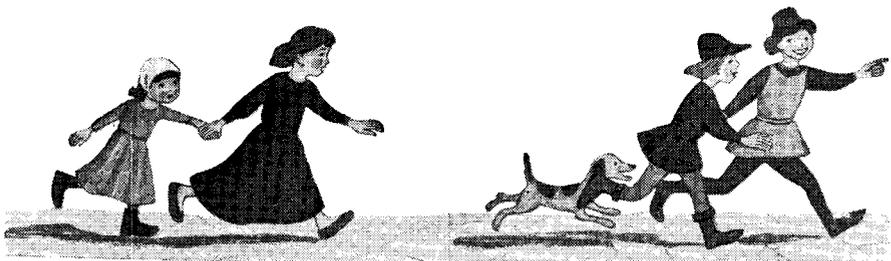


Books for Young People



—From "St. Francis and the Animals."

THE END of June, with the closing of schools, brings a delightful sense of freedom to the thousands of children faced with a long vacation. This freedom often quickly deteriorates into boredom, and many a mother is confronted by the demand "What can I do?" For children who have enjoyed reading for information and for pleasure during the school year the answer is a simple trip to the neighborhood library for books. For the younger children who have recently learned to read it is very important to continue to practise this new skill, which is to them a great achievement and a great promise. For children who are not readers the summer is a fine time to be introduced to some of the irresistible books that all librarians working with youth keep for just such purposes. Reading in itself may help to fill the child's day, or activities suggested in do-it-yourself books may keep him creatively busy.

Many children's rooms of public libraries have reading-aloud periods during the summer; other continue their storytelling and picture-book programs either in the library or in nearby parks or playgrounds, and some school libraries are now kept open during vacation time. Books and programs are available to children; inquire of your own library its schedule of summer services.

Reviewers for this issue: Helen Fuller, supervisor, Work with Boys and Girls, Long Beach, Calif. Public Library; Alice Brooks McGuire, librarian, Casis Elementary School, Austin, Tex.; Aileen O'Brien Murphy, children's literature specialist, The New York Public Library; Mildred Phipps, supervisor, Work with Children, Pasadena, Calif. Public Library; Lucile W. Raley, consultant in Library Service, Waco, Tex., Independent School District; Eulalie Steinmetz Ross, director of Work with Children, Public Library of Cincinnati and Hamilton County.

—FRANCES LANDER SPAIN,
Coördinator, Children's Services,
The New York Public Library.

CHARLIE YUP AND HIS SNIP-SNAP BOYS.

Story and pictures by James Flora. Harcourt, Brace. \$2.75. For all the small boys who long to be cowboys, this is the perfect picture book. Charlie Yup is a pretend cowboy and his partners are snipped by him from colored paper, as is his own helicopter horse and the villain of the piece—mean, snickety Red Mike. Red Mike steals the farm's pumpy greengrower, and Charlie Yup and his crew are off on a wild chase to get it back: not with guns "any old chucklehead can shoot a gun" but with their wits—the hero's wonderfully talented scissors. Charlie sounds like the small boy next door, and plays like him, too, in this story, which is fresh and original, full of inventive incident, and illustrated with colorful, strong, and boldly masculine pictures that are distinctively Mr. Flora's own.

—EULALIE STEINMETZ ROSS.

SIA LIVES IN KILIMANJARO. Photographs by Anna Riwkin-Brick. Text by Astrid Lindgren. Macmillan. \$2.50. A small African girl of the Chagga people runs away to visit her king in this simple story, made especially memorable by its sensitive photographic illustrations, which faithfully and lovingly describe Sia's life and that of her tribe. It is a truly distinguished travel book by the photographer who made "Elle Kari" and "Eva Visits Norika San," companion books on Lapp and Japanese life.

—AILEEN O'BRIEN MURPHY.

MAGIC OR NOT? By Edward Eager. Illustrated by N. M. Bodecker. Harcourt, Brace. \$2.95. Magic, with its feet set squarely and solidly in reality, is the special forte of Mr. Eager's facile and witty pen. This latest excursion into fantasy has as its magic talisman a wishing well, but whether the well really grants the wishes of

the five children whose summer adventures revolve around it is left for the reader to decide for himself. It might just be that the children make their own magic by simply working hard at it. Magic or work, the series of adventures are neatly brought together in the final chapter, and the climax and resolution are a tribute to the author's extraordinary storytelling skills.

—E. S. R.

THE MOON JUMPERS. By Janice May Udry. Pictures by Maurice Sendak. Harper. \$2.50. The luminous illustrations and sensitive text of this beautiful picture book describe the bewitchment that a moonlit summer night can place on children. The beauty of colors silvered by moon-



—From "The Moon Jumpers."

glow and the mystery of shapes blurred by shadows send them leaping and prancing over lawn and garden. The adult who reads this picture book to a small child will probably recall the enchanted lunar dances of his own childhood—dances that ended, as do those in this book, with a return to the warmth and security of the familiar by the parental call, "Children, it's time."

—E. S. R.

MUSA THE SHOEMAKER. By Louise A. Stinetorf. Illustrated by Harper Johnson. Lippincott. \$3. Musa, a fourteen-year-old shoemaker's apprentice, would never bring fame and fortune to his native village deep in the Atlas Mountains of North Africa—or so he thought. It was hard being a cripple in Villeperes because from here acrobats went out to circuses all over the world.

When he was taken by caravan across the Sahara to Oran for surgery on his foot, Musa met the royal

princess, who like himself was crippled. By using his skill as a shoemaker he helped to ease her pain. Then he learned there were other roads to success than being an acrobat.

Mrs. Stinetorf knows Africa and interweaves vivid descriptions of life and customs with an appealing story of a boy who overcomes a handicap.

—MILDRED R. PHIPPS.

INDIAN PICTURE WRITING. *Written and illustrated by Robert Hofsinde (Gray-Wolf). Morrow.* \$2.50. The Danish-born and educated artist-author, who has been made a blood brother of the Chippewas, has added another useful title to his list of children's books on Indian culture. After a brief introduction on the significance of picture writing, 248 symbols are presented and explained simply in brief notes, which contain much information about Indian culture. There are several examples of letters composed



—From "Indian Picture Writing."

in picture writing, and an index will enable young people to frame their own messages.

—ALICE BROOKS MCGUIRE.

ST. LAWRENCE SEAWAY. *By Clara Ingram Judson. Drawings by Lorence F. Bjorklund. Illustrated with photographs of the Seaway. Follett.* \$2.95. Enthusiastic and painstaking research support this fascinating social history of the magnificent, new St. Lawrence Seaway. The author read widely in books, documents, newspapers, and journals, interviewed many people, including the project's engineers, and personally watched construction activities all along the Seaway. She traces the historical, geographical, and economic forces that developed dams and ditches, canals and locks in the Great Lakes country, and shows how earlier inland waterways led naturally to the present great project which permits ships to sail from the Atlantic Ocean to Great Lakes ports.



—From "Sounds All Around."

The chapter on the building of the Seaway includes interesting and valuable statistical information. Special tribute is given to the admirable cooperation of the two sovereign nations of Canada and the United States in the building of the Seaway. Mrs. Judson is the author of "The Mighty Soo," which covers 500 years at Sault Ste. Marie, and several excellent biographies of great Americans.

—A. O. B. M.

SOUNDS ALL AROUND. *By Tillie S. Pine and Joseph Levine. Illustrated by Bernice Myers. Whittlesey House.* \$2.50. This fascinating science book will be in great demand by students in middle and upper elementary grades. It offers basic information and numerous resource materials for experiments at home or in school in the wonderful world of sound. Experiments, accompanied by readable text and colored illustrations, build an understanding of what causes different sounds around us—music, laughter, bird songs, water gurgling, cricket chirpings, people talking; what happens when sounds are made; how sound travels, and other facts about this phenomenon.

—L. W. R.

KITES: How to Make and Fly Them. *By Marion Downer. Lothrop, Lee & Shepard.* \$3. Miss Downer has made every kite that she describes in this attractive book, which is sure to delight boys and their fathers, as well as their sisters. Beginning with materials and tools needed in kite-making, hints on short cuts and construction details, the book progresses from the simplest flat kites through bow kites to all kinds of box kites. Discussions on safety measures, how to launch and fly kites, and how to conduct kite-flying contests end the book. All directions are given in simple, short statements, step-by-step,

and are accompanied by diagrams and specifications.

—F. L. S.

THE SECRET OF CROSSBONE HILL. *By Wilson Gage. Illustrated by Mary Stevens. World.* \$2.95. The usual ingredients of an adult mystery are used advantageously in this exciting story involving the Vance family and their vacation retreat near Crossbone Hill, in South Carolina. Thrilling, dangerous, mysterious adventures surrounding the treasure hunt by David and Kathy are told with liveliness and humor, while facts about birds and all aspects of nature increase the value of this book.

Frequent effective line drawings add action and interpretation to this excellent second mystery for younger readers by the author of "Secret of the Indian Mound."

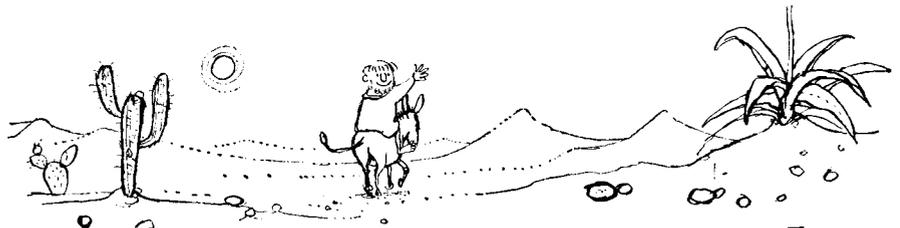
—LUCILE W. RALEY.

DIAMONDS. *By Herbert S. Zim. Illustrated by Gustav Schrotter. Morrow.* \$2.50. In concise text, suitable for fourth grade and up, and with many graphic illustrations, Dr. Zim has assembled interesting facts about the diamond, still the most popular of all our precious stones. Included is a discussion of its composition, its history, where found, its use in industry, and a description of the most famous existing stones.

—HELEN FULLER.

HOW ST. FRANCIS TAMED THE WOLF. *Retold by Elizabeth from the legend of St. Francis of Assisi with pictures by Gerald Rose. Harcourt, Brace.* \$2.75. **SAINT FRANCIS AND THE ANIMALS.** *By Leo Politi. Scribners.* \$2.95. Two very different books about St. Francis of Assisi have been published this spring. "How St. Francis Tamed the Wolf" is limited to the single episode of the wolf of Gubbio and has a kind of cartoon strength and humor, a robustness in drawing and simplicity in text that make of St. Francis a cunning and rather worldly figure. In "Saint Francis and the Animals" Leo Politi has interpreted the saint in more traditional fashion, showing him to be gentle and kindly in his relations with the lamb, the pheasant, the little hare, the birds, and, of course, the wolf. Both books are for the younger children, and both will be enjoyed by them.

—F. L. S.



—From "How St. Francis Tamed the Wolf."

Latin America

Continued from page 15

are larded with it. The lilting rhythms and words of Nicolás Guillén's poems are as much Náñigo as Spanish. Yet few poets are better known throughout Latin America.

Thus the Spanish language is a glowing, growing idiom, constantly refertilized and providing new tools for writers. For good literature, be it from little Salvador or big Argentina, soon makes its way about the continent, though a little more slowly perhaps for the works of such fine regional novelists as J. Rubén Romero of Michoacán, Ramón Rubín of Jalisco, Mariano Latorre of the Chilean rain forests, Francisco Manzi of old Taragüy in Argentina, but in the end their names become well known.

IT IS remarkable how quickly an inspired work is hailed far and wide. The classic example is the Nicaraguan poet Rubén Darío. In 1888, when only twenty, he published a slender volume of prose and poetry, "Azul" ("Blue"). Almost at once it was hailed in far-off Argentina, Chile, and Mexico as a work of genius. Nearly all histories of Latin American literature (there are so many and so few of North American literature) now date the "modern era"—both in the New World and in Spain—from "Azul" in 1888. Yet it is doubtful if any American marine who bobbed in and out of the village of Darío during our occupation of Nicaragua knew why it bore that name, or that its name was more glorious than our whole blundering enterprise. If circumstances were reversed, likely a few Latin American troopers would make a reverent pilgrimage to the tomb of Edgar Allen Poe (with its whopping misquotation from his poetry) for South Americans consider his work to be our only lasting contribution to world literature.

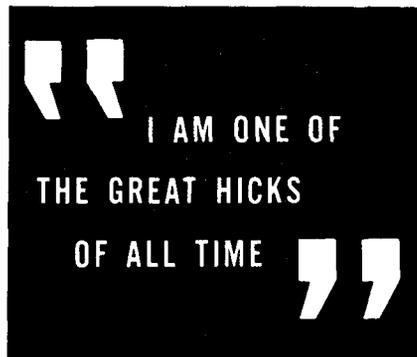
But the many subterranean streams, the very soil-wise virtues of Latin American literature have barred it from widespread acceptance outside the continent. Though much of it is imitative of European (particularly French) models, its home-grown roots are too remote from North American experience, its imagery too exotic. Often it lacks the tailored workmanship and form that in certain genres in the United States are more important than truth or content. Born of more leisurely societies, Latin American literature frequently lacks "pace"—that word so beloved by North American editors.

To paraphrase a Peruvian critic:

"How can the reader abroad enjoy or understand our writing if he has not breathed the perfume of our forests, where trees and flowers are so different? Can anyone read it properly who has not at least suspected the depths of sorrow in the Indian or loved the subtleties of his plastic decorative art? Who can know it who has not forgotten time and space in dancing the sensual rumba, the languid danzón, the spiraling tango, the virile zamacueca, the beat and rebeat of the marinera? "How read it without comprehending our political struggles, our Byzantine polemics, or the tropical grandiloquence of so many human parrots? The nuances of coast and highland, of tropics and the South—the austerer world of Argentina and Chile? Or the romantic heroics and artificial philosophic conceptualism of the Spaniard? Without knowing and feeling such things, it is impossible to comprehend the entire vast panorama: its coordinates, its curves and parallels, its vigorous intellectual geometry. Its precious secrets are sealed away." Few outsiders, we add, have had the patience or the preparation to penetrate this strange, rich, brave New World.

We became interested in Japanese literature largely after our troops went there, but the Chinese storehouse remains pretty well locked. We read Boris Pasternak, not to learn about the Russian world, but as a symbol of dissent in the cold war. We showed interest in Latin American literature only when the Good Neighbor Policy was officialized by Nelson Rockefeller's inter-American wartime committee, which briefly subsidized translations. A sad experiment, for too many selections were merely the ponderous banalities of some ephemeral minister of state's or his nephew's or his mistress's poetry. Such officially subsidized driven prejudiced many readers and did little to acquaint them with the worthwhileness of Latin American writing.

IN MY travels to and from the South lands the most frequent question asked me by compatriots on board has been, "Can you make any money out of writing books?" (I'd hate to have to answer that.) Such a question would never occur to a Latin American, even of the same commercial category; he'd begin talking about ideas or literature at home and elsewhere, about Poe, Thoreau, Whitman, Mark Twain, Upton Sinclair, Dos Passos, Theodore Dreiser, Hemingway, Waldo Frank, Harriet Beecher Stowe—these are the North American writers most widely known and loved. How many literate Americans can



says Robert Paul Smith

How can the sophisticated author of *Where Did You Go? Out. What Did You Do?* *Nothing* consider himself a hick? He is a hick, he insists, for not having had — until now — the opportunity to read Kate Simon's **NEW YORK PLACES & PLEASURES: AN UNCOMMON GUIDEBOOK**.

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name even one Latin American writer? Or have read his work?

A few years ago, Jorge Basadre, outstanding historian, wrote in *El Comercio* anent current international book fairs in Lima. The United States exhibit, he noted, was devoted entirely to volumes illustrating the advance of the graphic arts, not subject matter. Power and techniques, but not the human soul! The Argentine exhibit, in contrast, not only showed de-luxe art books quite as well made, but also cheap popular editions, and it covered all potentialities of Argentine publishing and subject-matter: university presses, government presses, and commercial houses. University publications included those of Buenos Aires (National University), Tucumán, Rosario, Córdoba, Cuyo, and Santa Fé (Universidad Nacional del Litoral), books devoted chiefly to philosophy, philology, psychology, law, and science, though poetry, fiction, and history were not wholly ignored.

Commercial presses and the graphic arts had been strengthened by the migration of leading Spanish houses and technicians to escape Franco's dictatorship. Also during World War II, Buenos Aires became the world's leading publisher of French books. Scanning the list of that exhibit, I find, strongly featured, books on medicine and surgery, Antarctica, Patagonia, international relations, Freud, Jung, psychiatry, agriculture, banking, Karl Marx, labor, social problems, pedagogy, biography, poetry, and drama. There was a large children's section.

MOST universities of the twenty countries issue scientific and literary magazines (as do most large libraries), as well as books. Sometimes academic departments publish independently, for instance, the Psychiatric Department of the University of Chile. Lately I have received books, or seen reviews of them, from the Universities of La Paz and Cochabamba (Bolivia), Quito and Cuenca (Ecuador), San Carlos (Peru, Guatemala), Cuzco (Peru), the Central University of Venezuela; Rio de Janeiro, São Paulo, and Pernambuco (Brazil); the Autonomous National University of Mexico. Smaller universities are beginning to pop into the picture; a book on law philosophy by the University of Zulia in Venezuela; books from Los Andes in Mérida (Venezuela), Antioquia (Columbia), and San Luís Potosí and Guadalajara (Mexico).

The University of Havana, one of the oldest in the Americas, with an enrollment of 18,000, formerly put out many titles, but under the Batista dictatorship Cuban universities and

secondary schools were closed down for years. Practically no books were published even by private houses or learned societies. A few Cuban authors managed to get published abroad. One tragedy resulted when a manuscript ("Tongue of Dawn Light"), by Enrique Labrador Ruiz (perhaps today's most original fiction writer in Latin America, winner of three national prizes), which was to be published by the University of Chile, was destroyed by fire. (No copy!)

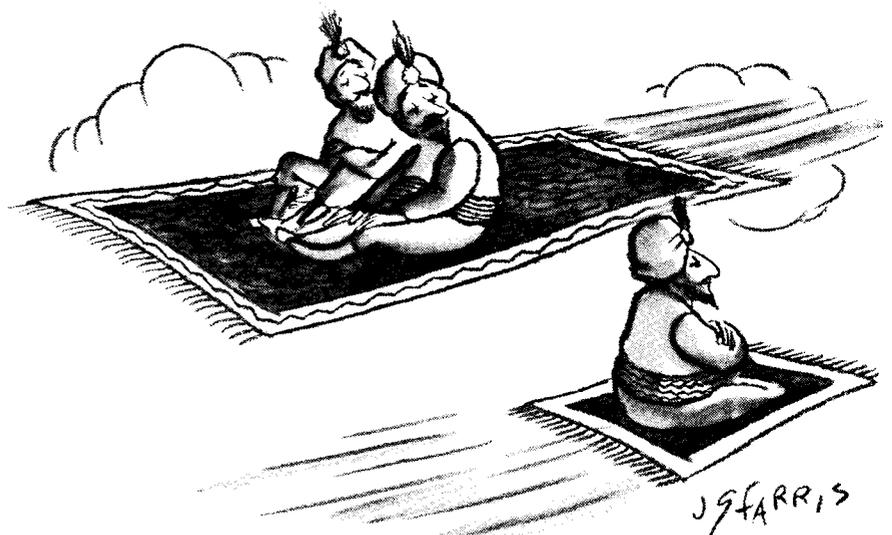
In all the countries the governments (particularly the departments of education, social welfare, and foreign relations) publish books of every category. Numerous countries have a ministry devoted to the promotion of knowledge and the arts, and in Salvador the Ministry of Culture every year publishes numerous works of fiction, poetry, travel, literary criticism, pedagogy, biography, journalism, and children's books. The governments of Venezuela, Colombia, and Mexico, for instance, have put out series running to hundreds of volumes of cheap-edition world and national classics, some out of print for centuries.

Many municipal governments also publish. Prior to Batista, the Municipality of Havana issued a vast number of scholarly works. The Municipality of La Paz, among other items, brings out a regular poetry series. Little official coercion is observed in such government publishing; usually it is under the direction of a man of wide scholarly attainments and literary reputation.

Learned societies put out many books, often helped by government subsidy, as, for instance, the Chilean Society of History and Geography (paralleled in all the countries). The Society of Chilean Writers conducts

an annual poetry contest and publishes the prizewinning entry. The PEN Club receives the equivalent of \$10,000 a year and publishes six or more books annually. The Experimental Theatre, financed by the university, gives an annual award equivalent to \$20,000 and publishes the winning play. The government also gives an annual literary prize of 100,000 pesos to the most distinguished literary work. A similar prize is bestowed on painters, sculptors, musical composers, and actors.

IN ALL but smaller countries, however, the bulk of publishing is carried on by commercial houses. One of the most prosperous publishers of art books in the world is Poseidon of Argentina, whose collections are magnificent. Poseidon also has a small but superior list of biographies, science, economics, world literature, history and philosophy, French poetry (in French), reprints of rare books, world folklore; and they put out an enormous popular paperback series (at fifteen cents each). In spite of higher illiteracy, more books per capita are issued than in the United States. Of course, they have a wider export market: they cater to 180 million Latin Americans and thirty million Spaniards. The vast bookstores of Calle de Florida in Buenos Aires are magnificent, better stocked than similar stores in the United States, and with books from nearly every country and in every language. But even in little San Salvador (180,000 inhabitants), on my last visit I found four flourishing bookstores. Books are a revered and necessary part of Latin American life. The chief problem of a poet or novelist is to keep from being named an ambassador or cabinet minister.



"Between you and me, I think the small carpet is a passing fad."

KINGSLEY DOUBLE-CROSTIC NO. 1317

Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS	WORDS
A. Contention as expressed in an ancient verse form common in Provence.	164 176 67 146 156 168
B. Most famous English Greek scholar of 19th cent., at Oxford.	24 40 20 169 136 205
C. Coarse cloth made from certain Spanish or Algerian grasses.	178 147 1 89 126 141 161
D. In no manner (3 wds.).	154 72 65 69 59 123 28 9
E. The Arabs' contemptuous term for a non-Mohammedan.	62 2 140 175 45 149
F. In a manner of settled dislike for any movement or activity.	201 97 109 33 3 104 36 14 124 171
G. Followed by Word H, ancient goddess whose modern namesake might be "Victory from Canaveral" (2 wds.).	52 63 74 110 185 77
H. See Word G.	61 134 203 85 186 23 38 172 46 4
I. Portals at the extremities of a building (2 wds.).	75 34 183 50 43 108 162 155
J. Many a pie-maker today insists on using this as her mother used to do (2 wds.).	82 190 125 160 158 58 90 44
K. Really an ultra-modern synonym for Word R.	8 184 13 128 35 39 119 79 30 139 49
L. Ambitious wife of Odenathus, 267 A.D.	101 188 81 204 157 121 7

DEFINITIONS	WORDS
M. Slaughterhouse.	199 103 114 122 117 192 51 16
N. Made with a projecting upper part.	42 165 153 96 148 76
O. Given name, a Yankee left-fielder and catcher who is also a star batter.	143 11 151 170 112 93
P. Actual standing of Benjamin as a son (2 wds.).	130 177 150 105 26 15 182 5 116 142
Q. Boldly.	68 48 54 91 12 32 83
R. See Word K; much emphasis on this aspect of human relations today.	22 207 10 132 120 106 137 64 191 159 29
S. Pretentious, bombastic (colloq.).	118 174 194 163 84 87 71 181 70 78 18
T. Plenty of space (2 wds.).	27 57 145 193 19 131 86 73 80 133
U. Modern civilized expression of fellowship (3 wds.).	187 138 95 173 152 196 113 144 102 31 202
V. Unusual word for dewy.	198 53 135 179 21 129
W. In some place other than here.	60 94 111 47 41 195 92 6 98
X. Expanded, esp. by addition.	37 127 200 99 206 197 17 25 55
Y. "Holy, Holy, Holy!"	189 107 100 66 167 88 56 180 208

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line. . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.

	1	C	2	E	3	F	4	H		5	P	6	W	7	L	8	K	9	D		10	R	11	O	12	Q	13	K	14	F													
15	P		16	M		17	X		18	S		19	T		20	B		21	V		22	R		23	H		24	B		25	X		26	P		27	T		28	D		29	R
			30	K		31	U		32	Q		33	F		34	I		35	K		36	F		37	X		38	H		39	K		40	B		41	W		42	N			
43	I		44	J		45	E		46	H		47	W		48	Q		49	K		50	I		51	M		52	G		53	V		54	Q		55	X		56	Y		57	T
58	J		59	D		60	W		61	H		62	E		63	G		64	R		65	D		66	Y		67	A		68	Q		69	D		70	S		71	S			
72	D		73	T		74	G		75	I		76	N		77	G		78	S		79	K		80	T		81	L		82	J		83	Q		84	S		85	H			
86	T		87	S		88	Y		89	C		90	J		91	Q		92	W		93	O		94	W		95	U		96	N		97	F		98	W						
99	X		100	Y		101	L		102	U		103	M		104	F		105	P		106	R		107	Y		108	I		109	F		110	G		111	W		112	O			
113	U		114	M		115	R		116	P		117	M		118	S		119	K		120	R		121	L		122	M		123	D		124	F		125	J		126	C			
127	X		128	K		129	V		130	P		131	T		132	R		133	T		134	H		135	V		136	B		137	R		138	U		139	K		140	E			
			141	C		142	P		143	O		144	U		145	T		146	A		147	C		148	N		149	E		150	P		151	O		152	U		153	N		154	D
155	I		156	A		157	L		158	J		159	R		160	J		161	C		162	I		163	S		164	A		165	N		166	U		167	Y		168	A			
169	B		170	O		171	F		172	H		173	U		174	S		175	E		176	A		177	P		178	C		179	V		180	Y		181	S						
182	P		183	I		184	K		185	G		186	H		187	U		188	L		189	Y		190	J		191	R		192	M		193	T		194	S		195	W			
			196	U		197	X		198	V		199	M		200	X		201	F		202	U		203	H		204	L		205	B		206	X		207	R		208	Y			

Solution of last week's Double-Croctic will be found on page 9 of this issue.