

# Jung's Practice of Analysis: A Euro-American Parallel to Ch'an Buddhism

John Ryan Haule

## Abstract

The author suggests that Jung's therapeutic interventions are similar in purpose to an individual's spiritual path. He describes the importance of crises in life as opportunities to know the self better. After reviewing the typical development of neurosis, the path to healing is explored in terms of renewal and creation of meaning—the movement toward individuation. Thereafter, the preeminence of the monomyth is explained as the path along which all healing occurs. Cross-cultural parallels are cited for the monomyth of the Sun Hero, which eventually led Jung to explore the concept of synchronicity. The author cites several examples of Jung's use of this phenomenon as the connection between Analytic Psychology and Ch'an Buddhism. He asserts that the overcoming of rational "stuck" concepts of the individual by "improvising" new ways of responding to the irrational, synchronistic occurrences in life is the essential character of both Ch'an and Jung's psychology. Interweaving parallels between Jung's writings and Ch'an Buddhism from examples of this improvising make up the remainder of the article.

Jung's paradoxical attitude toward analysis and spirituality may be summarized in two of his frequently repeated remarks. On the one hand, he found that every one of his patients over 40 faced a problem that was essentially religious. It was not unusual for him to tell an older patient, "Your picture of God or your idea of immortality is atrophied, consequently your psychic metabolism is out of gear" (Jung, 1960, p. 794). On the other hand, he insisted that those who claimed to be members in good standing in their church should take their problems to their priest or minister and not to an analyst. For example, he wrote to Jolande Jacobi, his Hungarian Jewish disciple who was a convert to Catholicism:

When I treat Catholics who are suffering from neurosis I consider it my duty to lead them back to the bosom of the Church where they belong. The ultimate decisions rest with the authority of the Church for anyone who is of the Catholic faith. Psychology in this context therefore means only the removal of all those factors which hinder final submission to the authority of the Church. Anyone who puts another "factor" above the authority of the Church is no longer a Catholic. (Adler, 1973, p. 191)

These apparently contradictory attitudes are reconciled in Jung's view of religion and history (e.g., Jung, 1967, pp. 102–105). Over the long course of

human history, religions have been the natural forms for keeping people healthily related to life as a daily struggle that has transcendent meaning. But in the last couple of centuries in Europe and North America, people have lost their religious roots. Traditional religious forms are no longer self-evidently and compellingly true. People are no longer gripped by their symbols, stories, rituals, and dogmas. They have developed egos that are very effective regarding empirical, technological issues but estranged from their instincts and the mythic constructs of eternal meaning. And the religious issues of Jung's middle-aged patients demonstrated that people are sorely in need of these things.

The development of an ego well adapted to the social and cultural world is, however, the goal of the "first half of life"; and matters of spirituality and wholeness arise only once such an ego has become well established. But the hazard of a socially adapted ego is rigidity and a lack of real individuality. Indeed, the modern world is characterized by what Jung called the culture of "mass man," hugely organized societies accompanied by a pervasive lack of meaningfulness. Because humanity cannot convince itself that the symbols and rituals of traditional religions are still compelling, each person has no alternative but to discover the unconscious source of meaning for himself or herself. Typically, people reach a point in life when their "mass-minded" adaptation fails, and they fall into a crisis. The breakdown of conscious identity confronts them with neurotic symptoms and the opportunity for discovering their psyche's depth. Such confrontation is particularly likely at the transition between the first and second "halves" of life, when adults are liable to have what is called a "mid-life crisis," when a "widening the horizon of [the individual's] life" is called for. "Here the individual is faced with the necessity of recognizing and accepting what is difficult and strange as a part of his own life, as a kind of 'also I'" (Jung, 1960, p. 764).

For those few patients whose relation to their religious tradition is still vital, Jung chose to leave well enough alone. For such clients, analysis would be a dangerous undertaking. If the individual cannot return to the church, "then there is trouble; then he has to go on the Quest; then he has to find out what his soul says; then he has to go through the solitude of a land that is not created" (Jung, 1976, p. 673). Analysis takes a person away from a religious world based in traditional forms of authority and into another one where the principles of order and meaning are no longer outside but thoroughly within. As Homans (1995) made abundantly clear, Jung understood the psychoanalytic movement as a replacement for and reinterpretation of traditional religion, especially Christianity. In Jung's view, traditional religions were unconsciously developed and inchoate forms of his own psychology of individuation. Thus "modern man" has been rediscovered as "psychological man."

Jung's search for an unconscious principle strong enough to replace a "mass-minded" and potentially neurotic personality organization led him to what he called the archetypes—universal human themes, modes of

perception, and patterns of behavior invested with compelling emotional values that can draw people into a new way of life. He dropped a hint about his new theory in a 1911 letter to Freud: "Symbol formation, it seems to me, is the necessary bridge to the *rethinking* of long familiar concepts from which the libidinal cathexis is partly withdrawn by canalizing it into a series of intellectual parallels (mythological themes)" (McGuire, 1974, p. 408). Because people have withdrawn their libidinal cathexis from traditional sources of meaning, they find themselves adrift in a life without meaning until they can rethink their lives along mythological lines. Jung elaborated this theory into his book, *Symbols of Transformation* (Jung, 1967), which occasioned the break with Freud.

*Symbols of Transformation* is the analysis of the dreams and fantasies of a woman whom Jung had diagnosed as an incipient schizophrenic. Her libido, or psychic energy, had already begun to flow away from the problems of everyday life and to take on an erotomystical quality. Jung argued that neurosis amounts to an avoidance of life's problems, rather along the lines of Adler's guiding fiction. The way out of the difficulty amounts to a kind of incest, but not the kind Freud had identified. The patient does not (unconsciously) want a sexual relationship with a parent, but rather seeks to re-enter the archetypal womb of the "Great Mother," which is also the unconscious, the matrix (mother) of all conscious life. The womb of the unconscious represents the destiny of all psychic energy that refuses to flow into the issues of everyday life. The neurotic problem that blocks further advancement in daily life looks for solutions in the "intellectual parallels" that occur in mythology and make up the universal human heritage.

Jung articulated this archetypal theory in terms of a "monomyth" (a universal mythic form in relation to which all other myths are variations or fragments) that played the role in Jung's theory that the Oedipus complex played in the thought of Freud or the quest for transcending superiority in the thought of Adler. Jung's monomyth is that of the Sun Hero. The sun that sets in the western sea every evening has to fight the powers of darkness and confinement all night long in order to be renewed and to rise out of the eastern sea every morning. The subterranean sea of the myth corresponds to the unconscious of the individual. The Sun Hero imitates the sun in entering the lair of the dragon, the realm of the dead, etc., so as to wrestle with the forces of darkness and be renewed. Psychologically speaking, this drama represents the task of every individual in need of renewal: to enter the domain of the unconscious and to struggle with one's own instinctual forces and emerge with the prize of a new ego-attitude, a more adequate and complete sense of self, so that one can proceed in life with new power, new conviction, new harmony, and a deeper sense of meaningfulness.

Jung wrote in his "Foreword to the Fourth Edition" that writing *Symbols of Transformation* taught him "what it means to live with a myth." Upon

examining his own life, however, he discovered that he had no idea what his own myth was. It certainly was not that of Christianity. He found he was living "in an uncertain cloud of theoretical possibilities which I was beginning to regard with increasing distrust." He was living in his ego and his complexes and did not know "what unconscious or preconscious myth was forming me, from what rhizome I sprang" (Jung, 1967, p. xxv). The break with Freud occasioned a psychological crisis of near-psychotic proportions, and he found no way out other than to let himself "drop" into a series of imaginal encounters with the forces of his own unconscious (Jung, 1961, pp. 179–199). In this manner he began to live out the doctrine he had already described in his book. He found himself faced with situations and with figures—divine, human, and animal—which humiliated and flattered him. He attended their lessons carefully and then returned to ordinary consciousness to struggle with them, working out the mythological parallels. He was so close to insanity during much of this time that he had to remind himself daily of his identity as husband, father, and psychiatrist (p. 189).

Here is an indication of what Jung meant when he tried to send church members back to their religion so as to save them from that more dangerous "Quest . . . through the solitude of a land that is not created" (Jung, 1976, p. 673). If traditional religion cannot save people from their neurotic issues, they must undergo the hero's journey into the disorienting and potentially destructive womb of the Great Mother in order to discover who they are in a more essential sense, in order to be transformed.

This interior mythological adventure begins in danger and the threat of the death and dissolution of the individual's identity. The entire unconscious takes on the appearance of the "shadow": immoral, immature, awkward, unadapted, and above all threatening the person with insanity. This threat is the period when the Sun Hero realizes that the realm of darkness cannot be avoided. Successful analytic work at this stage results in an individual's discovery of powerful new values in that "subterranean sea." The unconscious takes on the mystery and allure of a figure that generates erotic interest. Generally it is personified as an attractive but dangerous figure of the opposite sex ("anima" in men, "animus" in women) who inspires the individual with an interest and passion to undertake new adventures: "A man who is not on fire is nothing; he is ridiculous, he is two-dimensional" (Jung, 1996, p. 34).

In this picturesque language, Jung described the goal of the process. After entering the maw of the shadow, the Sun Hero tames the forces of the subterranean sea to such an extent that they take on the allure of a mermaid queen. Further progress reveals that she is an independent and autonomous component of one's wholeness. If the anima or animus speaks with the voice of the spirits, the snake, or the bird, intuitive glimpses of the self are being conveyed. The goal of the "individuation process" is to reach this point where the holistic perspective of the self, the archetype of wholeness and balance in

the psyche, is able to offer its commentary on the ego's intentions through pronouncements "of an intuitive nature." To have realized that the anima or animus is an "inner function" means to have attained a living relationship with one's wholeness. Furthermore, to say that the self's views may become available through a forest spirit or a snake points to the self's connection with a transcendent image. In fact, Jung has cited cross-cultural parallels for his concept of self that include the Hindu Atman and Brahman, the Buddha, the Tao, the Islamic Khidr, the Holy Ghost, Christ, and Mithras, as well as the alchemical guiding spirit, Mercurius, and the philosophers' stone.

In the 1930s, Jung pursued "the phenomenology of the self" into a lengthy study of alchemy, which he took to be a culturally widespread and psychologically naïve pursuit of individuation. Again he appealed to the myth of the Sun Hero to make sense of alchemy (Jung, 1968, pp. 437–441). But he also gained a new perspective. The alchemists were no less aware that the spirit could speak out of matter than were the preliterate peoples who said, "He has gone into the forest to talk with the spirits." Jung particularly favored the formulation of Gerhard Dorn, one of his favorite alchemists, who spoke of living in the *unus mundus*, the "one world" in which empirical events and spiritual vision are not separate (Jung, 1963, pp. 759–775). The one world also has a parallel in the Islamic legends of Khidr, who journeyed along the *barzakh*, the isthmus between the empirical world and the *mundus imaginalis*, the imaginal world (cf. Corbin, 1969, 1981; Wilson, 1993). *Mundus imaginalis* is the unitary world in which "outer" and "inner" reflect and symbolize one another.

The study of alchemy led, therefore, to Jung's preoccupation with the phenomenon he calls *synchronicity*, the noncausal fact that sometimes "meaningful coincidences" occur in which a person's subjective state is paralleled by an empirical event that occurs outside of the individual. Among his many examples of this phenomenon, the most frequently cited is his analysis of a woman he described as defensively attached to a Cartesian, ego-centered philosophy. This attachment kept her neurotically stuck so that she could not get on with her life. Jung could find no way to introduce her to the "steeper gradient" of the irrational archetypes that might have undermined her rigidity and transformed her attitude toward life. He appears to have been at his wits' end when a synchronistic event occurred. The woman was recounting a dream in which she had been given a golden scarab (Egyptian symbol of rebirth). In the midst of her monologue, a rose chafer tapped at the window behind Jung's head. He opened the window and grabbed the green-gold beetle, Northern Europe's closest analogy to the Egyptian scarab, and handed it to the patient, saying, "Here's your scarab." This dramatic event turned out to be precisely what the patient needed to place the narrowness of the ego's perspective into the holistic context of a dialogue with the self (Jung, 1960, pp. 843–845).

Jung's prominent disciple, Marie-Louise von Franz gave her friend, Barbara Hannah, a vivid picture of being in analysis with Jung in the garden room of his house on the Lake of Zurich, when he was attentive to every natural event as comprising a synchronistic commentary on the analytic dialogue: "insects flying in, the lake lapping more audibly than usual, and so on" (Hannah, 1976, p. 202). He had come to the view that the psyche was not so much a factor locked inside the body but "more like an atmosphere in which we live" (Adler, 1973, p. 433). For one who has attained an on-going intuitive relationship with the self, events both inner and outer constitute the voice of the forest spirit or the snake.

Jung articulated his synchronicity theory primarily in terms of the Chinese "Classic of Changes," the *I Ching*. According to the philosophy behind the *I Ching*, every moment has its own character, and everything that occurs in that moment shares in that unique quality (Jung, 1960, pp. 863–867). The "inner reality" of the individual's psychological state corresponds to the "outer reality" of events taking place in the person's surroundings at the same time. Jung employed the *I Ching* as a device to discover the external world as the psychic "atmosphere in which we live," and he began to use synchronistic events as an essential element in his practice of analysis.

As important as the *I Ching* was to Jung, however, I think he might have found a closer parallel to his synchronicity-oriented therapy in Ch'an Buddhism (Chinese Zen). Serrano (1966) reported finding Jung a month before his death having just finished reading a book on Ch'an Buddhism. That reading prompted the comment: "It seemed to me that we were talking about the same thing, and that the only difference between us was that we give different words to the same reality" (p. 100). Serrano does not identify the author or title of that book. It certainly was not Peter Hershock's original interpretation of Ch'an Buddhism, *Liberating Intimacy* (1996). But if Hershock is right about Ch'an, its closeness to Jung's practice of analysis is quite remarkable.

All Buddhism is concerned with solving the problem of suffering. Ch'an's approach is based on the recognition that suffering is an "interruption of our personal narrative." People are neurotically "stuck" when the self-defining story they tell themselves is no longer adequate to the demands of their lives. The personal narrative of their selectively remembered past flows into a future defined by "projections of attachment and aversion." In such cases ego has rigidified, and, when a challenging event occurs, the individual is brought to a halt and falls victim to suffering. People demonstrate their stuckness and the pervasive nature of suffering by responding in stereotyped ways. Hershock (1996) said,

The only way to bring suffering—a personal narrative—to an end without making some karma which will return to the same configuration is to dissolve the source of the suffering, the "I" who views the world through the projections of attachment and aversion. (p. 98)

This dissolving of the "I" appears to be a variation on Jung's argument that the rigidity of an ego-attitude can only be overcome by an irrational factor. Such factors include the synchronistic event of the rose chafer's tapping at the window or a large wave's crashing on the shore of the lake. The ego that learns to incorporate such events into a new "life narrative" or "personal myth" has converted the crisis into an opportunity.

According to Ch'an, the disturbing interruption must be spontaneously taken up as the first gesture of an improvisation which will creatively transform the incident.

The end of suffering is best construed neither as an escape nor as an attainment of unbreached control, but as the creative incorporation of what originally arises in our experience as a disruption of the order or timing of our life-narrative. A talented jazz musician will take an accidental or mistaken chord or note and improvise with and around it, creating in the process an entirely novel passage within the context of a perhaps quite familiarly ordered piece of music. And, in much the same way, the interruptions of suffering afford us the opportunity of conducting ourselves in an unprecedented and manifestly liberating fashion. (Hershock, 1996, p. 20)

The Ch'an Buddhist lives in a world that "is irreducibly *dramatic*." The social world is a stage, and every move in the performance, every choice an individual makes, "determine[s] the meaning of our jointly articulating lives" (p. 47). "It is our situation itself that directs us" (p. 189). "[W]hat matters is simply the manner in which things come together, their quality of interdependence" (p. 132). "Synchronicity" is but the name for how things come together and reveal their meaningful interdependence within the jointly articulating lives of analyst and analysand.

According to Hershock (1996), Ch'an defines "enlightenment" as "a unique way of *conducting ourselves* in the narrative space of interpersonalit" (p. 63). He meant that enlightenment is found only "on the way," while so-journing through the ordinary world in an extraordinary manner, that is by greeting each incident as an opportunity for improvisation. Improvisation is the spontaneous creativity that occurs only between one person and another or between people and events. There is always an established melody within which a particular note or chord is surprising. It can cause suffering when an individual dwells on its departure from the rhythm or tonality of the established song (the "personal narrative"). Or it can be taken as inspiration for an improvisatory riff. Enlightened beings are masters of spontaneity and improvisation. They have rooted out suffering by freeing themselves from the personal narrative which would otherwise have reacted to interruption and discord with pain. Those who are enlightened wander through the world without goals and find opportunity for creative spontaneity everywhere.

"Ch'an orients us to . . . a choreo-poetic pedagogy of joint improvisation" (Hershock, 1996, p. 65). In this process, individuals relinquish their

egos “indirectly” through partners “with whom we can enter into lively and mutually ‘self’-effacing concourse” (p. 148). Indeed, these partners need not be human, as can be seen from Ch’an stories in which “a stone striking a stick of bamboo, the honking of a flock of geese, or the moonlight shining through a tracery of autumn branches” occasions the dropping of body-and-mind (p. 222).

Nevertheless, the primary teaching device in Ch’an, as in Zen, is the encounter between master and disciple in which the latter is “in a very literal sense . . . tricked into enlightenment” (Hershock, 1996, p. 148). This sort of training encounter is called *fa ch’an*, which Hershock translates as *dharma combat* (p. 80). The purpose of dharma combat is to undermine “everything familiar and comfortingly secure,” deliberately to introduce “suffering” in the sense of a disruption of the disciple’s personal narrative. But the master is as much at risk as the student, for the master, too, must “drop every pretense, every hope of security in order to awaken” (p. 81). In parallel fashion, Jung argued in *The Psychology of the Transference* (Jung, 1966, p. 375) that the analyst must be as much affected by the work as the patient. And in an address to his students at the Jung Institute in Zurich in the 1950s, he urged them to be “natural, spontaneous, open, vulnerable, and unprotected by the professional persona”—even to the point of allowing their “shadow to enter the room” (Stein, 1988, p. 152).

When the individual’s shadow enters the room, the person is apt to say or do something disreputable that is likely to bring about a narrative crisis in the dialogue partner. That a high regard for the shadow belongs to the paradigmatic structure of Ch’an is shown in the reverence Ch’an affords to the outrageousness of its legendary masters:

The most loved masters of Ch’an . . . are those who display the wildest personas, whose teaching is the most iconoclastic. . . . [E]ach one of them is what we might call a “real character,” a kind of spiritual maverick. Some are outright rascals, . . . ready to sprout angelic wings, . . . [or] as earthy and carefree as the village idiot. . . . In Ch’an, not only are idiosyncrasy and uniqueness not leveled down with the realization of enlightenment, they seem if anything to be accentuated. (Hershock, 1996, p. 191)

A disciple’s training is designed to provide one communicative crisis after another. When a master’s capacity for original and spontaneous disruptions has become exhausted, the disciple is urged to travel to another who is sure to produce crises of a new sort (p. 114). The disciple becomes a wayfaring anchorite, where the events that occur along the path of the journey are no less important than the dharma combats designed by the masters holding forth at every way station.

In one of its teaching stories, Ch’an remembers its 9th Century patriarch, Lin-chi, instructing his disciples on one of his favorite themes, “the true



person of no rank (*wu-wei-chen-jen*)—a person who has no fixed place from which he or she acts, no set patterns of behavior or unchanging tasks and goals" (Hershock, 1996, p. 193). A monk in the audience interrupted, demanding to know who exactly this person of no rank is. Lin-chi leapt off the dais, "began throttling the monk and demanded that he 'Speak! Speak!' When the monk failed to respond immediately, Lin-chi thrust him away, exclaiming, 'What kind of dry shit stick is this "true person of no rank"?!' " (p. 193).

This dharma combat is begun by the obstreperous monk who interrupts Lin-chi's favorite thesis. The interruption comes from the "floor," from a man of lesser "rank" than Lin-chi, and exposes Lin-chi's position on the dais as a potential contradiction: "Here is a man with the highest imaginable rank lecturing us on having 'no rank.'" It would be a painful moment for the average teacher, but Lin-chi finds it an opportunity. Immediately he leaps down from the dais, his place of rank, and conducts himself as a highway robber, a man of "no rank." Because he hesitates not an instant, he shows by his conduct that rank means nothing to him. He reacts with a spontaneous improvisation—completely unexpected and wholly out of character for a man of rank. In this manner he redeems the interruption and turns it into an opportunity to *enact* the thesis he has been expounding. In throttling the obstreperous monk while shouting, "Speak! Speak!" he announces that his second move in the dharma combat requires a third—as though to say, "If you're going to challenge me to dharma combat, you had better be ready to reply." He disrupts the saucy personal narrative of the irreverent monk with a humiliating crisis.

There are a number of anecdotes concerning Jung that portray him as a crazy-wise guru not unlike Lin-chi. For example, Strauss-Kloebe (1982) told of an encounter Jung had with two unknown women immediately after his memorial address for Richard Wilhelm, Jung's sinologist friend who translated the *I Ching* into German. The unknown women immediately began to insist that high caliber artists surely have no shadow. When Jung disagreed, one of them said, "But *you*, Herr Professor, you are, after all, an exception!"

Jung said nothing. The subject of conversation changed. A few minutes later, Jung leaned back in his chair and stared at two strange ladies who stood in the foyer very modishly dressed and said with tiny narrow eyes: "Now *those* ladies would interest me a lot!" No reply came from the two idolizers.

The training exercise of dharma combat involves two elements: The master provokes a personal narrative crisis, and the disciple reacts with spontaneous improvisation. Instead of being trapped in the crisis, the disciple learns to grasp the larger situation by altering the focus of attention. Lin-chi, for example, does not fall victim to formulating a verbal explanation of his position. He grasps the larger situation, his place of honor on the dais. Only because he is an authority can he be "waylaid" by an obstreperous monk. Waylaying and the elevation of the dais constitute the standard "tune"

into which the irreverent monk has introduced a discordant note. It inspires Lin-chi to improvise a waylaying "riff." He enacts the role of highway robber even more emphatically than his opponent. Jung employs the same waylaying device in answering the small-minded women. He, too, is aware of the danger of falling victim to idealization by his followers, and he seems to have no concern about embarrassing himself through "low-life" conduct. He allows his shadow to enter the room: He becomes a man of no rank. The women, furthermore, are as speechless as the obstreperous monk.

The analysis of the woman with the scarab dream reveals a remarkably similar structure. Like the obstreperous monk, the patient is stuck in the rationality of her ego-centered approach to life. Her consultation with Jung places him on the dais as analyst and expert. She looks to him to solve her problem through rational discourse. Like Lin-chi, Jung sees rational dialogue as a trap. The dharma combat is already underway. His reply directs attention to a wider context, when he says in effect, "I have no answers; let's see what your dreams can tell us." At this point, the woman is as unconvinced as the obstreperous monk. Skeptically, she tells Jung a dream of being given a golden scarab. It seems clear from Jung's account that this is not the first dream this woman has told. He has already learned that rational explication of the dream in terms of the mythology of ancient Egypt, while correct enough, will effectively amount to falling victim to the patient's rationalistic expectations. It looks for a moment as though Jung is as much embarrassed and victimized as Lin-chi appeared to be while the obstreperous monk was speaking.

But Jung shifts the focus of attention away from the conversation itself to the whole context: two people sitting in a room talking while a whole world of nature exists just outside the walls. Unexpectedly there is a tapping at the window. If Jung had attended only to the words being exchanged in his search for the irrational factor that would overturn his patient's rationality, he would have remained stuck himself—just as surely as Lin-chi would have fallen victim to the dharma combat had he not attended to the highway-robber theme implicit in the interruption.

Jung's opening the window and presenting the woman with the rose chaffer constituted an act of spontaneous improvisation based in a grasp of the whole context. Abruptly departing from the conventional rules of analysis, Jung turned his back on his patient and opened the window. Initially his actions seemed as irrelevant and discourteous as Lin-chi's springing down from the dais. A moment of complete confusion followed for both patient and monk. But then it was clear that an answer had been given on a wholly new plane of meaning: "Here is your scarab!" "Speak! Speak!" Spontaneous improvisation works when an irrational move demonstrates its transformative relevance as a "riff" which reinterprets the crisis as the first note in a variation on an established theme. An answer is given from a wholly unexpected quarter. A familiar situation is transformed through liberating interaction.

The best evidence for Jung's analytic work as spontaneous improvisation comes not from his *Collected Works* so much as from the testimony of his patients and students. Stein (1988) said, for example, that Jung went off on a tangent but then Stein discovered that Jung was speaking to Stein's essential condition. Spiegelman (1982) said that Jung was answering all the questions he had not had a chance to ask. Wheelwright (1982) felt as if she had entered a frightening condition where the world was reduced to "whizzing molecules." One person asked Jung, "What is the difference between me and that table?" (Weaver, 1982). Another was told the second half of a dream, the part that had been withheld (Hilde Kirsch in Whitney & Whitney, 1983). In each one of these encounters (a fuller discussion of which may be found in Haule, 1999), Jung makes the essential move of dharma combat. He attends to the wider context that made the crisis possible and comes up with a spontaneous improvisation that transforms the dead-endedness of the old tune through a new riff.

Sometimes Jung attended to the insects flying in the window or the lapping of the waves of the lake. Sometimes he allowed himself to be inspired by the "interactive field" that exists between himself and his patient. Then he said he "thinks unconsciously" (Fischer, 1977, p. 166). He paid attention to the fantasies rising into his own consciousness out of the emotional field that he shared with his patient. In lectures he gave at the Jung Institute in Zurich during the last decade of his life, Jung described this style of interaction as his own distinctive contribution to the work of analysis. He said that the interactive field manifested itself as an intelligent third partner in the exchange between patient and analyst. In these informal lectures, he referred to the invisible agent as the "Two Million Year-Old Man" or as the "Great Man." "Two million years" alluded to the ancient wisdom of the human race, the heritage of its collective unconscious. The "Great Man" suggested the superior man of the *I Ching* and the *Anthropos* of the ancient Gnostics.

Analysis is a long discussion with the Great Man—an unintelligent attempt to understand him. Nevertheless, it is an attempt, as both patient and analyst understand it. . . . Work until the patient can see this. It, the Great Man, can at one stroke put an entirely different face on the thing—or *anything* can happen. In that way you learn about the peculiar intelligence of the background; you learn the nature of the Great Man. You learn about yourself against the Great Man—against his postulates. This is the way through things, things that look desperate and unanswerable. The point is, *how are you yourself going to answer this?* . . . The unconscious gives you that peculiar twist that makes the way possible. (Baynes, 1977, pp. 360–361)

"How are you yourself going to answer this?" formulates the crisis provoked by an interruption of a personal narrative. Attending to the Great Man amounts to laying oneself open to spontaneous and irrational inspiration, the precondition for an improvisatory riff.

Even Jung's provocative approach to Catholics appears to be the first move in a dharma combat. His sending them back "to the bosom of the Church where they belong" may suggest a bit of Protestant prejudice. Nevertheless, the attempt to send them back is surely apt to produce a "narrative crisis" in a Catholic with an unexamined attitude toward churchly authority. In effect Jung says, "If you want to undertake analysis, no appeals to theology or dogma will be permitted. You will have to grant full authority to your unconscious and what it produces." No doubt a good number of Catholics turned sadly away. Those who did not would have had to convince Jung that they were no longer "Catholic." They would have had to produce a second move in the dharma combat that effectively laid aside the churchly "defense." They would have had to take up the narrative crisis Jung produced in them as the first note in an improvisation. They would have had to respond in some sense from their "wholeness," from the unconscious, irrationally, as though fed by a spiritual source greater than the ego.

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