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# Jung, the Wilderness, and the Call of the Wild

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*Steven Galipeau*

The publication of *The Red Book* reiterates how deeply connected to nature Jung was and how this connection emerged through his encounter with the spirit of the depths. This article reviews some of Jung's writings in regard to nature and suggests that the energy related to the earth that Jung expresses in *The Red Book* was continued in his ongoing work on his tower at Bollingen. The author also reviews his own search for a deeper connection to nature and an understanding of his own ancestry. Reviewing the emergence of the value of wilderness in North America and the call to reclaim the wild, he considers the life of Englishman Archie Belaney, who took on the identity of a Native American, Grey Owl, and became one of Canada's first leading environmentalists.

True to my nature-loving bias, I have followed the call of the wild, the age-old trail through secluded wildernesses where a primitive human community may be found.

—Jung (1990, p. 418)

Reading these words of Jung in his letter to Karl Schmid in 1958, we might assume from the context of the letter that they were stirred by the multicultural Swiss countryside by which he was surrounded. However, they take on further meaning in light of many of the fantasies Jung recorded in *The Red Book* (2009), for here we find that he frequently imagines himself journeying through a variety of natural landscapes. In the third section of *The Red Book*, titled *Scrutinies*, we also learn more about the nature of Philemon, Jung's primary inner figure. We find that *Scrutinies* contains a work,



Alison Saar, *Sapphire*, 1985. Wood and mixed media, 28 × 31 × 10 in.

“The Seven Sermons of the Dead,” which Jung first released privately and that was eventually published in some editions of his autobiography, *Memories, Dreams, Reflections* (1967). The version found in *Scrutinies* is longer, and we discover that the figure who speaks to Jung, previously reported as having been the second-century Gnostic Basilides of Alexandria, is actually Philemon. Philemon is the author of the Seven Sermons of the Dead.

After delivering the fourth sermon, Philemon tells Jung:

These dead have given names to all beings, the beings in the air, on the earth and in the water. They have weighed and counted things. They have counted so and so many horses, cows, sheep, trees, segments of land, and springs: they said, this is good for this purpose, and that is good for that one. What did they do with the admirable tree? What happened to the sacred frog? Did they see this golden eye? Where is the atonement for the 7,777 cattle whose blood they spilled, whose flesh they consumed? Did they do penance for the sacred ore that they dug up from the belly of the earth? No, they named, weighed, numbered, and apportioned all things. They did whatever pleased them. And what did they do! You saw the powerful—but this is precisely how they gave power to things unknowingly. Yet the time has come when things speak. The piece of flesh says: how many men? The piece of ore says, how many men? The ship says, how many men? The coal says, how many men? The house says, how many men? And things rise and number and weigh, and apportion and devour millions of men. (Jung, 2009, p. 352)

Such statements in *The Red Book* (or *Liber Novus*, New Book) have moved me in profound ways and given me a deeper sense of Jung’s connection to nature and its importance for the souls of modern men and women. In many ways Jung was well ahead of his time in terms of environmental psychology and assessing modern culture’s profound disassociation from nature. In *Liber Primus*, the first of the three sections of *Liber Novus*, Jung writes:

The spirit of this time would like to hear of use and value. I also thought this way. . . .

But I did not consider that the spirit of the depths from time immemorial and for all the future possesses a greater power than the spirit of this time. . . .

The spirit of the depths took my understanding and all my knowledge and placed them at the service of the inexplicable and the paradoxical. (2009, p. 229)

Philemon will later emerge as the voice of this spirit, and his words, as quoted above, would indicate that he was also a nature spirit—one very concerned with the history of humanity's treatment of the earth. Even Philemon's actions suggest his affinity with the land. Jung reports that after giving the fourth sermon, Philemon "bent down to the earth, kissed it, and said. 'Mother, may your son be strong.' Then he stood, looked up at the heavens, and said, 'How dark is your place of the new light.' Then he disappeared" (2009, p. 352).

The work in *The Red Book* had many sources, including the terrifying visions Jung had before the outbreak of World War I that are summarized by Sonu Shamdasani in his introduction to *Liber Novus*. Jung also seemed to find deeper connection to historical figures, dating back to the emergence of the Common Era, that he felt had shared similar experiences. His circuitous survey of them begins with the first major publication after he worked on the bulk of *Liber Novus: Psychological Types* (Galipeau, 2013b). But *The Red Book* also shows that Jung's imagination took him back into nature in moving and profound ways. For example, in *Liber Secundus*, the middle and largest section of *Liber Novus*, Jung reports: "Together with the west wind, which comes from the plains of the ocean, I journey across the green countryside, I roam through the forests, and bend the young grass. I talk with trees and the forest wildlife, and the stones show me the way" (2009, p. 277).

*The Red Book*, as Shamdasani has made clear, also elucidates the source and personal experience for many of Jung's later writings, several of which reveal his view on our relationship to nature. In 1940, for instance, Jung writes:

Progress and development are ideals not lightly to be rejected, but they lose all meaning if man only arrives at this new state as a fragment of himself, having left his essential hinterland behind him in the shadow of the unconscious, in a state of primitivity or,

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*The Red Book* also shows that Jung's imagination took him back into nature in moving and profound ways. . . . "I talk with trees and the forest wildlife, and the stones show me the way."

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indeed, barbarism. The conscious mind, split off from its origins, incapable of realizing the meaning of the new state, then relapses all too easily into a situation far worse than the one from which the innovation was intended to free it. (1969, par. 293)<sup>1</sup>

Some twenty years later Jung writes:

Our intellect has created a new world that dominates nature, and has populated it with monstrous machines. The latter are so indubitably useful and so much needed that we cannot see even a possibility of getting rid of them or of our odious subservience to them.

In spite of our proud domination of nature we are still her victims as much as ever and have not even learnt to control our own nature, which slowly and inevitably courts disaster. (1980, par. 597)

Clearly, the words spoken to him by Philemon more than forty years before writing these words still influenced Jung and his professional work. In the same article Jung seems to be referencing Philemon when he discusses working with dreams:

One cannot afford to be naïve in dealing with dreams. They originate in a spirit that is not quite human, but is rather the breath of nature—of the beautiful and generous as well as the cruel goddess. If we want to characterize this spirit, we would do better to turn to the ancient mythologies and the fables of the primeval forest. (1980, par. 473)

And in light of our current political situation and the demonizing spirit creeping into the characterization of those who disagree with one's point of view, Jung seems prescient when he writes: "The so-called conquest of nature overwhelms us with the natural fact of over-population and makes our troubles more or less unmanageable because of our psychological incapacity to reach the necessary political agreements" (1980, par. 598).

Shamdasani observes that the energy of Jung that went into *The Red Book* seems to dissipate and, at least in his professional writing, was continued in Jung's work and research on alchemy. In this respect we can duly note that Jung often referred to alchemists as "natural philosophers." But it also seems that, especially in light of the context of the nature images so abundant in *Liber Novus*, this creative energy that produced *The Red Book*

shifted into Jung's work on the tower at Bollingen, which progressed in various stages throughout the remainder of his life. As Jung looked back on these years of his life, as outlined in *Memories, Dreams, Reflections*, this ongoing creative work can be viewed as having equal importance to the imaginative work poured into *Liber Novus*. In the chapter on Freud in his autobiography, Jung declares, "my own world . . . had scarcely anything to do with Freud's" (1967, p. 165). He continues:

I had grown up in the country, among peasants, and what I was unable to learn in the stables I found out from the Rabelaisian wit and untrammelled fantasies of our peasant folklore.

It's just that all of those people are city folks who know nothing about nature and the human stable . . .

People who know nothing about nature are of course, neurotic, for they are not adapted to reality. (1967, p. 166)

Given this background and the importance Jung attaches to it, it is not surprising that in 1922 he bought some land by the water of Lake Zurich in Bollingen. Jung began building his tower in stages, the first one in 1923 two months after the death of his mother. He writes, "The feeling of repose and renewal that I had in this tower was intense from the start" (1967, p. 224); "At Bollingen I am in the midst of my true life, I am most deeply myself" (1967, p. 225); "In Bollingen, silence surrounds me almost audibly, and I live 'in modest harmony with nature.' . . . Here the torment of creation is lessened; creativity and play are close together" (1967, p. 226).

The relationship to the land and the solace that Bollingen afforded Jung eventually opened up another layer of the psyche to him, one he would call the *ancestral unconscious*. In 1955–1956 Jung chiseled the names of his paternal ancestors on three stone tablets and painted the ceiling with motifs from his and his wife's coat of arms and that of his sons-in-law as well. Jung notes:

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The relationship to the land and the solace that Bollingen afforded Jung eventually opened up another layer of the psyche to him, one he would call the *ancestral unconscious*.

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When I was working on the stone tablets, I became aware of the fateful links between me and my ancestors. I feel very strongly that I am under the influence of things or questions which were left incomplete and unanswered by my parents and grandparents and more distant ancestors. . . . It has always seemed to me that I had to answer questions which fate had posed to my forefathers, and which had not yet been answered, or as if I had to complete, or perhaps continue things which previous ages had left unfinished. It is difficult to determine whether these questions are more of a personal or more of a general (collective) nature. It seems to me that the latter is the case. A collective problem, if not recognized as such, always appears as a personal problem, and in individual cases may give the impression that something is out of order in the realm of the personal psyche. The personal sphere is indeed disturbed, but such disturbances need not be primary; they may well be secondary, the consequence of an insupportable change in the social atmosphere. The cause of the disturbance is, therefore, not to be sought in the personal surroundings, but rather in the collective situation. Psychotherapy has hitherto taken this matter far too little into account. (1967, pp. 233–234)

The creative work of *The Red Book* that continued in Bollingen gave Jung not only a sense of our dissociation from nature, but from our ancestral past. Who came before? How did they live? The faster modern life progresses, the more difficult the resolution of this psychological disconnection becomes. What may seem like personal problems, and be labeled as such, may actually have deeper roots:

Our souls as well as our bodies are composed of individual elements which were all already present in the ranks of our ancestors. The “newness” in the individual psyche is an endlessly varied recombination of age-old components. Body and soul therefore have an intensely historical character and find no proper place in what is new, in things that have just come into being. (1967, pp. 235–236)

Given the ever-erupting violence in our time, it is even more striking what Jung writes near the end of this chapter of his autobiography:

We are very far from having finished completely with the Middle Ages, classical antiquity, and primitivity, as our modern psyches pretend. Nevertheless, we have plunged down a cataract of progress which sweeps us on into the future with ever wilder violence the farther it takes us from our roots. (1967, p. 236)

These roots lie in nature and in our ancestral past. In this context I would like to offer some reflections from my own life, the strong pull from nature at an early age, and my reconnection to my own ancestral story. Then I will conclude by telling the story of an Englishman who came to Canada in the early twentieth century seeking solace for his tortured soul in the North American wilderness.

## THE JOURNEY OF MY ANCESTORS<sup>2</sup>

In light of Jung's ancestral references that emerged out of his work on the tower at Bollingen, I would like to note that I am writing as a descendant of French emigrants who came from France to Québec, Canada, known in the seventeenth century as La Nouvelle France, and made a home for themselves in the early years of the settlement of North America. My sixth great-grandfather, Antoine Galipeau, came from Poitou, France and settled in an area of Québec called Pointe aux Trembles, now a part of Montréal. Antoine was married there on July 19, 1688. My grandfather, Harnars (Pépé) Galipeau, was born in Marieville, Québec, just east of Montréal. He was married in Pawtucket, Rhode Island, where both of my parents were born and raised.

On my mother's side, my eighth great-grandfather, Robert Lévesque, emigrated from Normandy, France. He was married on April 22, 1679 in L'Ange Gardien, Québec on the west bank of the St. Lawrence River just north of Québec City. After that the Lévesques lived in various small towns on the Gaspé Peninsula, which lies along the east bank of the St. Lawrence north of Quebec City.

As I further researched my ancestry in preparation for the XVIIIth Congress of the International Association for Analytical Psychology held in Montreal in 2010, I gained a new sense of why I often dream of being in a rural community. My French Canadian ancestors all lived in such communities for numerous generations in the Canadian Province of Québec. These were my roots.

My parents grew up bilingual and, like their parents, were married in Pawtucket, Rhode Island. My father was the first to graduate from college, and he was offered a job with the phone company in New Jersey. I was conceived in Rhode Island and born in New Jersey. I was in my mother's womb

while yet another chapter of family migration was taking place. My parents used French as their “secret language”; they would speak it when they did not want my later siblings and me to know what they were saying. Thus except for a few classes in high school and college, I never really learned the French language. My Rhode Island cousins, on the other hand, grew up bilingual.

## THE CALL OF THE WILD

Our family would take yearly vacations to Rhode Island where all of my father’s family still lived; in the summertime they resided in a pastoral setting on the Pettaquamscutt River in the town of Narragansett. My fondest childhood memories are of this place and these people. Unlike my parents, they were not intent on being upwardly mobile. They seemed to be able to appreciate the little things in life: fishing, crabbing, clam bakes, card games, and water fights.

While in the woods that stretched away from the river, my fantasies seemed to take me back in time and I often imagined that I was a Native American youth, maybe of the Narragansett tribe, an Algonquin people, off exploring his woodland home.

Curiously, I later learned that both sides of my family believed they had some Native American blood in their lineages. For years I assumed that this was the source of my fantasies and interest in how the native people had lived on the land. Yet later, when genealogical work was done by family members, this legend could never be confirmed. Our ancestors had come over later than the time when early trappers and pioneers would have had Native American wives, and all subsequent spouses appear to have ancestors that originated in France.

This information has led me to wonder if my personal fantasy was part of a cultural fantasy, one that helped each of us feel, on some level, an authentic connection and relationship to the land. Such fantasies would have fit with the vision of Louis XIV for La Nouvelle France and also the imaginations of those still in the French homeland. Canadian historian Peter Moogk, in his book *La Nouvelle France* (2000), writes that in France the native North American people were idealized, first as embodiments of the European wild man and wild folk mythologies (*les sauvages* in French means “wild people of the forests”), and later as simple and innocent remnants of the lost golden age of European myth (pp. 17, 46). Opposed to these fantasies of the Canadian native population was the belief in France that the colonies had been settled by the dregs of European society. It was hard for them to imagine why someone reputable would want to go there (p. 89).

As an adult, one who had emigrated while in the womb many generations later, I eventually found myself in California having completed the ultimate American pioneer journey from East to West coast. Once in California I felt as strongly as ever the pull to nature in order to just “be” and experience a more natural sense of who I am. Living in Los Angeles, especially, an urban sprawl as much as a city, this has felt like a deep

urgent need. My family and I have honored this pull to nature for decades by taking regular trips to the Sierra Nevada Mountains, particularly the forests of the Giant Sequoias of Sequoia National Park and Sequoia National Monument. After numerous trips to the land of the Giant Sequoia and near the end of my training to become an analyst, I had the following dream:

I am in a park setting in a suburban area. The lawns and plants are well manicured. I then begin walking away from the park into the nearby forest and hike deep within until I come to a Giant Sequoia tree on a site that is sacred to Native Americans. When I look up I see that one large branch is formed into the figure of the pope, and then realize that this Sequoia is the Shekinah Sequoia wherein dwells the living presence of God. My job would be to lead tours to this sacred place.

Many elements of this dream have captured my imagination and continue to do so these many years later. The dream journey took me from a natural but manicured setting (my parents spent many of their later years living in golf course communities) to a more primordial one, as if my frequent outer journeys into the woods reflected an inner one as well. The size of the Sequoia in the dream would suggest a tree that is over two thousand years old and took seed before the beginning of the Common Era. The branch with the pope’s head suggests that the Roman Catholicism in which I was raised is only a branch of the great cosmic tree of life. In this place where the instincts of the native people recognize its sacredness, the feminine spirit of God and

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In this place where the instincts of the native people recognize its sacredness, the feminine spirit of God and of Jewish mysticism can be found. . . . Something very deeply numinous resides within the depths of the natural world.

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of Jewish mysticism can be found. I'm to help people find this place, both in themselves and in their external lives. Something very deeply numinous resides within the depths of the natural world.

This dream also reflects how much more deeply I feel at peace in the forest amidst such trees. Such a natural setting has a way of dissolving the strain of both body and soul that comes from living in the city; being in nature, I feel more genuinely alive.

## WILDERNESS IN NORTH AMERICA

For most settlers who first came to the North American continent, nature and the wilderness were viewed as something to be conquered. But as time has passed, many have been called by the spirit of the land to protect and preserve what they came to realize was the continent's greatest resource: the wilderness—the natural land, its plants and animals, and the beauty and awe they evoked. These developments are expounded in a comprehensive way by environmental historian Roderick Nash in his book *Wilderness and the American Mind*, now in its fourth edition (2001). One highlight was the transcendentalist movement in the mid-nineteenth century, represented by such figures as Ralph Waldo Emerson and Henry David Thoreau. At the turn of the century, following the spirit of the transcendentalist, the work and writing of John Muir emerged. Muir saw nature as the avenue to the gods, to religious experience.

John Muir was of Scottish origins; his family emigrated from Scotland and settled in the Midwest state of Wisconsin when he was a boy. When he traveled later, especially in the American West, Muir became captivated by the land which he came to embrace with both a scientist's eye and a poet's heart. Muir, for instance, was the first to note that the magnificent rock formations of the Yosemite Valley were formed by receding glaciers, and he would argue for the preservation of such natural watersheds, rather than having them dammed, reasoning that one would not seal off a great cathedral for water storage either.

As the twentieth century ended and our current one began, more and more stories of people like Muir have emerged. A good summary can be found in a book by sociologist James Wilson Gibson, *A Reenchanted World: The Quest for a New Kinship with Nature* (2009). He notes, following Jung and the likes of John Muir, that those who come to study nature often find that they also have to make a feeling connection to it, and to the animal and plant components to which they are drawn. In his introduction, which he titles "Call of the Wild," he quotes Jung (1980, par. 585):

Man feels himself isolated in the cosmos. He is no longer involved in nature and has lost his emotional participation in natural events, which hitherto had a symbolic meaning for him. Thunder is no longer the voice of a god, nor is lightning his avenging missile. No river contains a spirit, no tree means a man's life, no snake is the embodiment of wisdom, and no mountain still harbors a great demon. Neither do things speak to him nor can he speak to things, like stones, springs, plants, and animals. (Gibson, 2009, p. 10)

Gibson's title choice is interesting, given a remark Jung made after discussing the case of a rural school teacher he treated: "Enchantment is the oldest form of medicine" (Jung, 1977, p. 419).

### ARCHIE BELANEY—GREY OWL

To conclude my reflections on Jung, the wilderness, and the call of the wild, I'd like to tell the story of an Englishman who became one of Canada's first environmentalists and nature writers, a figure not mentioned by either Nash or Gibson in their comprehensive surveys, but one who very much embodied my theme. Most interestingly, at the height of his popularity in the 1930s, he was not known by his English name, Archie Belaney, but by the name of *Grey Owl*, a native identity he had created for himself after sojourning in the Canadian wilderness and engaging many of its indigenous people. Yet it appears he also did so because the pain of his childhood, as Archie Belaney, seemed too difficult for him to bear. And finally as he found his voice, people seemed to be captivated by his environmental message, one spoken by a literate and articulate person with the appearance and bearing of an inhabitant of the wilderness, and thus someone who spoke for the wilderness based on a unique authority.<sup>3</sup>

At the peak of his career as an environmental author and speaker, Grey Owl presented himself as a half-breed who had an Apache mother and a Scottish father and who lectured while wearing Native American clothing. He said that he had migrated to Canada from the United States. After his death it was revealed that both of his parents were English and that he had been raised in England by two paternal aunts. He had had a difficult childhood, essentially abandoned by both parents, though he had some contact with his mother. His father disappeared into the "New World" and he was raised by his father's two sisters through the coaxing of his grandmother.

Archie Grey Owl's life and work raises interesting clinical questions, both in our time and during the span of his life from 1888 to 1938, a life that overlaps with the years Jung lived and worked (1875–1961). Was Grey Owl

a hoax born out of pathology, or was he a man who fell into an archetypal identification that compelled him to speak out in compensation for the Western world's disassociation from nature? Although his childhood did not serve him well as a husband and father (he had a succession of several wives), it did sow the seeds for his environmental vision, a man at the vanguard of environmental developments in Canada.



Archie Belaney was more comfortable in the skin of Grey Owl than his own. Once in Canada, he settled in the Temagami region of Northern Ontario where he worked as a fur trapper. Fascinated with the native people there, he set about learning their language and lore and eventually married his first wife, Angele, an Ojibwa woman. They had a daughter, Agnes. From his contact with the Ojibwa, he adopted the name Grey Owl. Archie then also worked as a wilderness guide and forest ranger. He began to sign his name as Grey Owl, thus forming his full-blown native identity. He fought with the Canadian forces in France during World War I, and convalesced in England after being wounded. Here he reconnected with and married a childhood friend, Ivy Holmes. The marriage soon ended, as Archie had neglected to tell Ivy about Angele, whom he had left but had not divorced.

After returning to Canada, Grey Owl met the woman who became his third wife, Anahareo (Gertrude Bernard), a Mohawk Iroquois woman eighteen years younger who was to become the most important figure in his life. They had an eight-year relationship that included an Ojibwa wedding and one daughter. Grey Owl shifted from trapping beavers to saving them. He and Anahareo raised a pair of beaver kits and were featured in National Park Service films. Grey Owl and Anahareo became more well known and eventually settled at Ajawaan Lake in a cabin provided by the Canadian government at Prince Albert National Park where Grey Owl served as an honorary warden for protecting the beaver; this also provided him with a place where he could write.

At the height of his popularity Grey Owl did two lecture tours in England, Canada, and the United States, including Hastings, England, where he had grown up. During his first Canadian tour he met and married his fourth wife, a French Canadian woman, Yvonne Perrier. On his last tour Grey Owl made a presentation before King George VI and Princesses Elizabeth and Margaret. The tours and his drinking took their toll (his father had had a drinking problem as well). His relationship with Anahareo had broken up because he became too intensely involved with his writing. Grey Owl's relationships also suffered because Archie Belaney couldn't talk about the personal issues that haunted him from childhood. Anahareo never learned of his true origins until after he died. Grey Owl was buried at Ajawaan Lake, and after their deaths, so were Anahareo and their daughter Dawn.

Grey Owl's central theme in his writings and his speaking tours was this: "The difference between civilised man and the savage is just this—civilised people try to impose themselves on their surroundings, to dominate everything. The Indian's part of the background. He lets himself—not just drift—but go with Nature" (Smith, 1990, p. 120). Grey Owl expressed his personal sense of who he had become in this way: "I think the truest definition of my status (though I do not of course estimate myself his equal) is that of a modern Hiawatha and perhaps an interpreter of the spirit of the wild" (Smith, 1990, p. 122). With no parents to serve as concrete models, Grey Owl's imagination took over and he became grounded in another reality, formed by those who earlier had lived in the North American wilderness. He wrote from that perspective.

Remarkably, given the various "clinical issues" Archie Belaney had—alcoholism and attachment problems the most evident—he seems to have inspiringly surmounted a collective dilemma of which Jung spoke. In the last part of the paragraph quoted earlier, in which Jung comments that people are no longer involved in nature, he goes on to say, "He [mankind/humankind] no longer has a bush-soul identifying him with a wild animal. His immediate communication with nature is gone forever, and the emotional



energy it generated has sunk into the unconscious” (Jung, 1980, par. 585). We certainly cannot say this about Grey Owl, for it was this emotional energy connected to nature that he drew upon for the most creative years of his life.

A curious event occurred near the end of Grey Owl’s life. Before he died, reporters were beginning to get wind of his true identity. They held back reporting this fact out of concern that his message might be compromised. It turns out that they were right, for when the truth of Grey Owl’s identity came out after he died, the popularity of his writings waned. But through the efforts of his publisher, Lovat Dickson, and others, his memory was kept alive, and interest in his message was eventually revived. The message of Grey Owl stood larger than the so-called masquerade of Archie Belaney. Today he is an honored figure at sites in both Canada and England.

### CONCLUDING REMARKS

In June, 2009, as I was preparing to speak on this material in Montréal, an article was published in *High Country News*, an environmental journal serving the Western United States. Kevin Taylor wrote of the “Working Beaver Conference” held just outside of Spokane, Washington, and the discussion of the idea that the reintroduction of the beaver to various natural environments could help the water problems and other systemic issues in the Columbia River area. He writes: “The humble, hardworking rodent, through its dams and ponds, can extend the release of water late into summer, saturating the ground and healing watersheds. It has the power to re-create the primordial, wetter West that existed for millennia—a West we just missed seeing” (Taylor, 2009, p. 12). Restoring the beaver would mean restoring the ecosystem.

Taylor reports that North America had at least 60 million beaver before European settlement. After a century of heavy trapping, the population had shrunk to an estimated 100,000. The beaver’s former habitats have suffered for it. The conference was formed to explore letting the beaver return to rectify critical environmental issues that had come to exist since its elimination. This approach certainly echoes the urgings of Grey Owl, who did not want to see happen to the forest in Canada and North America what had happened long before he was born in England. And of course it echoes Jung as well, who felt that we had lost the sense of how to trust nature to heal the split caused by the development of modern consciousness.

We can all, it seems, let nature speak more to us and heed her voice. Psyche and nature are intimately connected, but the development of culture has often compromised this connection. We are faced with the task of restoring the balance. The beaver is a reminder of one critical issue in this regard: an appreciation of biodiversity, recognizing that although we need to seek to restore balance internally to our souls, this process may very well include restoring balance to the natural world in which we all live.

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## NOTES

1. A comprehensive collection of sayings by Jung in the area of our relationship to nature can be found in a book edited by Meredith Sabini, *C. G. Jung on Nature, Technology & Modern Life* (2008).
2. This part of the article was originally presented on August 23, 2010 at the XVIIIth Congress of the International Association for Analytical Psychology in Montréal.
3. Those who might be interested in learning more about this figure, Archie Belaney/Grey Owl, have a number of options. Jane Billingham offers a short biography, *Grey Owl: The Many Faces of Archie Belaney* (1999), that is interspersed with photos and selections from his writing. The first chapter of her book is titled, "The Lure of the Wild." A comprehensive biography is available by Donald Smith, *From the Land of Shadow: The Making of Grey Owl* (1990), and many of Grey Owl's books are still in print. Richard Attenborough, who heard Grey Owl speak in England when he was a boy, produced and directed a film, *Grey Owl*, that is available on DVD (1999). The film features Pierce Brosnan in the role of Grey Owl, and interestingly, a young Canadian actress named Annie Galipeau, who comes from Maniwaki, Québec, the western side of the province. Her short biography indicates that she is of Algonquin descent, so it appears that at least one Galipeau may have left the relative security of the St. Lawrence Valley, traveled further into the country, and found a spouse with a Native American background. In the film Annie Galipeau plays Anahareo, the Native American love interest and third wife of Archie Belaney, who helped shape his environmental conscience and his writing career. This year I've also written about our relationship with the wolf in this regard as well, an animal whose return to its original habitat also balances ecosystems. See "Dancing with Wolves" in Volume 7(1) of *Jung Journal: Culture and Psyche*, pp. 34–47.

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