

## C4 triturations and Vibhuti proving

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### **Development of Trituration by Hahnemann**

Throughout Hahnemann's career (1801 – 1842) [1] his guidelines regarding the preparation of homoeopathic remedies evolved. He urged his followers to replicate his methods exactly [2], thus encouraging reproducibility [3]. Hahnemann went to great lengths explaining these methods in depth in his writings especially *Chronic Diseases, Organon and Materia Medica Pura*. Initially, Hahnemann utilised small doses of crude substances, but in 1801, when publishing *Cure and Prevention of Scarlet fever*, he detailed that *Belladonna* should be prepared by dissolving one grain of the dried powder in 100 drops of distilled water, followed by triturating the mixture in a small mortar [1,4].

By 1818, Hahnemann mentioned the trituration of gold, based on the work of Arab physicians [1], finding the 1C potency beneficial in the treatment of suicidal depression [3,5] and by 1822 he also triturated mercury and other medicines up to 12C [1,5]. The third edition of the *Organon*, however, only suggests trituration up to the 3C level [1], saying that the trituration beyond that level could enhance the drug's non-physical and dynamic power possibly to the infinite, endangering the patient's life [3]. *Chronic Diseases*, which appeared in 1828, detailed the three hour trituration method, "avoiding indefiniteness and inexactness as much as possible" [2]. Trituration was then also attributed to have the ability to render even insoluble substances soluble at the 3C level, allowing for serial dilution and succussion on a liquid form up to the 30C level [2,6]. Initially liquid plant extracts were not triturated, but by 1835 Hahnemann concluded that all substances should be triturated, by hand, to the 3C potency [5]. In 1842 the 3C trituration was also adopted as the required starting point for the manufacture of the LM potencies [1].

### **Benefits of 3C trituration**

- Activates the latent medicinal power of the remedy resulting in a more powerful action of the remedy [2,3,5]
- Retention of all the active constituents of the plants, for example resins, saponins, alkaloids, volatile oils, etc., which may be lost during an extraction process [5]
- Rendering insoluble substances, like Sulphur, soluble [5]

### **Triturations since Hahnemann**

At the 53<sup>rd</sup> LMHI Congress in 1998, Jürgen Becker shared the experiences of Withold Ehrler [7]. Ehrler experienced physical and psychological symptoms during his first homoeopathic triturations and received insight into the triturated substance [8]. Becker and Ehrler [8] also found that by triturating an additional level – to the 4C – the remedy exhibited a higher healing potential. Thus was born the notion that the trituration process can step-wise disclose the essence of a remedy [9]. These triturations, however, have to be carried out by hand [8]. They hypothesise that remedies triturated to the C1 level will show their effect on the physical level (organic). C2 triturations reveal the emotional aspect (sensation), C3 the mental aspect

(thinking) and C4 the spiritual aspect (destiny) [8-10]. The C5 represents the Collective Unconsciousness (Miasm) [9,11]. Becker could not support his claims with clinical cases, but Timmerman provided that evidence in an article on *Argentum nitricum* [12].

### **Research to investigate the Claims**

The first step to prove or disprove the notion suggested by Becker and Ehrler, was taken by Botha and Ross. They investigated the possibility of physico-chemical differences existing between remedies manufactured from a C3 and C4 trituration respectively. This was done through Nuclear Magnetic Resonance Spectroscopy [13]. The data of the study revealed that physical alterations of the substance took place during the trituration process. These changes persisted during the Potentisation process, when serial dilution and succussion was carried out up to the 12C level. They concluded that “the level of trituration plays an important part in the development of distinct physico-chemical properties specific to homoeopathic remedies” [13]. It is interesting to note that the German Homoeopathic Pharmacopoeia [14] Method 6 outlines the trituration procedure and correlates with the instructions laid down by Hahnemann [2] in *Chronic Diseases*. It does, however, suggest trituration to the 4C level.

### **C4 provings at Durban University of Technology**

During the last three years, a stable proving group of about 10 provers has been established. The group has found that the intensity of the trituration experiences increase the more they work together. The most profound trituration proving to date was that of Vibhuti shared below. For this proving there was six participants – five female and one male. Only the male participant was aware of the name of the substance. It is also interesting to note that the participants came from different religious and ethnic backgrounds.

### **Vibhuti C4 Proving**

At the C1 level, most of the experiences evolved around having to perfect oneself through obedience as that is the purpose of life. This manifested as obedience to parents, the law and God(s). The C2 level exposed a theme of destiny: It is your destiny/responsibility to carry out certain tasks, even if it is to your own detriment. There is a questioning of the destiny and doubt, but ultimately it is a higher power that will decide who lives or dies. It is up to you to carry out your duty through self-sacrifice.

A more positive turn can be seen when reaching the C3 level, as there is much talk of growth through your experiences, both positive and negative, and letting go of the situation to move forward. There is, however, an underlying feeling that there is always someone with a hidden agenda who will take advantage of the situation for their own benefit. There is also a feeling of acceptance of destiny.

The C4 level reveals an ultimate truth dealing with themes of universal love and connectedness and needing to share knowledge, wisdom and experience for the betterment of human kind. There is also a theme of religious tolerance with the promise of peace and tranquillity.

The main themes were experienced by the provers as follows:

## YIN AND YANG

These symptoms deal with the duality, the fight between life and death, good and evil. There may be a hidden agenda or it may only be part of the circle of life. Beings that are strong may spare your life, but innocent looking objects may be perilous.

Prover 1: Had another image of a Venus Fly Trap...it felt like it was OPEN or SPLIT APART, not dangerous at all...but beautiful in its own way...it was spilt open like a butterfly opens its wings. It is all about RECEPTIVITY.

Prover 3: I am only scraping because that is what I am supposed to do. If I had it my way I wouldn't scrape. This is my powder! Why should I do what they say?! I created this and I don't want to destroy it.

I am suddenly aware of this conflict that I am having with creating and destroying this powder. It is very bizarre but I want to protect it. I feel obsessed with the actual process of the trituration and the word "creation" and "destroy" are repeated in my mind often.

Prover 4: and I started thinking about addiction, this trituration experience is such a high that it's like being on drugs and that I actually cannot stop doing these things even if it would kill me.

Prover 2: Then I was really very vigorous with the spatula and that sound reminded me of a samurai sword and I had this image of this black samurai with this sword, and he is flying through the air, suspended, and he is speaking Japanese...I can hear Japanese words...and he is warning 'stay away!' But he is very deadly, very dangerous but at the same time very graceful, very perfect in his movements and somehow I got this feeling that he was the protector of the sacred.

Prover 2: And then again in the powder I saw a lot of animals...I saw a dragon, a lion and a wolf, and all again, mystical creatures with lots of power and I can see their eyes, I can see their faces, and I know that these are creatures of wisdom, creatures of some other force...so also dangerous, but they have a calm about them.

Prover 4: I had the image of one of these paraffin lights and it was in a cottage, it was very dark, but this light was in the window and you could see it miles away. This light was warm, yellow, glowing and it represented safety and sanctuary and it was inviting people to come, but I had this other side of the coin feeling that this light might be warm, safe and whatever but it's got its own agenda. It is lonely and so it's trying to attract people to combat its own loneliness. And then I had the image of a moth to the flame, this moth being attracted to this light, irresistible attraction even though it's going to kill them; but then on the other hand I saw it from the lights perspective, that the light just wants the people it doesn't realise that it is going to kill them in the process. So there is this whole innocence versus is there something more sinister underneath it.

Prover 4: And then I looked down at the mortar and had a yin-yang sign at the bottom, which very much connected to that feeling of the light, whether the light is innocent or sinister...the light versus the dark...but something is hidden but everything is revealed kind of feeling.

Prover 3: I could smell burning and I saw black ashes, but these ashes were different because they weren't just ashes...they were ashes that symbolised something because they that had been burnt that had been something of importance. It was good, it was like a warm feeling – like I written here ‘i.e. religious’ but I don't know why because it was almost like something had been burnt for a reason – almost like a sacrifice or a something, and those ashes symbolised something of importance. It was all good...even the burnt smell to me was sweet...a sweet burnt smell.

Prover 1: And then I saw an old mummy, it was mostly skeletal but it was in a foetal position and it was very old...like it was preserved that way and it raised the question in my mind about rebirth and death...that a baby is in a foetal position and here is this mummy in a foetal position and so we sort of take the same position in birth as we do in death as well. So it was a cyclic thing that was carrying on. The image was alternating with an in-utero foetus and so I would have an image of this baby floating in this womb with this red glow to it and then suddenly go to this skeleton in this foetal position lying in the earth...and then alternating back and forward.

Prover 4: And then for the rest of the time I had this song stuck in my head: ‘Give me hope Joanna’...and that then went into thoughts about liberation and image of a sunrise and all these freedom fighters, actually paused in their warfare to enjoy the peace and quiet of the sunrise.

Prover 6: Then I was listening to all the different sounds and it sounded like rain to me, all of you triturating, and it gave me a feeling of warmth and cosiness, protected and sheltered, and covered and kept safe because I see the rain outside and all of us inside, very closed off but I can hear it and it gave me a sense of belonging and pleasure...I don't know why. I love the rain falling on the green grass, the aroma of life...of all things new; it feels like spring, a new growth, a new chance. Life is eternal, it can never die...and then I thought about the physics thing: ‘Energy is never created nor destroyed, just transferred from one form to the other’.

## RELIGIOUS DEVOTION AND THE SACRED MOTHER

These symptoms deal with themes of obeying the orders of God(s) or else face retribution for your sins. They also talk about the divine female and the power and strength she wields.

Prover 4: There were a lot of thoughts about competition, where I would favour people that I liked and totally cut of people that I don't like...also doing favours for people I like and really just ignoring people I didn't like.

Prover 6: Wanted to sing devotional songs to the Divine Feminine/Divine Mother/Durga. Although the ‘song’ was actually a mantra which should be chanted...I wanted to sing it like a song instead.

And then I thought about the Durga...the mother figure and what She represented, and She gatekeeper to the Earth and so I saw prison because the Earth is said to be a prison and She is

like the guard...keeping the bad in and letting the good out. And even in the substance I was even unintentionally drawing lines that formed like prison bar...and I could see a cage, and I felt mistrustful – and I thought about one of my friends who is getting married to this guy, who is not a very nice guy, and I felt helpless and trapped and I can imagine what a trapped feeling she must be going through or she will go through when she finds out about his true colours. It was just helplessness...that kind of feeling...nothing very good.

Prover 3: Then I had a vision that I was going to grind up powder so hard into the side of the mortar that it would form a thin transparent membrane – and I thought that if it was going to be this thin membrane it would hold a fluid, and the fluid would hold something that was really important...just this powder would transform into a membrane and hold something of great importance. And then I kept seeing an eye at the bottom of the mortar and then when I was scraping those lines, that you were describing, for me was the iris and with this white pupil at the bottom. And I thought it was such a pure eye and with these lines – it was strange. And then I had this bright, bright, bright pink colour again and in front of the bright pink was a lotus flower...and in front of the lotus flower was someone meditating and in sort of the shape of the lotus flower. Then the lotus flower turned into a flame...and for some reason I was calling it the ‘mother-flower’ because it had more knowledge than any of the other flowers. And then I saw...I don’t know which God it is that has all the hands...female...I don’t know, there were just lots of arms, definitely feminine – to me there was also a yellowy, peachy colour.

Prover 6: And I could see the moon and the planets and how perfect the world is created...and then I thought about the poem ‘God’s Grandeur’. Thinking about poetry and scripture and the Divine...and somehow sandalwood paste came into my mind and all of that. I got a deity of baby Krishna, I bathe Him and place sandalwood paste on Him and I was thinking of that and the feeling that I get when I apply it – the sweetness, the tranquillity and how it makes me feel.

Prover 1: As we went on I kept getting an image of a humpback whale. Sort of jumping out of the water and falling on its back and making this big splash and everything would be all over the place. But it was a symbol...like I wrote later on when we got to the second part of the trituration that all the images that were coming through couldn’t be taken as literal, it had to be a symbolic meaning...so every time I got a picture there would be a word attached to it that you couldn’t connect to in a logical way. So I wrote that ‘whale equals Mother’ and then again I had this whole thing about the Universal Mother and that this humpback whale...I know in some traditions it is regarded as the mother...or that the world is seated on the humpback whale, so she is carrying the world.

Prover 6: I started off with the hymns and that stayed in my mind...as I watched it, I watched the powder crumbling down and I could feel destruction, like another type of force, a dying type of force. I wanted to make it conform to the wall but it just was not working out doing what I wanted it to do. And then I got this, I have sin and I must be punished and the crumbling and the breaking down...I could see the breaking down and destruction more than anything in this trituration.

I had a splitting headache in the left temporal region and it was terrible...that lasted for quite a while, and when I had the headache – I had the desire to pray. I felt that this pain was brought about as some type of punishment and I needed to be forgiven. I had this feeling that I needed to be forgiven...

Prover 3: My dream was full of action and adventure. There was lots of shooting and bombings. I felt like I was watching a movie that I had seen before because throughout the dream I knew what was going to happen next. Nicholas Cage was the main character and then I changed into him and I was the main character. I loved shooting all the bad people and when I ran out of bullets I just threw my gun at them. I was also getting shot but I never died and I didn't even feel the bullets. At one stage I was growing sunflower shoots but I was planting popcorn seeds? Then I started shooting the other bakers because I found out that they wanted to make mielie (maize) beer and that was illegal. So I shot them.

Prover 6: also thought about angel wings, when I was scraping down I could see the wings because I did the two sides first and that was covered and it looked like angel wings. Then I felt I was ascending into the heavens, there was this lightness and this inner peace glistening – and then I felt inner freedom with these wings, flying into the clouds. And then I heard you exhale at some point and I could feel this release of inner grief and inner tension, like you letting go and it's completely free. This is my life; this is where I am meant to be...

Prover 1: Keep wondering why one of the participants is putting so much effort into triturating. She seems to intent, focused...like she is using a lot of strength and power to really get the job done. She reminds me of the Sacred Feminine.

Then I looked up and I looked at her again and for some reason every time I was looking at her during this trituration I keep getting this feeling a very strong energy around her...sort of like this mantle of power keeps dropping on her and she doesn't realise just how strong she is on the inside. It just felt like this strong energy, it was weird.

Prover 2: Ever since the trituration I feel a deep sense of self awareness; I feel the power within me. I am strong and have courage but in a quiet way. I am not demanding or outwardly controlling of others but I sense this incredible power that is just under the surface. I am calmer than usual, I do not get upset as I used to. If I am offended I calmly express myself and continue to smile. It is such a drastic change from my usual behaviour. I am happier and laugh more often. I have sudden urges to dance from my happiness. I have never been so affected by any homoeopathic substance in my life. I feel a great shift has occurred within my soul. I feel as if nothing can stop me or get me down. This feeling is so amazing, I pray every day that it stays with me and never fades.

## PURITY, PERFECTION, SILENCE, TRANQUILITY, LOVE AND PEACE

In striving for perfection and purity in carrying out our duty, we can find tranquillity, peace and silence.

Prover 1: Feeling that SILENCE was very important. Quietness was needed. Just quietness.

Prover 2: There is a moment of most beautiful silence. It feels so calming, so soothing. I have never felt so tranquil. The words of a song crop into my mind” ...in this silence, I believe...it’s when the rage in me subsides...”  
I wish I could always feel this way.

Prover 1: Had a vision of a Weeping Willow tree – no feeling of sadness associated with it, but rather a feeling of SOLEMNESS, peacefulness and tranquillity.

Prover 2: After a while I get the image of a snow flake. It is so beautiful, a single snow flake as it would appear under magnification. I can see the tiny little patterns, so delicate so detailed, like frosting on a cake. The snow flake is so perfect, so intricate, so precise, so perfect. A feeling of peace, tranquillity and calm overtakes me. The snow flake is so graceful, so beautiful as it falls quietly to the ground. I have a wish to be that very snow flake, nobody can even hear it fall yet it can make such a huge impact on the world. In the distance I hear the movements of the windscreen wipers of a car, wiping away thick snow from the glass. It is a calming, rhythmic comforting sound. I feel safe.

Prover 1: Started to get very irritable inside again, I wanted everything to be done perfectly well and I was getting very irritable with everyone around me. It was like someone was triturating too slow, one too fast, one was gazing out the window and I was like people just concentrate and do it well because this is what we are here for you know!

Prover 1: Then I had a vision of the Taj Mahal and this time it wasn’t anything to do with love or romance or what it would usually represent...the word that came up with it was symbolic: perfection – so it was balanced symmetrically...so which ever angle you looked at it, it always had perfect angles or like a square...the geometry was just perfect. Then I had the words: “Love is my form” which came up.

Prover 2: After a while I get the image of a snow flake. It is so beautiful, a single snow flake as it would appear under magnification. I can see the tiny little patterns, so delicate so detailed, like frosting on a cake. The snow flake is so perfect, so intricate, so precise, so perfect. A feeling of peace, tranquillity and calm overtakes me. The snow flake is so graceful, as beautiful as it falls quietly to the ground. I have a wish to be that very snow flake, nobody can even hear it fall yet it can make such a huge impact on the world. In the distance I hear the movements of the windscreen wipers of a car, wiping away thick snow from the glass. It is a calming, rhythmic comforting sound. I feel safe.

## UNIVERSAL IMPACT

Prover 1: Felt that this substance would ‘touch the entire world’.

Then I felt that everything that we need is right in the mortar and so as I was triturating I was like all the answers lie in there and all that we want and need, even on a physical level, is all inside there and if we carried on just going with it who knows what else would come out and what it

can provide us. I felt like there was such power in the substance and the word ‘power’ itself was significant in relation to the substance itself...like it carried its own energy and it was sort of radiating this essence out to all of us.

Prover 1: Then I had the feeling that we are all working for the common good for all and that we are all doing the same thing and for all the same purposes – so we are all trying to reach a common goal but we are doing via different ways to get there.

Prover 4: And then I started having thoughts about knowledge and how you have to spread knowledge, you can’t keep it to yourself, you have to let it out into the world and you have to illuminate the people.

Prover 1: Then I had a very weird sensation, I felt that I was triturating myself, like there was part of me in the mortar...and as I was triturating I was like, why am I in the mortar...like I was one with the substance at that time...but I kept asking ‘but who is me?’ because if I’m part of the triturate itself, the substance in there, then who am I, triturating? It was like we were one and the same for those few minutes. And then in the third part I had a sensation that we were all connected, I had an image of this bean shaped thing, floating, with lots of black tendrils that were connecting to smaller little bean shaped things at the bottom...sort of how you get a jelly-fish with all its tendrils hanging down...but in this case it was connected to other little things at the bottom. I kept feeling like I needed to make everyone happy and excited about what we were doing and that everyone needed to be happy...everyone must enjoy this, because I kept feeling that if you didn’t enjoy with me, then it was a ‘bummer’...it was such a ‘let down’, such a waste of time; so I felt that in order for this to have some meaning or some purpose I wanted everyone to be excited about it and get going with it.

Prover 4: Dream - At a seminar. People sitting in groups discussing the topics provided. My group did not work much on feedback, thinking they would discuss this when we break away. Came up with some universal, generic “truth” reply to satisfy the organisers. The next group refused to work together and insisted that the Female organiser mediate as their views were not the same. I thought that that was the whole point of the exercise: to hear diverse views and try to formulate a response suitable to all. Their excuse was religious differences. The next group started out saying that their view is from a Christian perspective and I thought that religion had no place here, that we should stick to the matter at hand. I was annoyed at the people imposing their religion upon us, instead of practicing religious tolerance and acceptance.

### **Vibhuti Source**

Prover 6: Dream - The next day couldn’t remember my dream but remember wondering what the remedy was. I had the image of a tree in a court yard that had red string tied around the tree. I immediately felt like I was in a temple or on holy ground. I then saw pinkish ash on a frame of Sai Baba. I felt that this remedy was not created but self manifested. I also thought a lot about my grandfather but it was just in flashes. My granddad was a Sai Baba devotee.

Sri Sathya Sai Baba has a divine mission to bring about the spiritual regeneration of humanity through the propagation and teaching of the highest principles of Sathya (Truth), Dharma

(Righteousness), Shanti (Peace), Prema (Divine Love) and Ahimsa (Non-violence) [15]. At his ashram – Prasanthi Nilayam (The Abode of Peace) [15]. He further elaborates that when Love illuminates thought, Truth is revealed; when Love motivates action, it is transformed into Righteous Conduct; when Love saturates feeling, it ensures Peace; and when Love dawns as understanding, Non-violence reigns supreme [16].

Sri Sathya Sai Baba began reveal his astonishing powers to his followers. Millions of his devotees testify that these miracles range from healing the sick, restoring sight to the blind, raising cripples onto their feet, manifesting jewellery, pendants, watches and various other objects, as well as his ability to apport to various places all over the world or even bi- or multi-locating by sheer will [17].

Perhaps though, Sri Sathya Sai Baba is most famous for his ability to manifest Vibhuti (holy ash) by a mere wave of his hand, creating it from the ‘nothingness’ or from the unseen elements in creation. The Vibhuti he distributes is also of various kinds which is said to be suited to the purpose for which it was created [18]. Sometimes it takes the shape of a hard cube, but more often it is manifested as a fine dust-like powder [18]. It may be fragrant, sweet, salty or even tasteless, white or blackish or of any other colour he so chooses [18].

The word Vibhuti itself is of Sanskrit origin that has several different meanings in Hinduism. In a physical sense vibhuti refers to the sacred ash utilised in religious worship in Hinduism and is most importantly associated with the reverence and worship of Lord Shiva – the Hindu God of Dissolution and the Giver of Life. The vibhuti or holy ash used in this context is generally derived from the residue of cow dung that has been burnt in a sacred ceremonial fire.

The Vibhuti used in this C4 trituration is therefore greatly different from the more ‘traditional’ holy ash cited above as it is inextricably linked to Sri Sathya Sai Baba, to his philosophy, as well as to the supernatural phenomena that seems to surround him. The Vibhuti was procured from the home of a devotee where it was found emanating from the photographs of Sri Sathya Sai Baba as well as from the many other pictures and statues representing the different religious faiths across the world. Such manifestations of Vibhuti is not uncommonly encountered in shrine rooms of his followers all over the world which indicates that Sri Sathya Sai Baba need not be physically present to exact his supernatural powers.

Today Sri Sathya Sai Baba preaches that the Sai religion is the essence of all the faiths and religions practised the world over, including Christianity, Islam and Judaism, and that service to humanity is the primary duty of all of mankind as it is the best and surest way to earn the Grace of God.

## **Conclusion**

The C4 provings allow the participants to experience the effect of the remedy in a more systematic way than what is possible through traditional provings. It allows for the development of themes and illustrates the different aspects of the substance that is often lost during a conventional proving. In Vibhuti this can be seen where the C1 obedience, turns into a C2 questioning, a C3 struggle and results in wisdom and acceptance at the C4 level. The trituration

proving thus results in a deeper understanding of the main themes of the substance through experiencing the developmental stages of the remedy.

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