

about art, but about human relationships in general. This was quite true. One cannot separate creativity from its social basis. The child's creativity accompanies and sustains his developing human relationships. In order to enrich ourselves as individuals we have to re-shape and change our human relationships without respite by projection and introjection. A frequent failure in human relationships is due to the same ego rigidity that impedes creativity. We have to give our substance freely, project it into other people or creative work for further transformation. As in creative work we must be humble and grateful to receive back far more than we ourselves have put in. Our personality will grow through this creative interchange, which underlies the metabolism of our social life. This may be the moral of Ibsen's Faustian play *Peer Gynt* and his hero's quest for self-realization. Peer went round the world in order to find himself. His search ended in the lap of his mother- wife who had waited to receive and contain him all her life. Creativity, then, may be self-creation, but it is possible only through social intercourse, whether with other individuals as happens in social creativity in the narrower sense of the word, or through the medium of impersonal creative work. The work of art is certainly not merely a projection and direct reflection of our inner world through 'self-expression' as is often

assumed. The scapegoat, as a symbol of social unity, is a universal theme of the dying god. In religious and social ritual only the high-born were eligible for voluntary sacrifice, in order to sustain the institution of the scapegoat back to the universal theme of the dying god. In religious and social ritual only the high-born were eligible for voluntary sacrifice, in order to sustain the institution of the scapegoat back to the universal theme of the dying god. In religious and social ritual only the high-born were eligible for voluntary sacrifice, in order to sustain the institution of the scapegoat back to the universal theme of the dying god.

putting himself outside society, symbolizes the role of the scapegoat, to be duly expelled the institution of the scapegoat back to the universal theme of the dying god. In religious and social ritual only the high-born were eligible for voluntary sacrifice, in order to sustain the institution of the scapegoat back to the universal theme of the dying god.

purification rites bearing a distinct tinge of anal expulsion. At certain periods the township cleansed itself by casting out scapegoats laden with the sins and ills of the community. Marginal members of society, such as vagrants or criminals would be kept ready for

occasion. At no other time does a human body come nearer to being an excrement than after death, particularly after decomposition has set in. The social cohesion of a society could well be measured according to the treatment which it