



*Boenninghausen's*

**THERAPEUTIC**

*Pocket Book*

**T.F. ALLEN**



*The Principles and Practicability*

OF

**BOENNINGHAUSEN'S  
THERAPEUTIC  
POCKET BOOK**

FOR

**HOMOEOPATHIC PHYSICIANS**

TO USE

**AT THE BESIDE AND IN THE STUDY**

OF THE

**MATERIA MEDICA**

**T. F. Allen**



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## PREFACE

Bœnninghausen's *Therapeutic Pocket Book* has been used for more than a century by many masters of homœopathic practice. If it has fallen into comparative disuse during the past few years it is because few of the younger generation of homœopathic physicians have had a knowledge of its philosophic background and practical principles. It is not our purpose to set forth the superiority of any one general repertory over another; but it is our desire to demonstrate the sound philosophy and practical application of this work to such states as the physician meets in everyday practice. It is as nearly fool-proof as any repertory can be, once its principles are assimilated. In the following pages the statement is made that the book is not perfected; it has not grown to its full possibilities of usefulness; but the principles upon which it is based are sound and will allow further development and expansion without endangering those basic principles or distorting their balanced importance.

Let us utilize all the means at our disposal to insure to each patient the *simillimum*, which is his only hope of cure, and let us do so with the fullest possible comprehension of natural laws, and the application of those laws in practical form as they appear in our homœopathic literature. Let us not forget that every man who has labored constructively for homœopathy has built upon some law or definite guiding principle; if we will utilize these works we shall see the wisdom of the past flowering in the healing of the present.

Derby, Conn.  
August, 1935.

## CONSTRUCTION OF THE REPERTORY

Bœnninghausen, in the construction of his *Therapeutic Pocket Book*, embodied several original features. In fact, at that time the repertory was a new adventure in homœopathic literature, developed because of the pressure of necessity in indexing the many provings that had accumulated. Bœnninghausen's legal mind seized upon several salient features in the cumbersome provings, by means of which he was able to devise and perfect a repertory that was much more convenient, much more elaborate, and at the same time compact, comprehensive and easy to use.

One of the outstanding differences in repertory construction that Bœnninghausen embodied in his earliest repertories was the variation in sizes of type, signifying the varying importance of the symptom-rubric to the various drugs listed.

Even in his first repertory Bœnninghausen used the five variations in type that indicated the individual evaluation of each remedy to the given symptom or rubric. In the early editions we find these denoted by italics with each letter separated from the next by a blank space, italics, ordinary type spaced, ordinary type, and ordinary type in parentheses.

Jahr published the first edition of his repertory in 1834, two years later, but it was very cumbersome and Jahr made no attempt to evaluate symptoms until his fourth edition, prepared in 1851. In the preface to this edition he writes: "In imitation of Bœnninghausen, I have adopted in my repertory four different kinds of print . . ." It is obvious that he failed to recognize the fifth evaluation given by Bœnninghausen.

In his *Preface*, page vi, Bœnninghausen says:

The scope of this *Pocket Book*, as given in its title, is double, *viz.*: on the one hand, to aid the memory of the physician at the bedside in the selection of a remedy, and on the other, to act as a guide in the study of the *Materia Medica Pura*, by means of which one may be able to find his way and to judge of the greater or less value of each symptom, and to make the whole more complete and sharply defined.

On account of the large number of remedies, under nearly every rubric, it has been thought indispensable, on account of both the above-mentioned objects, to distinguish their relative values by means of various types, as I have done in my former repertories, and which Hahnemann has repeatedly shown to be necessary.

In Allen's edition we find these ranks distinguished by CAPITALS (5), bold face (4), italics (3), roman (2) and (roman in parenthesis) (1). This last evaluation is seldom used in the body of the book but is more often found under the section on *Relationships*. Of this evaluation Bœnninghausen says (*Preface*, page vii):

"The fifth place, the last of all, contains the doubtful remedies, which require critical study, and which occur most seldom. . . ." In other words, these are the remedies that have been found to have that symptom but rarely, or to have had it verified in clinical work only.

Of this work of evaluation of the remedies, Bœnninghausen tells us (*Preface*, page viii):

I could not even intimate the greater or less leaning to the higher or lower rank, but I could only go so far that the mistake should be less than half an interval. Without having the assurance to maintain that everywhere within these limits accuracy has been attained, I can say with certainty that no industry, care nor circumspection has been wanting on my part to avoid errors as far as possible . . .

While this evaluation of symptoms was a unique feature in Bœnninghausen's repertory construction, it was not comparable to the actual method of construction which he employed, of which the evaluation was but one item. Before viewing closely the actual construction, let us glance again briefly at the repertorial background of his time.

The existing repertories were especially defective in

that they were largely constructed upon the concordance plan, which breaks every sentence or idea up into component words or parts and scatters them throughout the work in their alphabetical order. Once scattered, according to this plan, they can never be brought together again. Some plan had to be devised by which the symptoms of the then rapidly increasing materia medica could be arranged and classified, so that they could be found easily and brought together in consistent and logical form without separating or breaking them up too much. They must be separated, but only in such a manner as would not destroy their individuality nor restrict their integrity. That which was separated must be capable of being re-assembled at will. The plan must be elastic enough to allow the separated parts of a remedy or a symptom to be brought together in such form as would correspond to any group of symptoms that might arise in practice. As Nature combined the elements of disease in ever-varying forms, so may Art combine the elements of materia medica to meet Nature's forms.

The problem was a difficult one, but the fine analytical mind of the Sage of Münster solved it. He conceived the figure of a great all-inclusive *Symptom Totality*, made up of the cardinal points of *location, sensation, conditions of aggravation and amelioration, and concomitance*, under which all the symptoms of the materia medica, and all the symptoms of the disease as well, should be covered.

Now to consider the actual plan of construction we must study the earliest available editions, for it is a foregone conclusion that any book that has gone through as many editions as the *Pocket Book* must have departed in some particulars from the original text, and the general outlines may well have suffered in consequence as the work was handed on from one edition to another.

About two years after Bœnninghausen first published his *Pocket Book* an English edition was published in Münster. No translator's name has been given for this edition, but the translation was done, Bœnninghausen

tells us on page vii of his *Preface*, "by one of the most eminent German homœopathic physicians, who is perfectly acquainted with the English language and literature, but who does not care to be known." In spite of typographical errors and obsolete phrasing, then, we may assume that it conveys an excellent picture of the author's thought.

Only a short time afterward, Hempel translated the book, which was published in this country, and he keeps to the same general outlines. We find these early editions divided into seven parts:

1. *Mind and Intellect*. (The oldest editions give it as *Mind and Soul*.)
2. *Parts of the Body and Organs*.
3. *Sensations and Complaints*
  - I. *in general*
  - II. *of glands*
  - III. *of bones*
  - IV. *of skin*
4. *Sleep and Dreams*
5. *Fever*
  - I. *Circulation of Blood*
  - II. *Cold Stage*
  - III. *Coldness*
  - IV. *Heat*
  - V. *Perspiration*
  - VI. *Compound Fevers*
  - VII. *Concomitant Complaints*
6. *Alterations of the State of Health*
  - I. *Aggravations according to time*
  - II. *Aggravations according to situations and circumstances*
  - III. *Amelioration by positions and circumstances*
7. *Relationship of Remedies*