

ken: [OED] The form is properly causative to cause to know, to make known, and was restricted to this use in Goth. and OE. At an early period, however, in all the Teutonic tongues, the verb also acquired the sense to know.

trans. To make known, declare, confess, acknowledge. *Obs.*

wit: Simple senses.

1. *trans.* To have cognizance or knowledge of; to be aware of; to know (as a fact or an existing thing)

knowledge: Hahnemann uses various terms to refer to different modes of knowledge. To be aware: wissen [to wit]. To have intellectual awareness, discursive cognition, such as that knowledge gained from books, lectures or scientific study. Wissen has both a cognitive and a perceptive component; it involves the senses and the brain (as spectators rather than as participators). Specifically, wissen refers to cognition based upon perception. The German word for science is Wissenschaft. (§3, §4, §99) To know: kennen [to ken]. To have deep unific knowledge, such as that based on living experience that cannot be conveyed to another person through teaching or demonstration. For example, the difference between wissen and kennen is the difference between knowing about water from reading about it and studying it scientifically versus knowledge from having dived into lakes, waded in streams and walked in the rain. Kennen has an aesthetic component which is absent in wissen. Through direct experience, one receives an impression about something and has a response to it. The differentiation between these two basic kinds of knowing (wissen and kennen) is found in the Latin languages as well; for example, in the words savoir and connaitre in French; saber and conocer in Spanish ? the former referring to knowledge of facts and acquaintance with ideas; the latter referring to experiential or participative knowledge of a person, thing or situation. (§3, §4, §52) To discern: erkennen. The terms kennen and erkennen both refer to personal knowledge gained from participative experience, wherein the Living Power itself is engaged. Erkennen is the higher of the two, referring to a level of knowledge that is raised out of the feeling, aesthetic realm into that of noetic pure thought. It is the purest, highest, most comprehensive form of knowledge. This is the font, for example, of artistic knowledge. Hahnemann uses erkennen to describe the knowledge gained by doing provings of medicines on oneself. (§3, §6, §11) See also participation. [SRD]

experience: Erfahrung, Erlebniss. Participation in events or activities that results in the acquisition of knowledge. Hahnemann refers to pure experience [reine Erfahrung] as the sole and infallible oracle of the medical art (§25). Pure experience is participative experience with complete freedom from bias and prejudice; it involves the highest level of functioning of the Geist and the Gemüt (i.e., the rational-intellectual and the aesthetic faculties). Pure experience is the basis of kennen and erkennen (knowledge and discernment) and it is a fundamental requirement of the homeopathic remedial art, coming into play both in the investigation of medicines (provings) and in the investigation of diseases (case-taking). Hahnemann describes the medical art as both the most noble and the most difficult of the arts partly because it has to do with attaining and maintaining that purity of experience which is required in self-provings and in the participative relationship between the physician and the patient. This requires a high degree of health on the part of the Heilkünstler. (Hahnemann almost always uses the term

Erfahrung; he uses Erlebnis only once, in fn §33.) See also art, participation. [SRD]

observe:beobachten. 1. To take notice of something or someone, both scientifically and aesthetically (§83). 2. To act in conformity with, as observing a code of conduct (§228). Observation involves both perception and participation, both seeing and beholding. For example, a case-taker uses the senses to observe a patient ? looking, listening, smelling, etc. and also receives an impression of the patient and has a response to that impression. The case-taker's impression and response are a part of the observation of the patient. [SRD]

participation:Theilnahme [partaking]. The partaking of the substance, quality or nature of someone or something. One of the fullest forms of participation (also referred to as participation mystique) involves imaginative identification with people and things outside oneself, a merging of one's consciousness with that of another person, with a group or with the external world. This type of participation is characterized by the primary involvement of the Living Power. Hahnemann's references to 'pure experience' (§23, §25) and to 'the living holistic participation of the Living Principle' (§189) involve a level of participation akin to that of participation mystique.

For example, it is through participating observation that the Heilkünstler takes the complete case, including not only the perceptible signs of disease but also the imperceptible (but discernible) state of the patient which is to some degree, but not entirely, exhibited in behavior. The Therapeutic Artist takes the case using both the sentient faculty (which includes the brain and the senses) and the aesthetic faculty (the Gemüt). In participating through one's own Living Power, one receives an impression and has a response (i.e., a dynamic, aesthetic response to an impression). It is the Living Power organized in the Gemüt that takes this impression from an external Potence and then has a response. When a genuine Therapeutician, who is free of bias, is taking a case, his impressions and responses are pure. They are in the realm of objective, not subjective, emotion.

Hahnemann gives two examples of such objective emotion. In §253 he states, "When there is an ever-so-slight beginning of aggravation, the patient will demonstrate the opposite of this, exhibiting a more self-conscious, more helpless state of emotional mind, of the spirit, of the whole behavior and of all attitudes, positions and actions ? a state which draws more pity to itself." In §210, Hahnemann states, "One often encounters patients with the painful, protracted diseases who have a mild, gentle emotional mind such that the Heilkünstler feels impelled to bestow attention and sympathy upon them." In the first case, pity is the objective emotion, the response that the Therapeutician will have. In the second case, he feels objective sympathy. Pure experience, involving participation while being free of bias, is the basis of kennen and erkennen (unified knowledge and discernment). It is a key requirement in the practice of the Therapeutician which makes the difference between the mere science of medicine (based on Wissen, intellectual awareness) and the remedial art. [SRD]

impression:Eindruck. An effect produced by an external force or influence upon the mind; a dynamic action or effect produced by an external Potence upon the Living Power. In §64, Hahnemann states that in a proving, "during the initial action of artificial disease Potences (medicines) upon our healthy body, our Living Power appears to comport itself only conceptively (receptively, passively as it were) and appears as if it were forced to allow the impressions of the artificial Potence impinging from without to occur in itself, thereby modifying its condition." In §275, he refers to the impression that too-strong doses of homeopathic medicine make upon the Living Power.

Eindruck has an aesthetic connotation which is conveyed in the expressions 'first impression' and 'artistic impression.' Specifically, impressions are made upon the Living Power organized in the emotional mind

(Gemüt), which is the aesthetic faculty.

In discussing the earliest indications of a patient's amelioration or aggravation, Hahnemann gives examples of mental and emotional alterations which are easily seen if one observes with exact attentiveness, but which cannot be easily described in words. In §253, he states, "When there is an ever-so-slight beginning of improvement, the patient will demonstrate a greater degree of comfort, increasing composure, freedom of spirit, increased courage -- a kind of returning naturalness. When there is an ever-so-slight beginning of aggravation, the patient will demonstrate the opposite of this, exhibiting a more self-conscious, more helpless state of emotional mind, of the spirit, of the whole behavior and of all attitudes, positions and performances -- a state which draws more pity to itself." These are all descriptions of changes in a patient's state which make an aesthetic impression upon the observer.

The observer's Living Power responds to impressions with responsions (i.e., dynamic, aesthetic responses involving the Gemüt). In the above example of aggravation, the observer's responson is pity. Impressions and responsions are two aspects of participative experience which is the basis of all living knowledge (*kennen* and *erkennen*). [SRD]

responson: A dynamic, conscious and aesthetic response to an impression, which involves the Gemüt (i.e., the emotional mind) as contrasted with other kinds of reactions, such as an automatic reaction or a purely sensorial, autonomic reflex. The term 'responson' is used in the Glossary to define terms; it is not used in the text of the Organon. [SRD]

