¹ Fifth part of an article published from January 2017 on homeopsy.com and entitled, 'Luèse'... *Progressive disorder?*. It is taken from a book to be published at the end of 2017 and entitled, *Ordre et désordre. Perspectives homéopathiques*. Editions Homeopsy.

² 'What do you mean by repeating this proverb concerning the land of Israel, "The fathers have eaten sour grapes, and the children's teeth are set on edge" ? ' Ezekiel 18:2 (ESV)

³ Pathogenic impregnation responsible for pathologies in which there is a predominance of destruction, anarchic constructions, and all types of disorders linked to sclerotic processes at the physical and mental levels, with deviance, variability, instability, agitation, a propensity for depression, and mood swings.

⁴ Many bipolar patients, who underwent heavy treatment and traumatic hospitalisation, are directly involved in their relapses : often, when they are well on a minimum treatment or are stabilising their lives, suddenly they rashly stop their therapies despite the doctor's repeated warnings and find themselves, more or less quickly, in the world of psychiatry which they wanted to reject. And yet, paradoxically, they take them again.

⁵ Its definition, 'comes from "Lues", "The plague", but also "Something in liquefaction, the plague, an infectious disease, an epidemic, a calamity, a public misfortune, the corruption of public morals" ' is significant.

⁶ - Psora, Sycosis, and 'Luèse'.

⁷ - 'Tuberculinisme'.

Sclerosis is present and affects both the soma and the psyche.

With hardening and fibrosis in the background, the affection of the vital organs and nervous system through the vascular system engenders various more or less cyclical disorders characterised by the ulceration of certain tissues, anarchic constructions, and more or less destructive noisy pathologies.

Destruction and construction are at the heart of the pathogeny.

The mental level is also affected. With closed more or less obvious emotional indifference if not the negation of the other in the background, one can often discern a form of vagueness if not inner emptiness : the lack of points of reference, of sense of security, and of reassurance necessary for the construction of the core of the personality generates agitation, impulsive and often destructive acting out, anarchic mental constructions, and deviance from society's rules and from those regarding the maintenance of life.

Long-term depression in the background.

More or less manifest, it is accompanied by anxiety and more or less marked phases of excitement and shows an obvious lack of communication with the outside world and oneself.

The addictions and suicidal tendencies, which are the reflection, in the psyche, of what happens in the body, show, in a different way, the need to be 'fed' and 'filled' and also, perhaps, to be 'consoled' for a difficult life doomed to a most humiliating end⁸. They implicitly express the painful and agonising feeling of never being able to be really 'filled with joy' and show the impossibility, for those who undergo this suffering, of accepting its reality. The experience of 'gap', of inner 'emptiness', the feeling of 'something' indefinable, incomprehensible, and unspeakable is so unbearable that they try to get rid of it and turn its aggressiveness against themselves.

And yet creativity...

'Luèse' engenders creation.

Beyond disharmony, which is implicit in what appears about its paradoxical, problematic, and disconcerting action, it creates new elements that sometimes verge on genius.

It has surprisingly piercing brilliance... It is like an echo of the unfathomable part which, beyond disorder, blackness, death, and everything deadly, makes life and newness appear. Works of art, Goya... Arcimboldo, music... Mahler, Wagner... and many more modern others, Barbara, Serge Gainsbourg... are there to prove it.

A meaning to its movement ?

This is the first question which can be considered.

It forces one to study what it reveals.

⁸ 'By the sweat of your face you shall eat bread, till you return to the ground, for out of it you were taken', Genesis 3:19 (ESV)

Engendering disorder, destruction, conflict, and break in harmony, it leads, because of this special feature, to think about its real role. It unexpectedly proves to be, in essence, perhaps inherent in the evolutionary process⁹.

A movement at the service of life ?

Even if, at first sight, these seem to be strange words, they are worth going into in depth: paradoxically, does not the process of destruction embodied here bear the seeds of a process of construction or of newness ?

Whether it takes on the aspect of agitation in Argentinum nitricum¹⁰ or Silicea, that of the acting out that may punctuate their progress, like that of Arsenicum album, Mercurius sol, or Platina, it keeps the same profound meaning.

Excitement, agitation : 'luèse' is agitated and agitates...

Perhaps it might be useful to think about the hidden meaning of this very particular expression...

Apparently carried by a form of automatism as regards what is really happening, ignoring obstacles and warnings, and pushing itself to the limit, it seems prompted by a form of 'secret pleasure' : it seems to express itself through a form of inflationary and unbridled 'omnipotence' and, in the end, to get carried away in a dangerous manner... :

Argentum nitricum runs, moves, multiplies activities as if they had no limits and tried to find them. They confuse dynamism with excitement, feel the need to relieve emotional tension through a form of daily rush - the word can also be used literally. Untiring, they exhaust themselves but, with a feeling of power over their own body in the background, they have the sensation that they are alive and that, which is intoxicating, that they enjoy their lives.

Fluoric acid gets agitated, moves, goes from place to place, from conquest to conquest, from job to job. They are looked on as an extravagant unstable person and a 'Don Juan'. They change jobs and go from place to place according to their mood, flit from one lover to another, sometimes go from one to the other according to their moods and whims... Caught in the movement engendered by their pleasure and by a form of inner imperatives, they are looking for something impossible whose aim they do not know, or what is at stake. The other does not exist... Only the moment, the present with no future and past exists : released from all tie or imaginary rule, they build their lives around movement alone in a form of automatic repetition. If it takes on the aspect of 'always new', it only constitutes a

⁹ « Les philosophes de l'Antiquité considéraient déjà la mélancolie comme constitutive de l'être. Qu'ils aient même éprouvé la nécessité de créer une cosmogonie, pour donner argument à ce constat, ne peut manquer de nous surprendre. Pour les anciens, cette affection commune à tous les humains, méritait une projection astrale. Cette inscription dans l'ordre du mouvement des étoiles et des planètes témoigne que, même si tous les humains ne sont pas frappés du mal de Saturne, tous sont susceptibles de rencontrer, du fait de quelque conjonction, la tristesse noire, l'horreur paralysante qui a pour nom 'mélancolie'. L'affection « bile noire », car telle est l'étymologie du trouble mélancolique, évoque ce deuil premier que j'ai, pour ma part, considéré comme un moment fondateur du sujet. » : 'The philosophers of antiquity already considered melancholy to be a component of the being. The fact that they even felt the need to create a cosmogony to use this as an argument cannot but surprise us. The Ancients thought that this affection common to all human beings was worth astral projection. The fact that this is part of the stellar and planetary motion shows that, even if not all human beings are affected by the illness of Saturn, they all are likely, because of some conjunction, to encounter black sadness, the paralysing horror called "melancholy". The "black bile" affection, for such is the etymology of the melancholic disorder, makes one think of the original grief which I consider to be a founding moment of the subject'. Jacques Hassoun, *La Cruauté mélancolique*, p .11.

¹⁰ Who feels like 'calling it "playacting" ' - and often does so...

form of delusion meant to make them forget the most important things and refuse their mortality.

Instability, constant agitation, sudden acting out...

Continuous or the surprising paroxysm of apparently measured movement, the latter is a very bad mask for profound anxiety, which is the background to it and expresses itself through supposedly liberating movement.

Time, space, nothing is counted, nothing is calculated...

Everything happens according to the moment or the need to go beyond its constraints, even for a second : 'Not to think... Above all, not to think...'.

To go here or there, always harder, sometimes, always more quickly, sometimes to the point of 'delirium...' and then, all of a sudden, to express, to express oneself...

Toxics, stimulants, tonics, stimulating and intoxicating types of music which are often listened to in abundance engender a wider range of feelings.

They contribute to the exacerbation of the noxious enthusiasm.

Aurum, Argentum nitricum, Mercurius sol, Platina : each of them does so in their own way.

Even Arsenicum album, the psoric individual rigidified by their ossification, has this manner of being - and of saying - , but in an often more measured way... They express themselves by brief 'eliminatory' attacks which are much more difficult to see !

Dynamism and excitement go hand in hand... :

The fear of stopping, the fear of collapsing, the fear of 'realising'..., of 'thinking', of becoming aware of the real, of one's limitations...

The fear, also, of what leads to the unfathomable, the impenetrable, to the things that are impossible to work out, to master...

Movement becomes a rampart, a protection.

It shows fear and the desire to overcome one's limits to the point of transgression...

It is found at varying degrees in all cases.

Argentum nitricum runs, Arsenicum album gets agitated, choking, Silicea, haunted by their obsessive fear of not managing it, mobilises... :

To forget emptiness...

That which, at the origin of the being, forces them to run away and to become animated...

To fend off the inner part which makes them agitated to the point of exhaustion...

To run away from what is fixed and causes distress, terrifies...

A dark reminder, sad prefiguration...

To escape, to push back the limits, the 'non-controlled', the 'non-controllable', the unknown, that which forces and is Law...

Above all, to feel alive...

In order to do so, to take all the risks, even that of precipitating one's death...

To hustle about to 'avoid', get round, go beyond, escape...

The body as the only rampart...

To walk, move, hustle about limitlessly... To mobilise to run away¹¹, enjoy the only possible power, that which remains and still deludes oneself, that which keeps one from thinking but keeps one continuously and exclusively in a sensational state¹².

Varying forms, varying aspects... movement is a permanent feature.

It manifests itself more or less intensely :

Tarentula cannot stand what brushes against them, the material which may cover their chair, the music which attacks their eardrums, or the sexual arousal which bothers them even when they are asleep ;

Mercurius solubilis gets agitated and finds it difficult to coordinate their movements : they are thought of as a clumsy person and even, sometimes, as a person with mental problems ;

Argentum nitricum, when still in a sthenic stage, gives their agitation the meaning of a rampart against emptiness ;

Silicea fights the fear of not managing it ;

Arsenicum album, apparently calmer because weaker and more inhibited, tries to overcome the vague fear of not being able to face the inner unknown, full of disturbing and morbid thoughts.

Everything moves, gets agitated, and confuses...

And yet, one day... like a bolt from the blue...

Standstill... The sudden limit...

No more movement, no more action, STANDSTILL... :

Splits, phobias, giddiness, panic or massive anxiety attacks, tetany or its like encounter, in the world, laws, the Law... They are obstacles.

Panic, anxiety, anger, mad tension... Fear...

¹¹ « Pourquoi [...] les appelez-vous les « mélancoliques » puisqu'en somme, ils ne pensent qu'à la joie et aux jouissances de la vie, et non pas à ce qui est dur et pénible ? [...] Parce que toute joie terrestre est brève et corruptible, fautive et imparfaite ; parce que la volupté à peine épanouie comme une rose, s'effeuille comme un arbre à l'automne ; parce que chaque plaisir superbe de la vie [...] à l'instant même où il va vous saisir, est rongé par un cancer, de sorte que vous y apercevez dès qu'il s'approche de vos lèvres, le spasme de la décomposition [...] toute volupté une fois atteinte change de figure et devient dégoût [...] chaque transport d'allégresse n'est que le dernier soupir angoissé de la joie [...] toute beauté est de la beauté qui ment ; tout bonheur, un bonheur qui se brise ». : 'Why [...] do you call them "melancholics" when, in fact, they only think about joy and the pleasures of life instead of what is hard and difficult ? [...] Because all earthly joy is brief and corruptible, illusory and imperfect ; because voluptuousness has no sooner bloomed like a rose than it sheds its leaves like a tree in autumn ; because each splendid pleasure of life [...] from the moment it takes hold of you, is undermined by a cancer, so much so that you see in it, when it comes near your lips, the spasm of decomposition [...] all voluptuousness, once reached, takes on a different aspect and becomes disgust [...] all transports of elation are only the last anxious sigh of joy [...] all beauty is lying beauty ; all happiness, breaking happiness'. (Jean Peter Jacobsen, Marie Grübbe. Petite bibliothèque Ombres. Quoted by Jacques Hassoun, *La cruauté mélancolique*, p. 9).

¹² One only needs to mention a former prisoner interned in a concentration camp, who said that the only way for him to feel alive had been to walk, walk, walk relentlessly and tirelessly in the yard of the camp as soon as it was possible for him to do so.

Slowing down, limitation... Despair, tears, depression...

This is the end !...

What happens here is a hindrance, a break in movement...

Whether it comes from the outside world, the reminder of the valid rule, law, or laws...

Whether it suddenly emerges within, in the body of offence and of the voluptuousness painfully damaged, one is reminded of the limit. It acts as a 'finishing-off stitch'...

And yet !

What 'interrupts' is an expression of life.

And also that of 'life'...

Beyond the destructive aspect, a form of protection...

Beyond this de-constructive special feature which appears in different ways, as paradoxically as unexpectedly, it emerges like a reminder... :

What was denied, repressed, forgotten and undermined and insidiously destroyed to the point of exhaustion, wearing down, or 'acting out' through the body or in the body appears and disconcertingly stops the movement, 'protects', so to speak, the subject.

Violence turned against oneself, against the body, shows what was there, within... :

The siderating or paralysing pain which prevents, the joints which get damaged, the ligaments which are painful to the point of fibromyalgia, the vessels which burn, the stomach which gets ulcerated, the intestines which get tied up in knots and 'disintegrate' to 'melt into water', as a mark of bubbling and impulses, show the disorder and disharmony.

Aurum, Calc. Fluor, Mercurius sol, Luesinum, Fluoric acid, Argentum nitricum... : many homoeopathic types are there with their symptoms to remind one of this.

As many as various, the latter play, beyond the violence turned against oneself which they show, a liberating role after all : they force one to wonder and modify the movement...

Engendered by stopping sometimes coming from the outside world, the violence which emerges mirrors that which is present within...

The sudden split which makes one stop, the prison which stands in one's way, the Law which intervenes, the constraints which arise without 'making a song and dance' are there like a reflection of what disrupts, destroys the equilibrium, and puts in place something deadly...

Violence and 'Luèse' combine endlessly...

From start to finish, all along the way of mankind, they cannot be separated.

What suddenly emerges here echoes a profound agency whose appearance is made underlyingly through the body and behaviour...

Like memory coming from the inmost depths of the being, one of the not only original but fundamental aspects of mankind reappears here.

Violence and 'Luèse' make one wonder.

Closely linked since the birth of the being and the beginning of the world of many living beings, they appear and combine in many ways which are found at many levels.

Therefore they cannot but make doctors, sociologists, psychoanalysts, neurobiologists, members of religious orders, etc wonder.

They force one to think about their link and what unites them.

Although both implicit in many pathologies and individual and societal behaviours, they are not the subject of study except as regards their effects...

The concept that is linked to them in the homoeopathic language fails to elicit any other response...

It can only come from a separate analysis of what it contains or represents.

Unusual, it also carries undreamt-of richness which appears at different levels that complete a way of seeing it which the Hahnemannian approach permits to work out better in their outlines.¹³

To be continued...

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¹³ Translated by Pascale Tempka