Foreword

The stones at the bottom
Seem to be moving;
Clear water.
— Soseki

The Japanese haiku captures the essence of Hayao Kawai. He is a man of few words, but wise ones. For instance, when I asked Kawai what his topic would be for his Fay Lectures and the related book, he answered, “Nonpersonal psychotherapy.” I asked him to explain. Kawai replied, “You people in the West talk about personal, interpersonal, and transpersonal psychotherapy—I’m talking about nonpersonal psychotherapy.” Again, I inquired what he meant. At last he answered, “I help my clients to become like a stone.” I thought to myself, “This won’t work; people won’t come to hear Kawai talk about people assuming stonelike qualities.” While Kawai eventually broadened his topic into something more comprehensive, the stone theme was important and remains as half of the last lecture, now chapter four of this book, “Personal and Impersonal Relationships in Psychotherapy.” The stone had also been important to Jung, from his boyhood on (“Am I the one who is sitting on the stone, or am I the stone on which he is sitting?”1). Bollingen, Jung’s spiritual retreat, built and carved of stone, remains a fitting memorial to him.
Silence is a recurring theme in Kawai's book. He tells of returning from Zurich and being silent about Jung for ten to fifteen years because he felt his colleagues and clients would not be receptive to Jung's ideas. Kawai also discloses that he has become increasingly silent in his psychotherapeutic work with clients. Silence clearly relates to stones, flowers, and all of nature. The sacredness of Nature (the pre-Buddhist indigenous Shinto religion) is something that is dear to Kawai's heart and soul. Shintoism (like Taoism, its Chinese counterpart) helped to transform Indian and Chinese Buddhism into its unique Japanese version, Zen Buddhism. Hence, as our text unfolds, we see that initially Kawai, who was disillusioned after World War II, adopted a Western ego (self) position. However, his path of individuation allowed him eventually to hold the Zen Buddhist stance of no ego (no-self). In silence, Kawai ends up creatively containing the opposites, ego/no ego and self/no-self, as he holds to "the true middle."

Kawai came to Los Angeles on a Fulbright Fellowship in 1959, and synchronicity worked one of its wonders. He worked with Bruno Klopfer, a Jungian analyst and a professor at the University of California at Los Angeles, and then he saw J. Marvin Spiegelman in personal analysis. Kawai's first dream was prophetic: he was picking up Hungarian coins with an old Taoist sage engraved on them. The dream symbolizes Kawai's individuation process, which has involved connecting East and West.

In ancient pre-Buddhist Japan, the culture was matriarchal. The main Shinto deity was the Sun Goddess, whereas in most cultures the sun is a masculine god. It is noteworthy that Kawai, in the last phase of his Jungian psychoanalytic training, did his thesis on the Japanese Sun Goddess. In ar-
chetypal Japan, light and energy emerged from the dark feminine, much as they did in the Gnostic religion, Taoism, and Jung’s psychology (the anima). We could say that Kawai sets his dark yin stone next to Jung’s light yang stone and that together they form a whole and provide us with meaning that glows and radiates.

Professor Kawai of Kyoto University, the first Jungian psychoanalyst in Japan, is an ambassador providing us with new understanding derived from the perspective of someone rooted in the East. Although Kawai has authored or edited over fifty books in Japanese, this is only his fourth book to be translated into English. His first book in English, *The Japanese Psyche* (1982), won a national literary award in Japan. Kawai’s second book, *The Buddhist Priest Myoe: A Life of Dreams* (1988), is about the dream journal of an extremely devout but simple thirteenth-century monk. His third book, *Dreams, Myths and Fairy Tales in Japan* (1995), is a superb collection of Professor Kawai’s Eranos lectures. In addition to being a well-known writer, psychologist, and sandplay therapist, Kawai has a keen sense of humor and plays the flute beautifully. While he was staying at my home during the Fay Lectures, birds would line up on a branch outside his window and listen to him play. Talk about being in tune with nature!

The present volume’s first chapter deals with Kawai’s personal koan: “Am I a Buddhist and/or a Jungian?” His honest reflections parallel Jung’s early skepticism about Buddhism (which synchronistically concerned Japanese or Zen Buddhism)³ and later his positive regard for Buddha’s teachings and the “immense help” and “profound meaning” it gave him.⁴ Kawai also shares how, in his work with clients, he has moved from a position of ego curing to one of no-ego healing. In addition, he describes the evolving silence in his work and how integrity-full it feels just to sit with and listen to his clients. It almost sounds as if Kawai is a Zen master or now embodies Taoist sage consciousness. As he puts it, “Being there, absent-minded.”

In the second chapter, “The ‘Ten Oxherding Pictures’
and Alchemy," Kawai reveals how the individuation process is symbolically and meaningfully revealed in two philosophical and artistic picture series, one Eastern and one Western. Kawai then focuses on an additional set of oxherding pictures, done by a modern Japanese woman, which shows (as does a swan maiden found in the healing spring of an eight-year-old Japanese girl’s sandplay therapy) that the feminine is reasserting itself in today’s Japanese culture—coming full circle to reunite with the ancient Sun Goddess.

Kawai’s third chapter, “What Is I?” stands the concept of the Western ego on its head. It was necessary for me to read Kawai’s complicated yet simple analysis of ego a second time before I began to comprehend it. Kawai’s view of the ego and the self is grounded in Japanese culture, which holds a view of the ego and the self that is opposite to the Western view. Together the Eastern and Western perspectives make a whole circle; jointly they foster an emerging silence in the center. This intriguing chapter is a major contribution to helping us become more conscious of the other (Eastern) point of view. Only through this type of knowledge could we hope to accept, transcend, and transform our separate perspectives into a harmonious view of the whole, which also can be seen as nothingness or everything (Kawai’s concept of the Self).

The last chapter, "Personal and Impersonal Relationships in Psychotherapy," extends the term psychotherapy to include sitting in silence and holding contradictions or containing opposites. From a midpoint of stillness, Kawai spirals down and up, zigzagging from side to side—all within a circle of wholeness or nothingness. He describes his clients’ complaints and symptoms as koans. Kawai ends up seeing his clients as Zen masters. Most indicative of his being a Shinto (and Taoist) shaman is Kawai’s focus on sorrow and love as the bases of mutual healing in psychotherapy, where suffering creates meaning for both individuals. Kawai, ultimately, concludes that true integration of East and West is both possible and impossible. However, one ends up sensing intuitively that Kawai’s (like Jung’s) glass is half full.
I close with these words from the Buddha: "These four are the foodstuffs, . . . which sustain the creatures that are born, and benefit the creatures that seek rebirth. The first is edible food; coarse or fine; touch is second; the thinking capacity of the mind is the third; and the fourth is consciousness."\textsuperscript{5}

In the spirit of Buddha, Kawai has given us much "food for thought"—new psychological food from Japan. It will take us a long time to digest it and to derive the needed nourishment from this Eastern offering. Kawai has "touched" us with his own moving and inspiring stories and with those of his clients. He has stretched our "thinking capacity" to new depths and heights. Finally, our "consciousness" has been expanded to the realms of wholeness and nothingness. I bow to Kawai:

\begin{quote}
All around
That meets the eye
Is cool and fresh.
—Basho
\end{quote}

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