

WAY OF THE GOOSE GIRL AND FEMININE INDIVIDUATION

INTRODUCTION

As typical of fairy tales, the Goose Girl outlines a feminine path of Individuation. Individuation may be said to consist of the following sequence that the ego undertakes: persona building, identity development, bring unconscious shadow content into consciousness, work through persona contradictions and psychological complexes, activate appropriate archetypes (for example, Female/Male Archetype, Hero Archetype or Seeker Archetype), and encounter the Higher Personal Self (and for individuals open to the transpersonal, encounter Soul). To a large degree, the Goose Girl fairy tale follows this sequence of Individuation.

As true of so many fairy tales, the Goose Girl continues to reveal its wisdom. It has not suffered society's censure largely because its content is taken to be "only" a fairy tale, and fairy tales are not to be taken seriously. Yet seriously they are to be taken. What is needed in order to arrive at the tale's wisdom is to decode the fairy tale's contents into symbolic language.

In her writings on fairy tales, Dr. M-L von Franz notes that what is missing in the beginning of a fairy tale is what is sought. The opening paragraph of fairy tales often provides the collective situation. In the Goose Girl, masculinity is absent: King, husband and father. This situation implies that the lacks masculine vitalization whether objectively or subjectively (i..e. the inner masculine). Accordingly, the Goose Girl should concern the reinvigoration of masculine order. While such may be the case, the Goose Girl suggests another collective condition, namely, the waning of the matrifocal era (late Neolithic Era, around 4500 B.C.E. in 'Old Europe.'). It is not clear how extensive were matrifocal/ matrilineal communities where mates went to live at the woman's home/family, and inheritance (such as cattle) was passed on through the feminine line. While a king may have been present in matrifocal societies, he may have been more the Queen's consort than sovereign ruler. The waning of the matriarchal arrangement can be noted in the departure of the daughter to live in the male's abode.

As primal and critical as the mother-daughter relationship has been for society, in the present era it is important for the daughter to separate from the mother if the former is to advance her Individuation. This separation is a great transformation that the feminine experiences. Also of critical importance is a woman's personal development which can indeed be complex once separation occurs. Although the roots of the Goose Girl tale trace to "long ago" it is only now in the post-industrial era that some woman are able both to separate and individuate. But the modern era provides women with what may be called a trap, namely, following a masculine model of separation and Individuation. In such a manner, the patriarchal system persists by making a 'girl' a sort of 'guy.' Such is the wrong transformation. The needed transformation is an entirely feminine 'thing.' What

follows below is an examination of feminine transformation that takes place when a woman goes beyond daughterhood, takes up Individuation and develops her inner masculine component. This latter development permits the feminine to experience her own masculinity and thereby able to deflect the collective masculine efforts to keep the feminine "in its place." The analysis presented below rests on the decoding of the Goose Girl Tale into symbolic psychological language.

## SEPERATION FROM MOTHER AND WANING OF THE MATRIFOCAL SOCIETY

The tale begins with the Queen getting her daughter ready to depart for a marriage in another kingdom. Reference is made to the death of the Queen's husband. The Queen and Princess (mother and daughter) represent 'the' primal relationship. It is the mother-daughter link that perpetuates the species. The opening scene points to the time when the patriarchal order has upended the matrist order. While the matrifocal arrangement is waning, the patriarchal order is rising. However, the separation of daughter from mother is a feminine issue. Without separation, the feminine would remain enmeshed in a woman's world. As the feminine needed to balance its ties to fertility and nature in order to advance Individuation, the feminine at the individual level had to forge a "personhood" distinct from the mother. The feminine acquisition of personhood became more difficult with the rise of the patriarchy largely because females might take up a masculine model of individuation. The fairy tale remains true to feminine Individuation in that it provides women with a feminine model of Individuation with which to achieve a viable personhood. Critical in this development is the woman's encounter with the Higher Self and development of the inner masculine (animus).

As befits a Princess, the Queen mother gathers precious objects for the daughter to take on the journey. Besides taking with her valuable objects, the daughter rides a horse that speaks. Prior to the hour of departure, the Queen pricked her finger and let three drops of blood fall on her handkerchief which she gave to the daughter. The Queen said that the handkerchief "will stand you in good stead on the journey." This passage of blood ties reveals the primal connection between mother and daughter. The Queen's way of drawing blood brings to mind masculine initiation rites where the skin is cut to produce blood. This exchange of the drops of blood when decoded symbolizes the feminine transmission of menses blood and blood ties all women have. (Contrary to masculine initiation, the cutting of skin is not necessary to obtain blood in feminine rites). To further accentuate the intimate feminine aspect of the exchange, the Princess places the handkerchief in her bosom.

The bloodied handkerchief represents a talisman (shamanic perhaps) that protects the daughter under a matrifocal order. Later in the tale, when the accompanying Waiting Woman turns traitorous, the drops of blood speak out "Alas, if your mother knew this it would break her heart." This can be taken to mean the pains that the separation produces. That it speaks represents the deep blood communion that women have among themselves, particularly between mothers and daughters. Were it lost the protection would end. And that is what happens in the tale, the handkerchief falls out from the Princess' bosom when

she stoops down to drink water from a stream. The Waiting Woman, who plays a deceitful role, notices the handkerchief floating away and realizes that the power protecting the Princess has disappeared. Mythically, the floating away of the bloodied handkerchief symbolizes the end of the matrifocal order. (1)

It is important to note that while surrendering daughterhood and turning toward personhood, the feminine needs to bring with her the ancient intuitive wisdom of nature that the mothers possess. Metaphorically the talking horse and drops of blood together with the Princess' ability to raise the wind (discussed latter) is suggestive of ancient feminine shamanic or wicca powers. With the waning of the matrifocal order (the daughter's departure), the patriarchal order begins to take root. What follow is the feminine pursuit of Individuation under a patriarchal system.

## PRINCESS COMPLEX

All young girls are princesses for they carry the jeweled womb of the feminine. In this context, young girls develop a Princess Complex which needs to be worked through. Although princesses they are, they have not yet earned the ownership of the Princess Archetype. Even girls with low self-esteem carry this complex which is often displayed through feelings of entitlement or by maximizing their victimhood.

In the Goose Girl, the Princess orders the Waiting Woman to fetch in a golden cup water from the stream. The Waiting Woman refuses to do so saying that she is not a servant and tells the Princess to get her own water. Psychologically, this exchange insinuates the working through of the Princess Complex. Life is not solely of entitlement otherwise the ego does not strengthen and mature. Working through the complex is no simple matter largely because the young woman has to shed part of her identity, namely, that of (immature) princess.

In the fairy tale the Waiting Woman orders the Princess to disrobe and exchange clothing. (She also takes the talking horse to ride.) This disrobing points to the vulnerability that emerges when persona contradictions are corrected. (Psychologically, the disrobing sets the stage for correcting flaws that exist in the persona. In reality, the young princess has not yet won the right to wear princess clothing.) Such exposure brings much insecurity if not anxiety. In this state the girl is in no psychological condition to assert or defend her interests. In the tale, the servant woman has the Princess takes an oath, 'under heaven' (and under the threat of death) not to "tell any creature at the court what had taken place." When the Princess arrives at the Prince's castle her persona has been stripped of the Princess Complex. Symbolically, the trip from her home to the Prince's castle represents the ego's labor to address persona contradictions. But this labor initially leaves the ego-Princess psychologically weaken. Thus, it is not surprising, at this early state of Individuation, that the ego is not yet able to bring into consciousness the entire scope of the Princess Complex.

## THE NEGATIVE SHADOW

Correcting persona flaws is generally accomplished by bringing to consciousness the contents that exist in a person's shadow. And to be psychologically correct it should be expected that a Princess Complex would have a Shadow component.) The shadow contains in the unconscious both positive contents (for example a skill that has remained undeveloped) and negative contents which, in the tale, is projected onto the Waiting Woman. In a patriarchal system, women play up to the patriarchy in order to get on with life. It is not surprising that in "jest" (yet in a realistic tone) it is often heard that "diamonds are a woman's best friend." In the tale, the Waiting Woman betrays the feminine and aligns herself with the patriarchy in order to come out well by claiming to be the Princess. But in reality, she is the "false" Princess which will undo her. Psychologically this can be seen in women who continue to trip themselves as they develop a greed or power complex in order to get along in a patriarchal society. In general, the shadow content that is affiliated with the Princess Complex is entitlement.

By not attending to negative shadow contents women in a patriarchal order are apt to take on (with the development of the "animus" or inner masculine), exaggerated masculine tendencies of "battle ax" and "control freak." It is not uncommon in dreams for a woman to encounter such disagreeable shadow figures. The value of the dream figure is that it projects the shadow contents. With dreams the ego is in position to make such shadow material conscious and thus work through the negative effects. Regretfully, few people utilize dreams to find out about their shadow partly because it is psychologically painful to accept such deficient aspects in oneself. Yet working through shadow material is Individuation's core labor.

In the tale, the False Princess asks the Prince to kill the talking horse that represents the natural order of instinctual life. Psychologically, killing the horse represents the suppression of shadow material. In short, the woman who chooses to remain unconscious in a patriarchal system is likely to cut herself off from the feminine instinctual template. Whereas the False Princess lives a "false" life, the Princess stays on the path of Individuation by maintaining intuitive contract with the primal energy symbolized by the horse. Women indeed pay a great price when they lose their intuitive capabilities.

When such occurs, as it did for the False Princess, the innate alignment with the world of nature is broken. Then there is little left for the feminine ego than alignment with the patriarchal world where coyness deception are needed. She closes down the feminine portal to knowing and is apt to become a daughter of the patriarchy. In this case, the feminine transfers daughterhood to the masculine. Becoming aware of shadow content may occur during the first half of life, but it is usually worked out, if it ever, in the second half of life and generally continues throughout the remainder of life.

## FERTILITY AND THE DEEP FEMININE

In the tale, the King notices that the false Princess brought a companion. The King has the Princess help Conrad, a little lad, to look after the geese. (The name, Conrad, stands

for "bold counsel." This quality will later show itself, when Conrad goes directly to the King to tell him of the strange things the Princess does. A Germanic King, Conrad V, in the Thirteenth Century was called the "Conrad the Boy," in that he became king at the age of two and was beheaded when eighteen.) At this time, the Princess attains the name of Goose Girl. The name is critical in decoding the Fairy Tale.

To begin with, there is an association with the Mother Goose Nursery Rhymes which brings attention to the goose's motherly aspects. The goose is associated with both the goddesses Juno (Hera) and Venus (Aphrodite). Geese were sacred objects in Juno's temple in Rome. Juno or Hera are associated with preserving family integrity and upholding fidelity. Aphrodite rode on a goose. She is associated with fertility. The associations with Mother Goose, Juno and Venus infer that the name, Goose Girl, relates to the period of a woman's life when she is preoccupied with fertility and nurturing. This part of the tale focuses on maidenhood and young adulthood where family issues bear on the feminine.

Prior to taking up her duty to look after the geese, the Princess gave the butcher some gold so that he would cut off the horse's head and hang it over a gateway that she had to pass on the way to the pastures. When she and Conrad passed through the gateway, the Princess said to the horse's head "there thou hangest" The horse's head replied "If thy mother knew thy fate her heart would break with grief so great." A reply similar to that of the drops of blood. The horse's head calls attention to the feminine roots in Nature. The Goose Girls, in greeting the horse's head, seeks to maintain contact with the primal ways of the feminine. In a manner of speaking, the gateway marks the passage from the matrifocal order embedded in Nature into the new patriarchal order. Whereas the ego-Goose Girl struggles to keep the feminine alignment with Nature, the negative feminine shadow abandons that connection.

On arriving at the meadow, the Goose Girl sits on the grass, lets down her hair which shone "like pure gold" and begins to groom it. Little Conrad wants to play with her hair. But this is not the time for the feminine to play. Rather it is a time to encounter the Deep Feminine. Long hair is very much tied to the mystique of the feminine and its sexuality. Grooming the long hair might be narcissistic were she still caught up in the Princess Complex. In this situation, taking the time and effort to groom the long hair is suggestive of touching the deeper aspects of the feminine though not in a narcissistic manner.

To keep Conrad at bay so that she can groom her femininity, the Goose Girl calls up a breeze to blow away Conrad's hat. Alongside the talking horse's head and drops of blood, the calling up of a breeze suggest special powers grounded in Nature. The way of Individuation, which this tale outlines, highlights feminine alignment with Nature whether under a patriarchy or not. This is to say that even though the patriarchal order may be dominant, the feminine does not have to lose her powers of intuition and feelings of self-worth as long as it maintains an affinity with Nature. The Goose Girl's grooming reflects a reaching out to the deep feminine while maintaining a connection with nature and the older matrifocal order.

The deep feminine may be said to link to feminine wholeness and can be found where the Soul resides, namely, the Underworld. In mythology, Persephone and Hecate, goddesses of the Underworld, project the deep feminine as does Sophia, goddess of the upper Heaven. Another mythic example of the deep feminine is Mary, Jesus' mother, who is hailed by the Archangel Gabriel as "full of Grace." And "Grace" in this instance is not meant to be a blessing from Heavenly Father or Holy Spirit, but rather of woman in her full wholeness. (Mythically, this wholeness is symbolized by the Oneness of the Triple Headed Goddess.) The process of Individuation, in theory, leads women inwardly (grooming) and eventually to wholeness and state of Grace. In the Individuation process hair grooming suggests the time of motherhood.

## ACTIVATION OF THE MASCULINE ARCHETYPE

It is advanced that the process of Individuation, if it is to be successful, requires the integration of the Countersexual Archetype. Such contention infers that the human species is basically androgynous. The psychological task is to activate and integrate the Countersexual Archetype in order to develop the full human potential. Such development is no easy matter and is likely to occur, if it ever does, in the second half of life. The integration of the countersexual in mythic terms infers a form of the "Sacred Marriage."

In the tale there are three examples of the Masculine Archetype: Conrad, the Prince and the King. Conrad represents the boy, the immature male. The Prince embodies the unconscious adult male. The King symbolizes the wise and just male which can be taken to be either the Higher Self or the inner masculine or animus. In this section the King will be viewed as the Masculine Archetype. (The other two males will be viewed as undeveloped copies of the inner masculine.)

In the early rounds of Individuation, the feminine often experiences difficulty to differentiate and assert (two skills generally associated with the masculine). She is likely to project immature masculinity (first as Conrad the boy and later as the undifferentiated prince. As Individuation progresses the feminine ego develops a masculinity that differentiates and asserts competently. When the three males in the tale are compared, Conrad and the Prince are found wanting. It is quite a different matter with the King who is highly competent and skilled. This is noted when he asks the Goose Girl to speak to an oven so that she can articulate and differentiate her experiences. The presence of the King suggests that it is her inner male who is differentiating. (In the tale Conrad finally complains to the King regarding the Goose Girl's strange behaviors. On her return from the meadow, the King confronted the Goose Girl who replied that she could not speak because she had taken an oath to tell no one. The King, in turn, told the Goose Girl that she could talk to the oven and not break her vow. After leaving the room, the King was able to listen to the Goose Girl through a set of pipes that were connected to the oven.)

After the King understands the real situation, he informs the Prince of the false bride, has the Goose Girl dress in princess gowns, and organizes a banquet to celebrate the joining of the Prince and Goose Girl-Princess. Psychologically, the celebration symbolizes the

advanced state of the Goose Girl's ego. By this point in the tale the Goose Girl's inner masculine has acquired skill in differentiation and assertion. It may also be said that the Goose Girl has earned the right to be called Princess.

If the differentiating skill is found in the King processing what is heard through the pipes, the assertion skill is in display when the inner-masculine (King) renders a judgment. To arrive at the judgment, he first poses a question to the Waiting Woman. The question is right on the mark: "What does a person deserve who deceives his master? What doom does he deserve?" The shadow-Waiting Woman replied: "No better than this; he must be put stark naked into a barrel stuck with nails, and be dragged along by two white horses from street to street till he is dead."

Psychologically 'naked' indicates the unobstructed display of shadow contents. The 'barrel' symbolizes the containment of shadow contents. 'Nails' infer the pin pointing if not 'nailing' the precise shadow content. White horses underscore the righteousness force of rendering justice. If naked, barrel, and nails refer to differentiating skills, the horses refer to an assertion skill. The verdict is death to the shadow content which means bringing the shadow content into consciousness and subsequently, remove its debilitating characteristics. In short, the interaction between King and Waiting Woman symbolizes the psychological working through of negative shadow content.

Symbol decoding reveals an important psychological dynamic, namely, the ego's need to call upon the countersexual archetype in order to work through personal contradictions and psychological faults. The fairy tale underscores that if feminine Individuation is to advance and achieve wholeness (2), it needs to integrate the Masculine Archetype (which in the tale is projected by the King's actions).

## ENCOUNTERING THE HIGHER PERSONAL SELF

The Personal Higher Self is the core of human existence but operates at the unconscious level. When Homo Sapiens lost instinctual programming, evolution "formatted" the ego to replace instinctual programming and process the unconscious into consciousness. The Higher Personal Self is very much concerned that the ego individuate so that some degree of wholeness is achieved. At times the Self makes itself known to the ego particularly when changes occur. Theoretically, the Self would contact the ego when the latter shifts into the Summer, Autumn and Winter of life.

In the tale of the Goose Girl the symbol of King symbolizes the highest level of inner ordering, the supreme authority and even divine presence. In this sense, the King represents the Personal Higher Self (and not just the inner masculine). The King as Personal Self can be seen when the King observes the "companion" that the false bride brought with her. The King/Self sets the Goose Girl out to the pastures to face the Summer of her life and separate from daughterhood into personhood. The tale indicates that the Higher Self is observant of what the ego does and is there to assist the ego to individuate.

When ready to speak her truth, the Princess declares that she took the oath "under open sky" which again underscores Nature's centrality in feminine Individuation. (That the tale has the Goose Girl keep silent suggests that silence is also central in feminine Individuation.) Having disabled the Princess Complex," brought the shadow (waiting woman) into consciousness, and strengthened the skills of differentiation and assertion through contact with inner male, the ego is now sufficiently mature to move to an advanced state of Individuation, namely, the encounter with the Higher Personal Self, the agent that has contact with the million-year-old crone.

The Self/King next approaches the ego when he dresses her in royal robes. The "dressing" is indicative that the ego has achieved a high degree of authenticity, and is well poised to approach 'sagehood' in the Winter Season of life. When the Princess put on the royal robes "her beauty was a marvel". Indeed, she is royalty because she now owns and lives it. In this regard, the feminine ego, as it enters the Winter Season is sufficiently developed to embrace the Higher Self.

With authenticity gained, the ego recognizes that it does not belong in the psyche's center stage. Once the ego removes itself, the Self (that always was present in the psyche's center stage) is no longer hidden; the possibility now exists for the ego to establish contact with the Personal Higher Self. Rather than acting as "false Self," the ego strengthens itself by serving the Self, the rightful heir to the psyche's center stage. It is only after the ego becomes conscious of its relationship with the Personal Self that the divided state between Self and ego begins to unravel itself. Feedback that the ego is reestablishing the axial connection with Self can be found in the degree to which an individual is able to answer meaningfully the question of "Who am I?" A sign that such is happening is the ego's acquiring gravitas; a taking oneself deeply (but not in a narcissistic mode, an example being the Dali Lama).

The authenticity of the ego, to a large degree, rests on an individual's ability to grasp the meaning and purpose of life, and more important, to live in accordance with what is thought to be life's meaning and purpose. Clearly, such understanding is subject to modification as Individuation enables the ego to heighten its level of consciousness.

## INDIVIDUATION AS A LIFE-LONG PROCESS

Individuation is a life-long process that begins at birth and continues until death. Because of its duration Individuation might be easier to track were it divided into stages, for example, the four seasons of life: Spring, Summer, Autumn and Winter. In the Spring Stage the process of Individuation focuses mostly on the ego's expansion of persona and development of identity. Individuation in the Spring and Summer seasons proceed, more or less, automatically. In the tale, the Spring Stage is mostly mute in that the basic persona and primary identity have already been formulated on a princess persona and identity. In the latter part of the Spring Stage the ego may need to work through existing persona flaws and contradictions. In the tale such occurs when the Princess works through an Entitlement Complex.



The Summer Stage (time of the Goose Girl in the meadow) focuses on the ego strengthening its feminine roots by exploring fertility (Aphrodite) and nurturing (Mother Goose). Summer is the time when the 'girl' become 'woman,' and the deep feminine announces its presence. The latter part of Summer is a time when shadow contents begin to gain attention. Individuation's Autumn season is largely given to making conscious negative shadow contents and to correct the adverse features that such content may have on the persona. In the fairy tale, shadow work commences when the Goose Girl has the horse's head hung over the gateway. Such work begins to have fruit when the Goose Girl speaks to the stove and lists what has gone wrong (becoming conscious of the shadow). The death punishment given to the False Princess infers that the negative shadow content has been psychologically worked through.

Thorough shadow work the ego gains authenticity and readies itself for the Winter Stage that consists of activating appropriate archetypal energies that assist the ego to merge with the Personal Self and integrate the Countersexual Archetype (if not yet accomplished). Activating the energies of Higher Self and Masculinity maximizes ego competency, strengthens use of will and decision making, and matures emotional sensitivities. In the tale the King works out both the ego's merger with Higher Personal Self and activation of Inner Masculine.

With the Masculine Archetype activated, the ego-Goose Girl sets aside her earlier powerlessness. The tale marks the integration of the Masculine Archetype when the ego-Princess-King poses a question and in particular, when punishment is rendered. In other fairy tales, the Prince would have been the likely prime candidate for the Masculine Archetype but in the Goose Girl the Prince suggests masculinity in-the-making. But by the end, the Prince has replaced the King, married the Goose Girl-Princess, and "they ruled their kingdom together in peace and happiness." Their marriage of mutuality and equality symbolizes mythically the inward "Sacred Marriage" between the feminine ego and Masculine Archetype (Animus) and represents a mode of psychological Wholeness.

It needs to be note that the Self Archetype is encountered only after the ego is sufficiently developed. (This usually means not until the second half of life.) The Goose Girl reflects that she has attained this sufficiency when she agrees to talk to the stove. When sufficiently developed the ego is able to make use of the Personal Higher Self's efforts to guide the ego. (It is important to note that the Self is ever ready to assist the ego in its labors of Individuation.) In its simplest guise, the tale underscores that Individuation is a matter of ego strengthening and maturing as it proceeds to establish contact with the Higher Personal Self and experience a sense of wholeness.

In summary, the tale of Individuation outlined in the Goose Girl exemplifies how feminine Individuation under a patriarchal order can unfold in a befitting manner. The Waiting Woman reflects the distortion of feminine Individuation that is likely to occur under a patriarchal rule. The tale highlights that feminine Individuation necessitates neutralizing the narcissistic features of a Princess Complex to which many females are prone to project. Under a patriarchal order feminine Individuation involves working

through power and greed complexes that the feminine utilizes in order to get by. The tale informs that in order to offset patriarchal negativity the feminine should keep contact with the ancient ways of the feminine and as such, avoid the psychological malaise of the Waiting Woman. It is critical that the feminine continue to access her intuitive roots. If such does not occur the feminine is likely to become 'daughters of the patriarchy' and achievement of ego authenticity becomes problematic. The title Goose Girl is instructive. Although the geese in the tale are hardly noticed it is the symbolic meaning of goose (nurturing) that is critical: a nurturing feminine personhood steeped in nature, under open sky, with intuition animated enables Individuation to bring out the whole feminine.

## CLOSING COMMENT

The tale of the Goose Girl depicts the difficulties that the daughter faces after separating from the mother. Yet the tale marks the reality of feminine transformation when the female surrenders daughterhood. It is critical, by the time of separation, that the daughter is able to bring with her some of the ancient intuitive understanding of feminine Being. Regretfully, the long patriarchal reign has cut off most mothers from this intuitive understanding and, unlike the Goose Girl's mother, have little to pass on to their daughters on separation. In the tale, the daughter departs with the task of Individuation before her. She works through the Prince Complex (entitlement and narcissism), cultivates a natural feminine (goose) orientation, strives for authenticity (speak her truth), earn "Princess" status (wears Princess attire) and marries (psychological joining bringing forth wholeness of One).

## END NOTES

1. See Eisler (1987).

2. The overall goal of Individuation may be said to be the achievement of Wholeness (Oneness) and thus end the separation to which the Psyche is heir. In its natural state, the primate lives with a sense of wholeness in that its Self is not bifurcated as it is in the Homo sapiens species (between ego and Personal Self). It is thought that the Soul, prior to conception, experienced a Wholeness with the Source of Creation (Divinity). Awareness of that Wholeness wanes as the ego matures. However, a trace of that Wholeness gnaws at the ego with a feeling that something is missing. This 'something missing' may be at the root of humanity's existential anxiety.

Subsequent to conception, the embryo experiences a round of intrauterine wholeness which ends with birth. Subsequently, the infant-child experiences a degree of psycho-social wholeness from the love rendered by the primary care takers (parents). During latency friends provide a semblance of psycho-social wholeness. When the ego reaches adolescence, it may experience a facsimile of wholeness particularly if the identity which it forges is viable. On entering adulthood, joining with a mate can provide a distinct pitch of psycho-social wholeness which includes a sexual component of togetherness. Other external rounds of psycho-social wholeness may be experienced such as membership in a lodge/fraternity or membership in a community such as an ashram. (Psycho-social wholeness relates the ego's need for belonging.)

In psychological terms, there are several paths toward Wholeness that are available to the ego, namely, integrating the Countersexual Archetype and merging with the Higher Personal Self. At the spiritual level, Wholeness can be achieved when the ego begins to turn toward a Soul-based existence. Finally, an ultimate spiritual round of Wholeness might occur were the ego to link with the Spirit and be drawn into the Source of Creation's embrace.

In the Goose Girl the two types of psychological Wholeness are present. The marriage between Princess and Prince is indicative of the Wholeness that a woman experiences when the ego integrates the Masculine Archetype and the wholeness that occurs when the Goose Girl's encounters the King-Self.

Depth Psychologists usually do not divide the Higher Self into different levels as in this study. They take the Higher Self to be inclusive. In this presentation, the Higher Universal or Cosmic Self, Planetary Self and Species Self are considered distinct from the Higher Personal Self (although they have some comparable features particularly ordering and centricity characteristics). The Cosmic Self relates to the mysteries of Creation and the ultimate meaning of the transpersonal, while the Personal Self is largely a psychohistory that surrounds the life of a particular person. It is proffered that the process of the ego's joining with the Universal Self is indirect, that is, through the Spirit (the Spirit of God). Direct interaction between ego and Spirit is more likely to occur once the ego begins to fashion a Soul-based existence.

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