

Liz Lalor

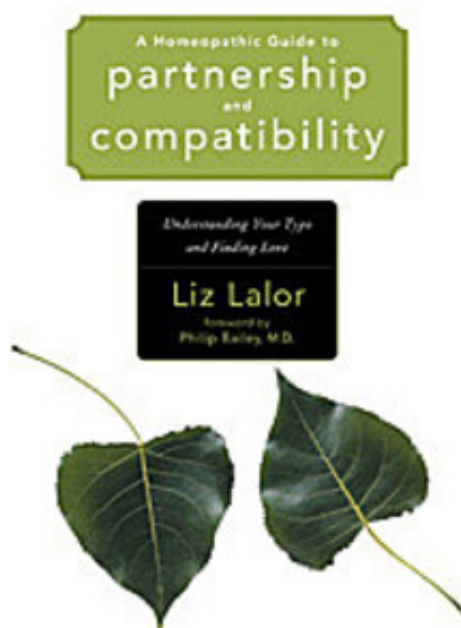
A Homeopathic Guide to Partnership and Compatibility

Reading excerpt

[A Homeopathic Guide to Partnership and Compatibility](#)

of [Liz Lalor](#)

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Carcinosin and Ignatia

The Theme of Ignatia

Ignatia is derived from a dilution of the seeds of a St. Ignatius bean, which contain the poisons strychnine and brucine. As with *Nux vomica*, strychnine is a poison that produces characteristic extreme hypersensitivity of the senses and a tendency to produce convulsive spasms. *Ignatia* has a higher proportion of the poison strychnine than the remedy *Nux vomica*, and the consequence of this is reflected in the fact that the constitution *Ignatia*, in contrast to the mentally strong *Nux vomica*, is weak mentally and uncontrolled emotionally. The destruction of the emotional in *Ignatia* means that the remedy has traditionally been used by homeopaths for hysterical⁴⁰ grief. The homeopathic remedy *Ignatia* is used by homeopaths for suppressed grief, which cripples so much that it always ends up consuming the sufferer simply because it has not been given free expression. The hysterical nature of *Ignatia* carries over into the presentation of the constitutional picture. Constitutionally, *Ignatias* are unable to express grief, the expression is cramped within, and they are literally gagging hysterically in a desperate struggle to hold down their grief. The classic keynote symptoms of *Ignatia* are easily recognized. *Ignatias* will always attempt not to cry by sighing endlessly instead, and even if they do let out any little sobs they will constantly gulp back tears, bite their checks, twitch and quiver, tighten their mouth, suck it all back inside, and start sighing again. *Ignatia* mirrors the extreme hypersensitive nature of strychnine in the sense that the physical sensations and mental and emotional feelings are contracted and cramped, and struggle for expression. The more that the expression of emotion is controlled, the more extreme and hysterical it is when finally expressed.

The Challenge for Ignatia in Relationships

The portrayal of the woman Grazia, played by actor Valeria Golina in the Italian film *Respiro*, directed by Emanuele Crialese, is Ignatia. Grazia's *respiro* (which means breath) is her desire for emotional expression. She is a passionate woman whose need for excitement and freedom cannot be fulfilled or expressed in the small, stifling Italian community where she lives. Her need for excitement literally pulsates so strongly through her veins that it drives her to perform acts that are considered outrageous or crazy by the rest of the village. The film opens with her swimming naked in the sea; just this act, and her rage at the violence inflicted on her son, are viewed by the rest of the village as dangerous "mood swings" that require treatment. The first "attack" of her uncontrolled emotions mirrors beautifully the physical, manic, contractive, and hysterical, convulsive nature of Ignatia. Her highly strung temperament is viewed by the community as requiring clinical treatment and her family deals with her hysteria by injecting her with sedative anticonvulsive drugs to get her to calm down. Not every Ignatia will be as explosive and emotive as Grazia. But put Ignatia in such a suffocating community and the expression of the untamed hysterical *Grazia* is very reflective of the true nature of Ignatia in an unhealthy, suppressed state.

The character of the stepmother Topaz, played by actor Tara Fitzgerald in the film *Capture the Castle* by Tim Fywell, is also Ignatia. Topaz is a far healthier presentation of Ignatia than *Grazia*. Topaz is healthy because she has been given free rein to be emotional, and she has been able to make an occupation out of her natural Ignatia skill to be extraordinary and exciting. Topaz has found an occupation and community in which her Ignatia nature is able to be used to her advantage. Topaz thrives in the bohemian art world; she is not controlled by an Italian husband who is fearful of being shown up in his community because he can't control his wife, nor is she trapped in a small, stifling Italian community that is trying to make her conform. The wonderful scene of Topaz standing stark naked on top of the hill in a fierce storm with the rain pelting down on her naked flesh mirrors the hysteria and the passion of the nature of Ignatia. She clearly verbalizes in the film that she needs to do this to be able to calm down and find herself; it is as if her Ignatia nature is only calmed when she is able to find its emotional soul mate in the untamed fury of the storm. The other fantastic scene in the film is when Topaz is overcome with the desire to dye, with the result that every article of clothing the whole family has is dyed green. This is both the hysterical passion, and the hysterical enthusiasm, of Ignatia. The two presentations of Grazia and Topaz intensely highlight for me that emotional health is so dependent on the understanding and compat-

ibility of others around us.

Ignatia has very high ideals and expectations, and a strong desire to see them fulfilled. This strong drive is also seen in the personality of Nux vomica; however, Nux vomicas have the strong mental control to be able to reach their goals. Ignatia does not have strength on the mental plane and, in comparison to Nux vomica, Ignatia is all emotion. With Ignatias it is as if they have overreached or tried too hard, and the expectations are not feasible. The area where this emotionalism manifests the most is in relationships. Ignatias are so romantically idealistic, and their ideals of romantic love so high, that it could be quite easy to accuse them of setting themselves up for inevitable disappointment and grief. Ignatias have a need for the perfect love affair or the perfect job or the perfect family, and if reality does not match their ideals Ignatias become distraught. More important, Ignatias need to have the perfect relationship all the time and any small fight, disagreement, or disapproval will cause Ignatias to become hysterical. Consequently, they will often have very volatile relationships filled with lots of recriminations and jealousy. Nux vomicas have the same issue; however, with Nux vomicas it is expressed on a more competitive mental level and is reflected by how competitive they are in the world.

The theme and nature of the poison strychnine carry the energy or memory of elimination; consequently, both constitutions carry a fear of being dispensed with or discarded. With Ignatias this is expressed emotionally and is manifested in their tendency to suffer terrible jealousy in relationships; with Nux vomicas it is expressed strategically and manifested in hypervigilance to any loss of worldly position or status. The extremely hypersensitive nature of the poison strychnine is manifested in Ignatia as emotional touchiness or hypervigilance to being hurt, offended, or abandoned. Ignatias are often viewed by others as being overly emotional because they always cry at the least provocation. The problem for Ignatias is that the crying will have been preceded by strong anger, but they can't maintain their anger because they lack enough mental strength to hold anger. Nux vomicas will have the same degree of dissatisfaction and hypersensitivity if they are not satisfied, or if they perceive rejection, but the difference is that Nux vomicas have the mental strength to hold their anger and push for what they want. Ignatias cannot cope with disharmony; they need to have perfection all the time, and if they do not achieve their goal of the perfect love affair, they brood. It is as if their expectations are so high that Ignatias have no choice but to emotionally turn the grief back on themselves. The expression of

their grief at this point then becomes very suppressed and cramped,

and they hold back their tears; the only expression of grief will be their continual sighing. Ignatias will not only hold in their emotions; they also withdraw from people and the world, thus appearing to others to do the complete opposite of what would be expected for a person suffering from hurt or grief.⁴¹ Ignatias are so emotionally erratic they can also sob hysterically over not getting their own way for such a long time⁴² that they end up trapping themselves into never being able to let go. Within both states is the theme of spasmodic contraction, which mirrors the poison strychnine. Whether you analyze Ignatia as hopelessly idealist or fatalistic in the area of love and relationships is immaterial; the most important thing is that Ignatia will find a soul mate in the constitution Carcinosin.

Carcinosin is as driven to find perfection as Ignatia. Carcinosins can also be seen to be martyrs to the cause of finding true love. Ignatia and Carcinosin will find a kindred spirit in each other, and their partnership will have the endurance of Nat-mur with Nat-mur but with the romance and idealism of Romeo and Juliet.

Carcinosin and Ignatia Together in the Film / Capture the Castle

James Mortmain, played by actor Bill Nighy in the film / *Capture the Castle*, is Carcinosin. James is married to Topaz, who is Ignatia. James is a writer with "writer's block." He is so crippled from the typical Carcinosin overstriving and seeking of perfection that he is no longer able to write; he sits in his room dreaming up endless possibilities for a second book, all of which are predictably fantabulous. James is also crippled by his failure to live up to the expectations of family and society; in particular, he is overwhelmed by feelings he has let down his family financially by not producing a second book. James is so overwhelmed emotionally that it is impossible for him to write. His children, irritated by his lack of progress and worried by their financial ruin, decide to lock him in the old castle on the agreement he is not let out until he has written a book. When he is locked in the castle he is finally able to break through his block to find himself emotionally. James discovers in his entrapment that he has been

locked and trapped in grief over the death of his first wife and crippled by his feelings of guilt over his treatment of her. Both Ignatias and Carcinosins have the same emotional Achilles heel; they both tend to disappear and lock themselves up inside of themselves if they are overwhelmed with sadness or grief. The entrapment of the castle is significant in itself. Carcinosins lack a sense of limits or boundaries, so much that they find it impossible to define feelings within themselves. The theme of the origins of Carcinosin is the nature of indiscriminate cancerous growth that knows no boundaries. The confined walls of the castle literally force James to find his own definition or self, and it is not until he is confined that he is able to break the effect of his "writer's block."

Once he is able to find himself, James is also able to know that he needs and loves his second wife, Topaz. Topaz becomes completely distraught with jealousy and grief at one point in the film when she thinks that James does not need her as inspiration. James momentarily thinks he can get support from the mother of his landlord, Mrs. Cotton. Mrs. Cotton is Lachesis; she entices and charms, but on her terms or territory, and even though she is very wealthy she is definitely not about to really give James any money. Lachesis enjoys the game of seduction. Topaz leaves James when she thinks she is no longer needed. The idealism of romantic love and the perfection of idealistic love would never let Ignatias stay in a relationship that does not meet their ideals. Topaz only returns when James is able to convince her that she is the only source of his inspiration. The theme of the origins of Ignatia found within the poison strychnine is elimination and death of the emotional. Ignatias are only truly happy and secure if they are the only source of passion and inspiration for their partner.

James and Topaz have the perfect relationship for both of their natures. Carcinosins and Ignatias struggle in life to find people who are able to embrace and accept the contrasts and emotional extremes in their personalities. Ignatias and Carcinosins will put a lot of effort into pleasing each other because in each other they will find a perfect mirror image of their own high ideals and expectations. This

will be a case of the obsessive nature of each of these constitutions having found a positive outlet in each other. Carcinosins will live up to the expectations and idealistic romantic visions that Ignatias have of love, and Carcinosins will probably, for the first time in their life, feel totally accepted for being obsessive. Carcinosins will have much more of a chance to be healthy with Ignatias. Ignatias will have an understanding of the drive of Carcinosins to seek perfection, and Carcinosin will live up to the perfectionist ideals of Ignatia. Ignatias will find a kindred spirit in the sensitivity and empathic nature of Carcinosins; vice versa, Carcinosins will be caring and sympathetic to the idealistic vision of love that Ignatias aspire to and are inspired by. Carcinosins will understand the need Ignatias have to be given free rein with emotional expression, and will never be confronted by or feel the need to control the untamed, wild passion of Ignatia. Rather, the opposite will happen: Carcinosin will be inspired by Ignatia's hysteria. The film / *Capture the Castle* is worth watching just to see the relationship between the Ignatia Topaz and the Carcinosin James.

The person you are in an emotionally compatible relationship with is a mirror reflection of your own emotional state. Two compatible constitutions will always be able to identify with the pathology of each other's emotional grief and hurt, and will be inspired to arrive at the same goal. Their pains will mirror each other's, but each constitution will be motivated by different perceptions of the origins of their pain, even though each constitution will be able to identify with a common goal in their true partner. The defining differentiation of each constitutional homeopathic type is based on identifying the emotional pain in the origins of the homeopathic remedies.



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Understanding Your Type and Finding Love

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