

## JUNG TALK: INTERVIEWS

*The aim of Jung Talk is to present interviews with key persons on issues of concern to the IAAP membership. Readers are encouraged to suggest interviewees as well as interviewers for this section.*

### ROBERT HINSHAW INTERVIEWS PROFESSOR HAYAO KAWAI

**P**rofessor Hayao Kawai of Kyoto, Japan, was born in 1928 and originally studied mathematics. He later was awarded a Fulbright Scholarship to study clinical psychology at UCLA and then trained to become an Analytical Psychologist at the C.G. Jung Institute of Zürich, where he received a diploma in 1965. He has written numerous books about psychology, fairytales and other subjects in Japanese, some of which have been translated into English and German. In the 1990's he began speaking at the Eranos Conferences in Ascona, later became President of the International Society of Sandplay Therapy and most recently, Minister of Culture (Commissioner of the Agency for Cultural Affairs) of Japan. A plan to interview Dr. Kawai for the *Newsletter* had long been in the making but it was only on the occasion of the IAAP Congress in Barcelona that Robert Hinshaw finally managed to catch up with him and have an extended conversation for this purpose. They first met in the early 80's at the Eranos Conferences in Ascona and later collaborated on the publishing of some of Dr. Kawai's writings in English and German. Due to space considerations, the protocol has been edited and condensed with the agreement of both participants.



Photo: Robert Hinshaw



Photo: Patricia Skar

**Robert Hinshaw**, a former officer of the IAAP and of the Zürich Jung Institute, was Program Chair of the Cambridge Congress. He is publisher of Daimon Verlag in Einsiedeln, Switzerland, and a training analyst in private practice in Zürich. Jungian history and the environment are two of his interests.

**RH:** Professor Kawai, would you tell us something about what has led to your becoming the person you are today?

**HK:** At first, I was a high school teacher of mathematics. I disliked irrational Japanese philosophy and religion, and I admired the Western – for me – scientific logical world. Music, drama, philosophy – everything oriented to the West! While teaching mathematics, many students came to consult with me because of psychological problems. This led me to study psychology at Kyoto University, but I found there was no real clinical psychology in Japan. They were completely oriented towards experimental psychology, and it was of no use for consulting purposes.

**RH:** Was this in the Fifties?

**HK:** Yes. I then decided to learn English and I took a Fulbright scholarship. At that time, I was mainly interested in the Rorschach Projective Test. I thought, I have little ability with others, so maybe I can learn psychology by testing, although I was quite skeptical about the so-called questionnaire tests. Rorschach, however, was interesting, so, day after day, I read about it.

**RH:** How did it happen that you received a Fulbright scholarship? It is a very big honor!

**HK:** There was a difficult examination: 150 scholars in Kyoto took it and only three passed.

**RH:** That's two per cent!

**HK:** Yes, but I am very talented at passing examinations.

**RH:** You must be! What sort of examination was it?

**HK:** Examinations in English conversation, and many written things. I was worried because I was not good at English. When I passed, I was very curious and I went to ask the examiner why I was chosen. He told me that the Americans had done follow-up studies of Fulbright students and found that Japanese students who could speak English very well were not contributing to Japanese culture after they returned to Japan. Previously, the points for English conversation had been heavily weighted, but that year, they changed the system! So even though I was bad at English, they sensed my hope or plan.

**RH:** It's interesting they found that being highly proficient in language is not a good indicator for cultural diplomacy. Has this been your experience as well?

**HK:** I think so, but nowadays, it's different. Many people in Japan speak English well, but at that time, those who did were not good at integrating.

**RH:** You know, Rorschach was a contemporary of Jung and both lived in Switzerland. It is interesting that they were independently doing original psychological work there at the same time.

**HK:** I was relying entirely on Bruno Klopfer in L.A., i.e., his voluminous book.<sup>1</sup> I read that and *The Journal of Projective Technique*. There was one part I couldn't understand, so I wrote a letter to Bruno Klopfer describing it. To my surprise, he

replied that what I had written was right and the *Journal* was wrong! I then decided to go to Dr. Klopfer to study the Rorschach Test further. But interestingly, he turned out to be a Jungian! He was teaching so-called academic psychology, but I could feel that behind it was Jung's psychology. I said I would like to learn more about it and he recommended *An Introduction to Jung's Psychology*, by Frieda Fordham. I was surprised to learn that, if you want to be an analyst, you have to be analyzed! I'd never thought of that and I was impressed, but at the same time, I thought that if somebody would analyze me, he just might say, "Oh, you are not good enough, you have to go back to Japan!" I told Dr. Klopfer's assistant I would like to be analyzed, but was afraid of my weak points. After a few days, Klopfer called me and said, "I've heard you want to be analyzed and you're Japanese." I said, "Yes, please." He then arranged everything and shortly thereafter, I met Marvin Spiegelman, who had just arrived from Zürich. I had fears about being analyzed, but when I met him, of course there was the transference. He said, "That's good, let's begin: I would like to know your dreams." I said, "No, no, I came here to be scientific and dreams are completely unscientific." He asked me whether I had had experience of dream analysis and come to the conclusion that it was not scientific. I said, "No, I don't have experience." He replied that if I'd concluded dreams and analysis were not scientific without having any experience myself, then that in itself was quite unscientific!

**RH:** Good observation!

**HK:** I said, "Well, maybe we could give it a try." He agreed and said we could meet for some weeks and then I could decide if it was "scientific" and if I like it or not. The first dream, the initial dream, was a very good one, and I was surprised. It's a very long dream, but in the core of it, I picked up a precious coin. In the dream, I knew it was Hungarian. I was impressed with the dream, but had no idea about it and Spiegelman asked me what I associated with Hungary: "Hungary is in between East and West. I play the flute and much Hungarian music sounds Japanese, so for me, Hungary is West and East and in between." He said, perhaps I could get something very precious between East and West, and to accomplish this, maybe a certain person would give me a hint. I associated this with Lao Tse. As I mentioned, I dislike all traditional Japanese, but I do like Lao Tse, whose books I had read. Spiegelman told me I might have a task between East and West, like a bridge, and maybe Lao Tse could be of great help. If I look at what I'm doing now, it's really so!

**RH:** A true initial dream! But the art of it is whether one follows the dream or pushes it away and says it's not scientific. Fortunately, you found your way.

**HK:** Yes, and we continued. One day, Spiegelman said he'd spoken with Dr. Klopfer and they'd decided to send me to Zürich to become a Jungian analyst. I said, "No, no, no! I'm just a student from Japan. This would not be possible!" He said, "We believe in you." I asked him why: after all, we had met only ten times! He said he'd heard my dreams ten times and that was enough. So they went ahead and wrote a letter of recommendation to the Jung Institute, whose Director of Studies was James Hillman. All in all, I was very lucky! But I think it was meant to be—for me

to meet Klopfer, for example. He was the only Jungian professor at that time in the United States.

**RH:** Was he actually a trained Jungian analyst?

**HK:** At first he was a Freudian analyst, then he changed to Jungian; he was a good bridge between Freudians and Jungians, practitioners and scholars.

**RH:** Did you receive your degree in clinical psychology from UCLA?

**HK:** No, not at that time. When I first met Klopfer, he called me "Dr. Kawai" and I told him I wasn't a doctor. He was surprised because I was Assistant Professor in Clinical Psychology. He asked me what the conditions were to be a doctor and I replied, "Near to death!" At that time, being a doctor was a big honor and one had to be "near to death" to become one. I wrote my dissertation only after my return to Japan.

**RH:** What was it like in Zürich in 1962?

**HK:** Everything was new and interesting: fairytales, and Dr. von Franz and all the others....

**RH:** That was of course the time of the "first generation" of Jungians, those who worked directly with Jung.

**HK:** Paul Radin lectured on anthropology, and the lectures by Dr. Riklin and Dr. Heinrich Fierz were fascinating.

**RH:** Who were some of the other teachers you remember from those days?

**HK:** Well, there was Jolande Jacobi, but I had some difficulties, because for me it wasn't Jungian. I had a big fight with her in the last examination. Dr. Jacobi asked me, "What is a symbol of the Self?" I said, "Everything. This desk could be a symbol of the Self, or this chair." She got angry. For her, the symbol of the Self was the mandala. I knew that, but I was quite against it, so I said, "everything". That's quite a Buddhist idea.

**RH:** It's a beautiful idea and it could be the beginning of a very good discussion. Unfortunately, some of the first-generation Jungians tended to prefer fixed definitions.

**HK:** Especially she had fixed ideas and I didn't like that, so I had a fight with her. During the hour, we both quarrelled beside the expert. She wanted to calm us down, but it took quite a while. I later heard that Dr. Jacobi reported I knew nothing about Jungian psychology, but because I came from Japan and had good feeling, she reluctantly agreed to pass me. I said my problem here is a fundamental one: it's not a problem of knowledge, but of basic attitude! My analyst, Liliane Frey, understood and said if this was my position, she would take it up at the next Curatorium meeting. But she warned me there might be a fight and I might not

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become an analyst. I said I have a name and my name is “Hayao Kawai”: nothing else is necessary for me. I heard that Frau Jacobi became angry at the meeting and there was a big discussion, but in the end, they gave me a diploma.

**RH:** I think it’s significant that you came as the first Japanese student and maybe it was only natural that such a controversy arose. In a way, it was an East-West conflict, because it was a Western ego saying, “this is the way it must be”, versus a much more all-inclusive Eastern Buddhist way. It came to a debate and fortunately led to a conclusion that of course this is acceptable and you should be certified. But it could have ended differently!

**HK:** For me, it was really an initiation. It was also good for the Jung Institute that they had to encounter Easterners.... Then they had a party. There Dr. Riklin told me they had all feared I was a “yes” man because I pass examinations easily and I often said, “Yes, yes, yes!” They were glad when I said a big “No!”

**RH:** What made the convincing impression was that you said “no” and didn’t accept those conditions! You know, it’s interesting how the projections continue. Even today when Easterners come to the Jung Institute in Zürich, they often have the reputation of being a “yes” man or woman, because the simplest way to respond can be to say “yes”, and one is not really sure if they understood. This is how the projection forms—here’s a “yes” person taking the path of least resistance. But if an issue arises and a position is taken, as in your case, this is when one really finds out.

**HK:** I was glad they appreciated this.

**RH:** I think it speaks well for the leadership of the Institute at the time: they went into it and debated and looked at the different aspects.

**HK:** When the party was over, to my surprise, Jolande Jacobi came over and gave me an envelope, telling me to open it when I got home. It turned out to be a beautiful flower—a rose—and it said, “Congratulations.” I was impressed!

**RH:** This is what in the West is called being a good loser. Accepting defeat with dignity instead of being bitter. I’m glad to hear she was able to do this. And you know, I think of another thing about Jolande Jacobi—she was originally Hungarian.

**HK:** Yes, yes.

**RH:** That’s fascinating, in the light of your initial dream. In her opposition, she helped you to find your way, too: she took one position, you took another, and in the end, you were able to continue with your bridge-building.

**HK:** For me, to confront the strength of the Western ego was a very good initiation.

**RH:** When you look back at your history, did you have an inkling of being a bridge sometime earlier? Did you have the role of being a diplomat or a bridge-builder when you were a young boy?

**HK:** Not a bridge-builder, exactly, but unusual. My parents were westernized and my family was different, so I was against the Japanese military from childhood on. I had many good experiences and there was respect for the individual at home,

so I was often against school or the military because of my sense of freedom and individuality. Maybe, as I sometimes joke, my former life was in Europe. I don't know why, but I was quite against the Japanese mentality from childhood onward.

**RH:** When you say you are against the military: were or are you a pacifist?

**HK:** My school record was very good so they recommended me for military officers' school. I said "no" but it was very difficult to refuse. Everybody was supposed to be prepared to die for the nation.

**RH:** What sorts of experiences did you have in Switzerland in addition to the Institute? Did you live with a Swiss family?

**HK:** I lived in Dielsdorf, because I didn't have much money and it was less expensive to live there.

**RH:** That's in the suburbs. But with the help of the scholarship, you were able to have analysis and supervision and go to the classes?

**HK:** Everything. But of course we saved money, and never went to a restaurant.

**RH:** Did you have children at that time?

**HK:** Two, and a third was born in Switzerland.

**RH:** Were you able to engage in any of the Swiss cultural life?

**HK:** No, I concentrated on my studies. I did some translating for Japanese businesses, for which I was well-paid, but my thinking was that the Jung Institute was supporting me, so I had to concentrate on my studies. If I'd used my time to make money, it would have been a kind of betrayal. So I studied hard, but I could also play with my children every day: I was very happy!

**RH:** They probably were as well! Did you work with just one analyst?

**HK:** No, Dr. Meier and Dr. Frey; they were often a kind of pair. My analysis was the most important experience: I concentrated on analysis and reading books.

**RH:** Did you learn Swiss German?

**HK:** No, I studied only in English, although of course I spoke some German. I even had some German-speaking clients and my supervisor was Dr. Riklin. He advised me to analyze in German! I said I couldn't speak German well and he said, "No, you don't speak: you just listen!"

**RH:** It seems he wanted you to take on the projections!

**HK:** It was a very precious experience for me.

**RH:** Were your first clients Swiss?

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**HK:** No, mixed. One day, I had a German, a Japanese and an Englishman in my practice. I never read a Japanese book while there and all my knowledge about Jungian psychology was in English, so when a Japanese came and I wanted to say anything theoretical, the English came out!

**RH:** That's funny! But on an archetypal level, the language doesn't matter so much, does it? In 1965, then, you went back to Japan with a diploma as the first Jungian psychologist: how were you received?

**HK:** At that time, if I spoke about dreams, no one believed me.

**RH:** Didn't the Japanese take dreams seriously?

**HK:** You see, in the old times, we thought dreams were very important, but after we had contact with the West, it changed. Scholars are superficially westernized, especially psychologists: they are experimental psychologists and completely oriented to so-called science. If I spoke of dreams, they thought it was superstition or something. So the first thing I introduced was sandplay.

**RH:** What was your connection with sandplay?

**HK:** I had met Dora Kalff in Zürich. She was interested in Oriental culture and I was invited to her home, where I did sandplay. She also said that I would be a bridge between East and West. I was surprised that in sandplay in the West, they don't use many trees or plants. When I began, I used one or two trees and I wanted more, but the remaining tree was broken. She was sensitive to this and provided more trees. I made a huge forest, and it was a deep experience for me. I could tell this would be a very good way for the Japanese, because one sees the process. Dreams are also a process, but with dreams, they are skeptical, while with sandplay, when I show a slide, they can observe the change quite easily. Japanese are talented at sensing without words—just looking at sandplay, they can feel something. When I introduce sandplay, I say, please do not interpret, just appreciate! With this attitude, the sandplay has an effect and the client can be cured. They brought slides (of sandtrays) to me and I could show that the mandala appears spontaneously. Then I spoke of mandalas, so they could understand through the experience. Afterwards I said, dreams are like this, too. We discussed and they understood. I also like fairytales very much, but for years I kept silent, because if I mentioned them, the professors would say, "That's not psychology." After ten years they believed me, because my clients were often cured.

**RH:** In Western terms, we would say you had to *establish credit*: to prove that something real was happening, and then they were ready to listen.

**HK:** Finally I became a full professor and then I was very free to talk about Jungian ideas, synchronicity, and such things.

**RH:** Were you working all this time as an analyst as well as teaching?

**HK:** Both, yes. I was often tempted to leave the university, because analysis was so interesting. I wanted to concentrate on my practice, but thought if I quit university, no one could spread Jungian psychology in Japan. I needed to have a name at the university so that they would listen. I also wrote a book, and the journalists found

it to be new and interesting, so they asked me to lecture on television. Their director told me they received many letters from psychologists saying that what Kawai is doing is not psychology! He said they didn't care about that, but rather the fact that many people were interested. Several well-known people and big newspapers helped me and I was supported by journalists and literary men, who understood me. Gradually, my name became known in Japan, because Jungian psychology was new there and people realized it was addressing their lives or their illnesses.

**RH:** Do you still lecture in the media today?

**HK:** Yes, it has continued over the years. In 1981, I revisited the United States for the first time and I met with James Hillman. There were many young people gathered around him and we talked and I presented cases. I was happy to see that my work in Japan was not so different from what he was doing there and I felt very supported. I first visited Eranos in 1982 and met Rudolf Ritsema, who then invited me to return as a speaker. For me, Eranos was very prestigious and I never thought I'd lecture there!

**RH:** What did you choose to talk about?

**HK:** That was Myôe<sup>2</sup>, the same as in my talk this time.

**RH:** How did you first come to be interested in Myôe? It's a very interesting figure and of course has an Eastern/Western connection.

**HK:** In the late 60's or early 70's, I was asked to discuss the dreams of a famous physicist, Hideki Yukawa, the first person in Japan to receive a Nobel Prize.

**RH:** What was his contribution?

**HK:** He was a theoretical physicist and he researched the atom and such things. He was so open-minded! He was personally interested in dreams and asked me to talk about them. It's interesting how psychologists want to be "scientific", so they are against dreams, but the real scientists understand dreams very easily and think they are wonderful. With his broad interests, he had already read Myôe's dream diary and he urged me to study it, but at the time, I was somewhat against Buddhism.

**RH:** Why?

**HK:** Because if you live in Japan and look at the lives of Buddhist priests, you become a bit suspicious.

**RH:** In what way?

**HK:** When you come near to the people, you can look at the shadow side very easily. Especially in Japan, Buddhism is much too secularized, you know—it's only for funerals! Also, if I wanted to study Buddhism, the amount of *Sutras* makes it practically impossible! So, even though Dr. Yukawa suggested I study Myôe's

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dream diary, many years later I still hadn't read it.

**RH:** Did you have a copy of it?

**HK:** Yes, but it was only after 15 years that I happened to read his dreams and then I was immediately impressed: his process of individuation is so clear! I wanted to write a paper about him, but the problem was that I didn't know Buddhism! I also didn't know much about the history of Japan. When I was in junior high school, the war was very severe, so we gave up learning and simply worked. After the war, I studied what I liked, but without systematic learning of religion or philosophy. Maybe that was good for me, because it leaves me free to say whatever I like! In Japan, the hierarchical structures are still strong, and if I belonged to a sect, I couldn't speak against the teacher. But I have no teacher, so I was completely free to speak about Myôe. I wanted to talk about Myôe's relations to women, so I needed to know about what relations men and women had at that time. Because of Myôe, I was interested in Japanese stories up to the *Tale of Tengi*, and I was also interested in Buddhism. To learn about Myôe's situation, I had to read *bodhisattva* after *bodhisattva*, at least 50 of them, and I soon fell asleep! After the *bodhisattva* came something else, but again about 50! I soon realized that the *Sutra* is actually intended to change the state of consciousness: it is not about reading, but chanting! *Bodhisattva, bodhisattva, bodhisattva...* it leads to an altered state of consciousness. Only then do you understand what is written in the *Sutras*. The priest changed his state of consciousness and afterwards he looked at the world and wrote this down. If you read it with ordinary consciousness, you can't understand, but if you chant it, you can! So I went to the temple and chanted with a priest. As you become sleepy, a sound emerges! We chanted in Chinese translation, but if you chant the original *Sutra*, probably there is much more sound.

**RH:** Do you mean it is more powerful?

**HK:** Yes, I would guess so, but I don't know for certain.

**RH:** That's interesting: so you can, in a way, neutralize the ego and experience it differently through the chanting.

**HK:** Also, if you chant in original Sanskrit, it is much more effective.

**RH:** You said you weren't religious, but this sounds like a religious experience.

**HK:** Well, in short, it's completely opposite to Western thinking. In the West, the individual is first: "I" exist, then "you", and we have a relationship. But with this idea, the relationship is first: everything is related. In the *Sutra*, it repeatedly says there's no "I", no "you". In the West, you like to think about the essence of the human being, but actually, there is no essence. I can ask why I'm here and why I'm different from you and the *Sutra* says, you are the total sum of the relationship. That's the idea.

**RH:** I'm reminded of your situation with Jolande Jacobi. You said the Self is everywhere and everything and she said, "No, it's something specific." Then you came to this theme in another way through your experience with the chanting.

**HK:** Nowadays, my idea is to live in a way so that maybe we can do both at the

same time: I can think in an individualistic way, but I can also think in this way. Both. Living means to contain some contradiction. This contradiction is the source of energy and so I have to be conscious or aware of my contradiction. I behave in an individually-centered way, and at the same time, in a relationship-centered way. Both. For a long time, I tried to find a kind of model to integrate both East and West. But now I think maybe it is not a matter of integration: it is simply to live it.

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**RH:** To live the contradiction?

**HK:** Yes, but being fully aware of the contradiction. You have the contradiction and you will also find the answer. Here your individuality comes in.

**RH:** What I'm thinking of might be Jung's holding of the tension of the opposites. To me, that seems like a more Western way of looking at it. It's not exactly the same, but in a way, the same idea.

**HK:** Same idea! Jung was impressed with Eastern thinking and what he says is almost the same to me. But maybe I'm freer to have contradictions.

**RH:** Because you come from the East?

**HK:** Yes, which enables us to endure the contradiction a long time. That's why Japanese say, "yes" so often. In Japanese conversation, somebody says, "yes", without thinking that way or this way: You have to guess, even though he said, "yes".

**RH:** But the "but" needs to be there too, even if it isn't actually spoken: "yes, but" or "yes, and", or "yes, or"....

**HK:** The problem is that the Japanese say only "yes": "but" or "or" remain on the inside. When I speak with Westerners, I say, "yes, but" and "yes, or". Some of the Japanese now begin to say it that way, too.

**RH:** Could you say something more about Eurocentrism or Americacentrism? With regard to the great influence of the West on Japanese culture, analysis and psychotherapy, is there a strong movement coming out of Japanese culture to preserve its own identity?

**HK:** In the arts we still keep the Japanese way and in daily life, too. For example, a person can be rational and logical at the university, but when he goes home, he completely Japanese. This is not conscious. In Japan, what a professor is saying to the students could be very rational or logical, but his students are organized in the Japanese way; they could never say anything against him. In Japan, it is still difficult to have an open discussion. Strangely, when I'm in Japan, I want to tell them they should become more westernized, but when I'm here, I like to say what a good path Japan has: I'm always in between!

**RH:** Well, you are compensating for the prevailing attitude in the place you are, aren't you, to show there is another side to it? Not being fully identified with just one position is a kind of Jungian attitude.

**HK:** That's right. In spite of being that way, I've become a government official! My job of psychotherapist is individualistic, but my other job is to consult with many many people.

**RH:** Why don't we talk about that: how did you come to this "job" and what does it consist of? It's very interesting that you as a Jungian analyst came into such a position (Minister/Commissioner of Culture)

**HK:** Yes, it is! I am actually not good at administration. As a psychotherapist, I'm much more interested in personal affairs: I'm concerned with one's happiness and such things. However, my fate is different and I always become the chief of something. I wonder why. But maybe I'm conscious about those contradictions, you know? Even in a group, I'm not so concerned about deciding what is good or bad: I can stand contradiction. I sympathize with one part, but also the other: ideally sympathize with both, just hold it, and the answer comes. In this way, I can be conscious about these things. When I'm in disagreement with someone, if I think it is necessary, I can confront or discuss.

**RH:** This makes you very unusual for the Japanese culture.

**HK:** Exactly. This is why they rely on me, and I became Chief of the Japanese Association of Clinical psychologists and Dean of Students at Kyoto University. As Dean, I confront them, but I respect them too. I like the students who are against me, but still I can say "no" and I can fight.

**RH:** That is a real art, another example of holding the tension of the opposites: you're not totally identified with either position, but you know a decision must be reached, so you can have sympathy and still arrive at a just outcome.

**HK:** I'm often in somewhat difficult positions and am able to resolve the conflicts. I rely on others for the details of administration, and others rely on me. But I was surprised I was asked to become a government officer! Let me tell you what I have done. When I treat a case of depression, I mainly just listen. I wait until the person finds a hobby or art or some creative expression. Often, someone is too centered on work, but when we meet, he begins painting or writes a poem or takes pictures. Of course, I can't know what the patient will do. I have to wait, maybe one year or two years, and then he'll begin to do some creative work and I'll help. When one does a painting, or something like that, then often the depression is cured. This is what I say now, as a kind of joke: Japan is a depressed patient! Because of the economy. An economic recession sometimes causes depression, and economic depression can be cured by culture and art. In a way,

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I'm now applying psychotherapy to the Japanese nation!

**RH:** Well, it's not only a joke, is it? You really are responding to the nation's depression with a collective treatment.

**HK:** When I became Minister of Culture, I said, let's do some cultural, artistic work in order to overcome this economic depression. Many people worry only about the practical economic problems and how to deal with them.

**RH:** Both in the individual case and in the collective, isn't it a matter of respecting the condition and saying, o.k., there's depression, and it's an essence of something. Let's look at the depression, listen to it and see what it has to say to us. Then the creative and healing can come. That's what you're doing, as I'm understanding it.

**HK:** It can be culture or art: it doesn't have to be painting. Your way of living is already culture. If you drink tea or make food the Japanese way, it's already art. If you just change your attitude, your life is artistic. I said that I was interested in stories. Everybody is living his or her own story, and to live one's story is creative: everybody can find a new story. After I became Commissioner, I went around Japan and talked about stories and we began to do things. In Japan, volunteers help the poor or

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help the people when an earthquake comes, but I said you can volunteer to do cultural things, too. Maybe you can go to the museum or concerts to help. Within Japan, I have primarily talked about how to cure the Japanese depression, saying we need to do cultural things. Now there are many cultural volunteers. I travel and talk with them, bringing these ideas from place to place, so they have exchange now.

**RH:** How interesting! Telling stories, too?

**HK:** Yes, all those things. Of course, the government doesn't have much money, but even without money, they're involved in many projects.

**RH:** Most likely there is more energy because it's being done in this volunteer way: they're participating, they're experiencing it themselves. In addition, it saves the government money. This is beneficial all the way around!

**HK:** The problem now is that I can't quit my job! At first, I wanted to resign in January, but they asked me to continue. Then I wanted to leave in June, but I had to stay. It's good for Japan, but not for me!

**RH:** You made yourself indispensable.

**HK:** Yes! But even though I'm a Commissioner, they allow me to come here (to the Barcelona Congress).

**RH:** Well, it would appear you are also doing your job here, i.e., "being Commissioner": isn't your terrain meant to be international?

**HK:** That's right, it is both national and international.

**RH:** What is your goal or vision of what you'd like to do next with your life?

**HK:** First to brush up my English! Psychotherapy has become much more superficial now, especially at universities or colleges in the U.S., and I'd like to discuss with them. It's good for some, but criminals are also being created. The pseudo-rational way works only for some people and the others are very unhappy. But my English is not good enough to discuss with them, because they speak very logically and rationally, and what I'd like to say is the shadow side. I think the Western and the Eastern ways have to come together. I do not say East or West is good or bad. We need to have both. Of course, if I talk with you or Jungians, they understand me when I mention Buddhism or Lao Tse, but I would also like to discuss and test how much I can convey to academic minds!

**RH:** It sounds like there is more important work for you after you have been Commissioner of Culture! Are you focused mainly on Americans or would you go to other places?

**HK:** Of course: Europe too!

**RH:** Or other Eastern countries?

**HK:** Western countries, because Eastern countries are like Japan: they only look to the West. Because of the prosperity, economics: they want to catch up as quickly as possible. But it is difficult: my way is different and there are nuances....

**RH:** You have to find the right language for each situation and each person, don't you? That's part of the art of being the analyst and the diplomat.

**HK:** Exactly. In Japan, I do that: I meet many people and I can change my language accordingly. There are also many other things I like to do, for example, to listen to music and drama: in Tokyo I can see opera or concerts free!

**RH:** Oh, I see: then maybe you should keep this job a while longer!

**HK:** But I am too busy to do these things very often.

**RH:** Would you tell us about your analytic approach?

**HK:** Modern medicine cannot approach a lot of today's problems with the body and mind separated so rationally. But using sandplay or dream analysis, for example, asthma or some skin diseases can be cured. I do not intend to cure, but I just wait and listen, and then over time, the symptom often disappears.

**RH:** Would say you that you help bring things into a balance and that leads to an elimination of whatever the symptom was?

**HK:** It is difficult to explain to students or other people how I work and how I choose with whom to work, except to say that I have a holistic approach. When I meet a person who has asthma, I may have some intuition and feel I can't treat this person. While with someone else, I say, yes, please come. I cannot exactly say how I choose.

**RH:** We haven't talked much yet about the beginning of Jungian psychology in

Japan. Could tell us about how that developed after you came back to Japan as the first Jungian analyst?

**HK:** I started my practice and gradually other psychologists or psychiatrists came to see me for analysis. I trained them and sent them to Zürich to continue.

**RH:** Japan became an official IAAP Society at the Cambridge Congress, which was an important development. Now I understand there's a new plan for some of the Japanese trainees to do two years in Zürich and then go back to Japan to finish their training: is it already functioning?



Photo: Robert Hinsharu

Prof. Kawai and son Toshio

**HK:** Yes, it has begun well: my son Toshio has an important role. I cannot be involved in that job because I have a few other things to do. Also, Toshio is very good at that kind of activity and the language is not difficult for him, while for me to speak English is still difficult. Toshio studied German, the second son French and the third, Italian!

**RH:** Ah: you have three European cultures in the family!

**HK:** Yes, we say we are making a Kawai mafia!

**RH:** Are all of your sons in Japan?

**HK:** All are university teachers. Just after the war when I was young, there was little food and I couldn't do sports or music. I had played the flute as a student and was sorry to give that up. My sons did some music and sports when they were students. But to become a musician or sportsman, one has to have special talent and all three recognized they didn't have that. So they became scholars! When I was 58, I began to play the flute again, took lessons from a professional and it really progressed. I still play and many artists are glad that the Commissioner can play the flute! Sometimes I now play concerts in museums with professionals. Here, you have concerts in museums, but this was not the case in Japan. In Japan, classical music is somewhat too elitist. When I became Commissioner, I casually said we could also play music in museums and such places, and I then started to play together with musicians.

**RH:** It's a great idea! I was in Brazil recently and learned that a well-known musician, Gilberto Gil, is the Commissioner of Culture there. Maybe having a Commissioner of Culture who plays music is a kind of trend!

**HK:** Often when I give a talk in Japan, I afterwards play the flute.

**RH:** Do you play traditional Japanese music?

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*When I became Commissioner, I casually said we could also play music in museums and such places, and I then started to play together with musicians.*

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**HK:** Japanese and also Western.

**RH:** Did you bring your flute to the Congress?

**HK:** Only for practice.

**RH:** Maybe you could play it at the end of your talk.

**HK:** No, no, no! It's not so good! But it is good in Japan, because people come to listen to my talk and afterwards I play. Then they begin to have an interest in classical music.

**RH:** In your paper about Myôe and Saint Francis, you're talking about an Easterner and a Westerner—looking at the parallels in their life-paths, making cultural comparisons, etc. That's part of what Eranos was about, too: would you tell us about your Eranos experience and what it meant to you?

**HK:** It was a big experience for me, especially because, in a sense, I had been alone in Japan. In Eranos, we could talk freely and we even drank wine and had discussions in grottos! James Hillman and Wolfgang Giegerich and also—do you know David Miller?

**RH:** Yes, he will be here at the Congress speaking about Eranos, too.

**HK:** I'm very glad! I'd like to see him!

**RH:** Do you know Professor Quispel, who will also speak?

**HK:** He gave lectures on Hesse at the Jung Institute.

**RH:** On Hermann Hesse?

**HK:** On Hesse and Jung, yes.

**RH:** The Greek word *eranos* refers to a banquet where everyone brings a gift. What did you hope to contribute when you were invited?

**HK:** For me, subjectively, I received much more than I brought! At first, I was nervous about whether my contribution was enough, but from the audience's response, it appeared they liked my talk. You published my Eranos lectures.<sup>3</sup>

**RH:** That's the beauty of it: I think nearly everyone feels they receive more than they give! (laughter)

**HK:** The important thing is the *genius loci*. To not lose this intention.

**RH:** Before we finish, there is something else I would like to ask you: I have heard that you once said the goal of analysis is to become a rock.

**HK:** That was a misunderstanding! I meant that, when I listen to what the analysand is saying, I sometimes feel I am a rock.

**RH:** Ah, you sometimes *feel* you're a rock! In the sense that you're not moving?

**HK:** Just there. And I don't move. Not much concerned with love or hate or money or such

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*...when I listen to  
what the analysand  
is saying, I sometimes  
feel I am a rock.*

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concerns; just there. Even sometimes in Japan, many clients said that I was going to die, but just look here: I am still alive.

**RH:** The rock is still there. Well, we are glad for that, and grateful to you for sharing some of your life stories with us today: thank you!

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**Notes:**

1. *Developments in the Rorschach technique* by Bruno Klopfer [and others]. Yonkers-on-Hudson, N. Y.: World Book Co. [1954-70]
2. Myôe Kôben (1173–1232) was a renowned priest of the early Kamakura Period in Japan. His great legacy is a chronicle of his carefully-recorded dreams that he left us, epitomizing an impressive individuation process. See Hayao Kawai's paper in the forthcoming *Proceedings* of the IAAP Congress in Barcelona (Cowan, Lyn, Ed., Einsiedeln: Daimon Verlag, 2005).
3. *Dreams, Myths and Fairy Tales in Japan*, Einsiedeln: Daimon Verlag, 1995.