

Uluru and the Kangaroo... Tales from the Dreamtime.



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Abstract: It is generally accepted that the continent of Australia is an ancient land and that its first nation people, the Aborigines, are imbued in a culture associated with these ancient beginnings. This unique culture is expressed in their Tales from the Dreamtime, which highlight their deep connectedness to the Land, and is, seemingly, borne out in the homœopathic provings of two well-known “emblems” of Australia, Uluru and the kangaroo.

Keywords: Uluru; Ayers Rock; songlines; Dreamtime; kangaroo; communication; dispossession; Patriarchy/Matriarchy

Uluru and the kangaroo are two internationally well-known and distinctive emblems of Australia. That our profession has conducted provings on each and that very similar themes emerged which tell the story of the continent’s First People and their Dreamtime, is intriguing.

According to the Dreamtime myths, the kangaroo was blown onto the continent by a violent windstorm so extraordinary that it uprooted trees and shrubs as it blew across the land leaving the kangaroo exhausted and with extra long hind legs grown in an attempt to gain a foothold on the land. Interestingly **Exhaustion** (*lac-del; lac-lup*) emerged as a generality in the *Lac Macropi Gigantei* (*lac-mac*) proving and many provers reported experiencing cramps in the calves > stretching. “Cramps” is also an Extremities rubric to emerge from the *Uluru* proving. (Peisker 2000)

During creation times, Uluru (formerly known as Ayers Rock), was believed to be a sandhill; the home of a number of mythical beings, birds, animals and reptiles. At the close of the creation period, when Uluru assumed its present form, it is believed that the marks of these creatures were changed into the natural features and markings on the monolith; the vertical cliffs; the deep gutters on their faces; the waterholes and boulders at its base, and even the water-stains and patches of lichen. These features and markings are, to the Aborigines, evidence of the many activities of their mythical creators. **On the Go; Restless** as well as **Animals** and **Reptiles** (kangaroo; monitor lizards from another age; bison; stegosaurus; snake) have

been nominated by Peisker as *Uluru* proving themes; and **Ancestors** emerged in both the *Lac Macropi* and *Uluru* provings.

According to the Anangu, the traditional landowners of Uluru, their land is still inhabited by the spirits of dozens of these ancestral creator beings; they and their activities, being referred to as Tjukurpa (occasionally also referred to as Tjukuritja or Waparitja, it is a term known colloquially as “The Dreaming”). This refers, specifically, to the spiritual aspects associated with the creation period. However, in its widest sense, it encompasses the relationship between people, plants, animals and physical features of the land, and refers to the time of creation as well as the present time. As their traditional law, it provides a spiritual basis of Anangu culture; rules for behaviour and knowledge of the environment. Knowledge of how these relationships came to be, what they mean and how they must be maintained, is explained in the Tjukurpa.

The details of all these creation stories however, cannot be told to the uninitiated; (**Dream:** secret; secrecy: *Uluru*; Theme: **Hiding; Hidden**). For the Anangu this is one of the most crucial aspects of understanding the Tjukurpa. The knowledge is given to the right people as they grow and become ready to accept the responsibility that such knowledge bestows upon somebody. This is why there are only a few stories known about the Tjukurpa associated with the origins of Uluru.

Understandably, the Anangu people are protective of their most sacred of places so a sense of mystery surrounds it and it

appears to be distressing to them that the Australian government made it a condition associated with the handing back of the site to the traditional owners, that climbing the rock by tourists continues to be allowed. Many experience misfortune as a result of the climb and, interestingly, the *Uluru* proving elicited the modality **touch** <.

There are, however, a few stories in circulation regarding the creation of Uluru. One such story tells how Uluru was built up during the creation period by two boys who played in the mud after rain. When they had finished their game they travelled south to Wiputa. Fighting together, the two boys made their way to the table topped Mount Conner, on top of which their bodies are preserved as boulders. This, interestingly, complements the known geological story of Uluru being formed by an ancient alluvial fan of a river, which is also a big pile of mud. It also gives us two sides to the creation story; the geological story about alluvial fans being true on a material level, and the story of the two boys piling up mud being true on a spiritual level. Both are complementary creation myths.

Two other accounts are given in Norbert Brockman's (2011) *Encyclopedia of Sacred Places*. The first tells of two serpent beings (Kuniya, the sand python woman who originated in the East, and Liru, the venomous snake man, from the West), who waged a battle at the site of Uluru. Peisker goes into greater detail regarding this battle of opposing forces resulting in a creative impulse, in his proving notes. The second tells of two tribes of ancestral spirits who were invited to a feast, but were distracted by the beautiful Sleepy Lizard Women and did not show up. In response, the angry hosts sang evil into a mud sculpture that came to life as the dingo. There followed a great battle, which ended in the deaths of the leaders of both tribes. The earth itself rose up in grief at the bloodshed, becoming Uluru.

Consistent with these tales are key themes from the *Uluru* proving:

Eruption

Stone; Mountain

Aggression; Anger; Rage; War

Current surge; Lightning strike

Racket; Stick

Orange; Red; Yellow

Chemically, Uluru consists of silicon salts and iron oxides, which give it its distinctive red colour; and Peisker notes a minor theme of Iron; Metal. It is sometimes reported that those who take rocks from Uluru will be cursed and suffer misfortune; and there have been many instances where people who removed such rocks attempted to mail them back to various agencies in an attempt to remove the perceived curse.

The decision to do the proving of Uluru was, then, not taken lightly, and Peisker has this to say regarding the source material:

"In 1997 I read the remedy provings of granite, marble and limestone by Nuala Eising. The idea to do a proving of a rock, a mineral, rather than of a chemically pure substance, appealed to me. Then the idea emerged to do a proving of a "mountain", which also has a history, a mythology. For instance, it could be a piece of the Brocken (a peak in the Harz Mountains [Germany]).

Uluru, Ayers Rock, was chosen. Hardly any other "mountain" is associated with as many myths and stories and Uluru has become a kind of geological emblem (badge) of Australia.

I had some small pieces sourced for me and triturated the substance to C4 during two night shifts at the hospital and then potentised it to 30 C.

Then I experienced pangs of conscience; is it right to just take over a sacred place without asking for permission from the owners, the Aborigines? Is that not a kind a colonisation and exploitation of the culture of other peoples?

I put the substance and potency away and turned to other matters. A number of years later I looked for the substance and potency but could not find them; they had disappeared. At the beginning of 2000 my decision had matured; yes, it is a type of colonisation and a type of theft from the land, which I used to create something of use for homœopathy, but I also understood that this issue probably is part of the essence of this remedy. It is the history of this monolith. At the same time I had frequent dreams of Aborigines and Australia.

(Themes of Possession/Dispossession emerged from the *Lac Macropi* proving and Peisker's *Uluru* proving elicited:

Border violation; Humiliation; Lack of Respect; Dismissive).

At around that time, by chance, I found the C4 preparation again and had Wolfgang Wissing at the Glückauf Pharmacy potentise it to 10M. The original substance I have never found again to this day."

This matter of loss of the original proving substance is fascinating as the original source material from the *Lac Macropi Gigantei* proving is also missing and reported thus in the proving:

[There were] difficulties experienced in tracking down the origins of the medicine. The search began with Helios who gave me the name of the homœopath who provided them with the original potency. That person passed me on to another colleague who'd given it to him; and, after contacting him the trail ended with "...it was given to me by a practitioner from Canberra but I cannot remember who it was"! (Hatherly *Similia* 2009)

So it appears that Peisker experienced a communication during his personal dreamtime to go ahead with the *Uluru* proving and **Communication/Miscommunication** emerged as a key theme as it did, similarly in the *Lac Macropi* proving.

Ironically the C2 trituration of *Uluru* evoked a sensation of the ear closing and the only Ear rubrics to emerge from the *Lac Macropi* proving were: "blocked"; the other being "deaf...s/if: is switched off"! Having their voice heard has been an on-going problem for the First People ever since white settlement....communication is a two-way street!

Regarding this issue, the *Uluru* proving diaries contained entries such as:

Prover 1 "During the time when the remedy was under my pillow my mobile was out of order. If it had been working I would have received an offer to film a movie in Australia. As they could not contact me another person got the job."

Prover 2 "On the day when I carried the remedy in my pocket I was not able to contact anyone by phone. Nobody was at home. I wasn't able to get onto the internet because there was some maintenance work (being carried out) on the node or something like that. Nobody was able to access it. This passed after half a day."

Prover 3 “Work and communication with others went well.”

Prover 5 “What kind of remedy have you sent me? For five days our phone network has been totally out of order, chaos, or am I having delusions...?”

The remedy had arrived. There was a heavy storm (without rain at that point) and I ordered God with an imperative gesture to kill my stupid neighbour with a lightning strike as he seemed to have the intention to get on my nerves all that Saturday with his electric scythe. The lightning struck immediately – we lost all power and – that had never happened before – all phone connections. After two hours the town had its power and phone connections back, only my own phone stayed dead. I couldn’t even contact the faults service – it was constantly busy, music in a loop or a “please call back later” message. Only on Sunday was I able to get through. And only on Wednesday did the phone technicians finally arrive, two total peasants.

Now my phone is working again, however, the call-back number is no longer being displayed. They told me that my phone set is broken, that it “creates loops” which then creates interference with the phone connection (total rubbish, even when you put a plug without phone set into the phone wall socket box, the line goes dead). I’ll have to get them to come out another time next week.”

The “desire to sing and hum” is recorded in the proving notes of the C1 trituration; and connection through song is an especially creative and intimate way to communicate. According to the Dreamtime myths, as the Dreaming Spirits, travelled across the Earth, creating and naming the trees, rocks, waterholes, animals and all other aspects of the natural world, they created a series of special tracks, which are actually an intricate series of song cycles that identify landmarks and subtle tracking mechanisms for navigation. These are called songlines by the Aborigines, and were traditionally used to communicate between tribes as boundaries were well-defined. Therefore, by singing the songs in the appropriate sequence, all indigenous peoples, in spite of various cultural traditions and language barriers, (there were about 300 specific languages used by the various Aboriginal tribes

at the time of white settlement) could accurately navigate across vast distances through the deserts of Australia’s interior.

Since Aborigines believe that their land is sacred and alive and their ancestors dwell in the land still; and, because they also believe that it is through song that the ancestors can be reached, and their legacy perpetuated, the Australian Aborigines’ ancient traditional oral history will continue to live on in their songs and dances, and this has great significance regarding the role that Uluru plays.

Peisker has this to say in his proving notes:

... many so-called songlines, geomantic lines and paths, followed by the Aborigines on their walkabouts, coincide at Uluru. Therefore, Uluru is perceived as a “Djang” location. Djang means the energy inherent in a sacred place. As Bill (from the Neidjie tribe) describes it; “Because the place where we are sitting is a Djang place, it watches us and sees what we are about to do. When we touch it, perhaps a heavy storm is unleashed, heavy rain and floods..., or it lays waste another place; another area is destroyed... We call it Djang... It is a mysterious place; this is where the Dreamtime lives on.”

... and this makes the experience of Prover 5 all the more intriguing as it conjures up the image of the Kadaitcha Man; what tremendous reach!

A footnote to the significance of the conjunction of these songlines is also in the proving notes:

Geomancers consider Uluru as the centre of a system of ley lines. In particular, there are supposed to be two powerful streams of energy that run in opposite directions, from East and West, around Uluru; one clockwise, the other counter-clockwise.

This immediately evokes the image of Yin/Yang the core philosophical principle underpinning TCM. Patriarchy/Matriarchy are key themes in the *Lac Macropi* proving with much belligerence and violence associated with the male energy and a moderating influence being asserted through the feminine. While the *Uluru* proving also evokes a sense of male domination, the male/female connectedness is, however, more

gentle, with dreams of pleasant sexual connection and pregnancy and birth; all consistent with the Creation Principle... a matter of opposing forces resulting in a creative impulse!

Prover 3 reports a quiet and serene feeling; and that even before contact with the remedy (but after it had already arrived), a sentence went around in [her] head: “Make love not war!” After contact with the remedy she reported a feeling of peace.

Maybe this is going to be an important medicine for mitigating the selfish and hedonistic tendencies of Mankind (Addiction is a minor theme; as it is, also, in *Lac Macropi*) and restoring balance between the two basic creative forces on our planet ... that of the Masculine and the Feminine. Peisker nominates Sexuality as a theme; and notes that Uluru has sacred sites for both men and women... quiet caves, water holes and phallic rock formations. These sites are, or were, used for sacred ceremonies; some of them for fecundity rituals, with restricted access to either males or females, while others are completely out of bounds for white people.

This brings us back to the notion of **Mysterious and Hidden**; and, it is fair to say, that the proving has revealed nothing more and nothing less other than what the sacred mountain has been prepared to share with us. That the homœopathic proving notes of *Uluru* and the kangaroo, two distinctive “emblems” of Australia, appear to tell the story of the Land and its First People, is, indeed, very special. From a thematic perspective, the two provings share these common features:

Ancestors

Addiction

Aggression/Belligerence

Communication

Dispossession

Patriarchy/ Matriarchy

Additionally, both provings are, miasmatically, syco-syphilitic.

Boris Peisker wants the Spirit of Uluru to return to Australia which is why he made the proving available and he hopes that we enjoy the proving of *Uluru*, and he sends his greatest respect and blessings to the country of Australia, its inhabitants and its ancestors.

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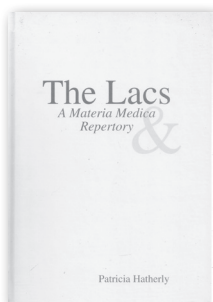
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"This work is the most comprehensive opus on the Lacs. The book will not only help those doing research on the Lacs, but will help finding the right remedy for a patient when a Lac is being considered, a much easier task. It is a work which I whole-heartedly recommend"

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