



[Photo. by D. & W. Prophet

*Back Row (left to right)—M. Dickie. W. Laird (President). T. G. Sprunt.*  
*Front Row (left to right)—F. Caird. J. Blair (Captain). G. Lowson. D. Paterson*  
*Absent—R. Richardson.*

Boys' Golf Club,  
 Session 1945-46

Dundee High School  
 Magazine.

Twentieth Century Literature—*A. C. Ward.*

The King's England: Lancashire—*ed. Arthur Mee.*

The Myths of Greece and Rome—*H. A. Guerber.*

English Social History—*G. M. Trevelyan*

#### JUNIOR LIBRARY

We gratefully acknowledge the handsome gift of the following books from the Old Girls' Club to the Junior Library.

The British Colonial Empire — *Noel Sabine.*

The Village Story—*Ruth Cobb.*

Seashore Life and Pattern — *T. A. Stephenson.*

The Birds of Britain—*James Fisher.*

English Music—*W. J. Turner.*

The British Red Cross — *Dermont Morrah.*

Our thanks also for the gift of books to the Junior Library from Mr Alex. Robertson.

## Book Reviews.

### POETRY FOR YOU BY C. DAY LEWIS

Yes, though you may not think it, and though the first word in the title discourages you—this book is for *you*. But “you can’t take it.” “No,” you say, “poetry is not for me”: and for your peace of mind you make up reasons to suit yourself. Here are the answers to your idea—that poetry is “soppy” or the other silly ones which you hold in self-defence. Being an ostrich (all boys are ostriches, and some girls) you bury your head at the sight of dangerous ideas, or to write literally, when you see this small book by the poet C. Day Lewis on the shelf of the School library you ignore it.

### THE AESTHETIC ADVENTURE

By William Gaunt (Cope—10/6)

The odd behaviour and dress of artists and authors during latter part of the 19th century is an entertaining topic. This book not only gives you an account of the lives of certain of the major figures of the time but explains why these artistes looked ‘arty’ or the poets ‘poetical’; the main reason being that in a materialistic society there is no room for the person who has other than money values. The imaginative creators being of that ilk find themselves ostracised, and they reply by behaving differently from the clerks, bankers, ministers, business-men, teachers, etc., of their day. (In case you don’t know poets no longer wear odd clothes, nor painters long hair).

### POETRY DIRECT AND OBLIQUE

By E. M. Tillyard

Not for Junior Forms nor junior minds, but a book of much interest to those, for whom ideas, rather than a story, are adventure. Here such questions as—“Why should Blake’s ‘Tiger’ excite me more than a ‘realistic’ photograph of the animal?” are answered. We are taken behind the image to that which enlivens it. Poems from French literature and Latin as well as English are used by Dr. Tillyard to illustrate his theme—the distinction between descriptive writing for descriptions sake and the presentation of the image for the sake of the idea associated with it.

### TREASURE ISLAND

By R. L. Stevenson

Stevenson wrote this book in Braemar yet it lacks the peaceful aspect of Braemar more than any book I know. The hero, Jim Hawkins, is a boy who tells the story. He tells how an old pirate captain comes to the inn and after many strange happenings dies from a stroke. He finds a chart in the captain’s belongings and sets out to find the island on it. He meets Long John Silver on the ship. The crew mutinies and, under Silver they fight Jim and his friends. Silver is eventually captured. The unexpected often happens. One will not read it once but many times. The sounds of the ship are almost brought into the room as it is read. A chart of the island is provided at the beginning of the book.