

# COLLEGE HONORS PROGRAM SECTIONS OF GENERAL EDUCATION COURSES FALL 2021



See "Kusama: Cosmic Nature," 10 April-31 October 2021, New York Botanical Garden

Code	Course Number & Title	Professor	Date /Time
DS1	ART 252-HP01: Survey of Western Art II	Prof. Adrienne Baxter Bell	T 2:30-5:21 pm [in person]
DS4	PBH 110-BLH01, -BLH02: Introduction to Public Health (see course description for registration information)	Prof. Sarah Weinberger-Litman	M/W 11:30 am-12:51 pm [M: in person; W: online]
IP	AIP 301-OLH01: Ghost Stories and Fox Tales in Chinese Culture	Prof. Yu-Yin Cheng	T/TH 2:30-3:51 pm [online]
CP/EP	AIP 316-HP01: Ethics of Performance Reenactment and Pasion Playing	Prof. Jill Stevenson	T/TH 2:30-3:51 pm [in person]
UP/CP/REP	AIP 324-OLH01: Race and Place in the Natural Histories of the Americas	Prof. Diana Epelbaum	W 11:30 am - 2:21 pm [online]
IP/REP	EWL/FREN 365-BLH01: Reading Contemporary Africa	Prof. Julie Huntington	M/W 4:00-5:21 pm [M: in person; W: online]
NP	BIOL 317-OLH01: Nutrition and Health	Prof. Benedetta Sampoli Benitez	T/TH 4:00-5:21 pm [online]
CP/IP	DANC 354-BLH01, -BLH02: Dance & Cultural Histories (see course description for registration information)	Prof. Jens Richard Giersdorf	T/TH 10:00-11:21 am [T: online; TH: in person]
CP/IP	SPAN 315-HP01: Hispanic Civilization	Prof. Mike Colvin	M/W 11:30 am-12:51 pm [in person]

All Fall 2021 CHP sections will be held synchronously. As with all courses, CHP section dates, times, and classrooms are subject to change; please check the online Course Bulletin for the latest information.

## GENERAL INFORMATION ON CHP SECTIONS

- ❖ **CHP sections are housed** in the General Education program and are each worth three (3) credits.
- ❖ **All CHP students are coded** to enroll in all CHP sections.
- ❖ **The policy that a student must complete at least 39 credits** before taking an Advanced Interdisciplinary Perspectives (AIP) course is **waived** for CHP students taking CHP AIP sections. A CHP student may take a CHP AIP course anytime in her academic career.
- ❖ **If a CHP student would like to take a *standard* AIP course** before having completed 39 credits, she must petition the Chair of the Division that houses that course. You do not need to contact Prof. Bell about such requests.
- ❖ **Division Chairs:** Business: Prof. Vandana Rao / Interim Chair, Communication and Media Arts: Prof. Laura Tropp / Fine and Performing Arts: Prof. Katie Langan / Humanities and Social Sciences: Prof. Jennifer Brown / Sciences: Prof. Benedetta (Biba) Sampoli Benitez
- ❖ **Co-requisites and Pre-requisites, if any, for CHP sections are noted at the end of each section description.** If you would like to petition for the waiver of a course pre-requisite for a CHP section, please use this [form](#). Note that an approved pre-requisite waiver does not guarantee a seat in the course. If the course is full, the student can choose to be added to the CHP waitlist. In this case, please contact Prof. Bell.
- ❖ **If you are pursuing a major and a minor or two majors (with or without additional minors),** all General Education courses, including CHP sections, may also be used to fulfill major or minor requirements.
- ❖ **This flyer has been posted on the [CHP website](#).**

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## CHP POLICY

- ❖ **CHP students must maintain at least a 3.5 GPA to remain in the CHP.** Students whose GPA has slipped between 3.0 and 3.5 will be put on CHP probation for two semesters to give them a chance to raise their GPA to the CHP standard. If they do, they will be taken off probation; if they do not, they will be de-coded from the CHP. CHP students are permitted to remain in CHP sections while they are on probation.
- ❖ **Students de-coded from the CHP who raise their GPA at least to the CHP standard may petition to re-enter the CHP.** Such permission resides at the discretion of the CHP Committee. Students may re-enter the CHP only once.
- ❖ **Completing the CHP:** All CHP students must successfully complete at least six (6) CHP sections **and** maintain at least a 3.5 GPA to graduate from the CHP. CHP students may take any number of CHP sections.
- ❖ **WRIT 201:** As it is an honors version of a General Education course, WRIT 201 **counts** as a CHP section.
- ❖ **The 76th Credit Hour:** All CHP students must have completed at least two (2) CHP sections by the start of their 76th credit hour. If they have not, they will be de-coded from the CHP list. Students decoded for this reason may not re-enter the CHP. However, if they maintain at least a 3.5 GPA, they may petition for a seat in a CHP section. See below, “Enrolling in a CHP Section if you are not a Member of the CHP.”

- ❖ **Recognition of Graduation from the CHP:** Graduating Seniors who have completed at least six (6) CHP sections will be individually honored at the Senior Awards Ceremony. Moreover, their transcripts will read "Graduate, College Honors Program." For other benefits of being in the CHP, see the CHP [website](#).
- ❖ **If you are a first-year student** and dimly recall being invited into the CHP but find that you are now not coded for the CHP, then please contact a member of the Academic Advisement staff. It is likely that you did not officially accept the invitation to join the Program.
- ❖ **Independent Study for CHP credit:** Students can pursue an Independent Study Project (ISP) for CHP credit. This is an option for students in their final semester at MMC who are unable to fit in a sixth CHP section. Students must formulate an ISP, secure a faculty sponsor, complete all of the standard paperwork, and secure the approval of Dr. Tseday Alehegn, Associate Dean for Academic Affairs. They should also contact Prof. Bell to discuss ensuring that the ISP warrants CHP credit. The proposal will then be submitted to the CHP Committee for approval. The sponsoring faculty is responsible for supervising the work. Should the student complete or exceed the terms of the ISP proposal, CHP credit will be granted.
- ❖ **Study Abroad for CHP credit:** Students who plan to study abroad may receive CHP credit for one of their courses. Please contact Prof. Bell for more information.

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### ENROLLING IN A CHP SECTION IF YOU ARE NOT A MEMBER OF THE CHP

- ❖ **You must have at least a 3.5 GPA** to enroll in a CHP section.
- ❖ **Please send Prof. Bell ([abell@mmm.edu](mailto:abell@mmm.edu)) an email with your name**, Student ID number, GPA, and the name and number of the course in which you would like to enroll. **Please provide all of this information.** If there is room in the course after Sophomore CHP students register, I will write a waiver of pre-requisite on your behalf and send it to our Registrar, Regina Chan, who will register you for the course. You can then check MMC Connect to make sure that the course was added to your schedule.

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**QUESTIONS?** First, please see the [CHP website](#). If your question is not answered, then contact:

**Adrienne Baxter Bell, Ph.D.**  
 Professor of Art History  
 Interim Chair, Department of Art & Art History  
 Director, College Honors Program  
 Coordinator, Honors in the Major  
 Director, External Student Scholarships  
[abell@mmm.edu](mailto:abell@mmm.edu)

**Matthew Bissell**  
 Associate Director for Academic Advisement  
 212-774-4852; [mbissell@mmm.edu](mailto:mbissell@mmm.edu)

**Members of the CHP Committee** may be consulted for advice. They are Dean Peter Naccarato (Interim Vice President for Academic Affairs and Dean of the Faculty), Prof. Adrienne Baxter Bell (Chair), Prof. Jeff Morrison (FAPA), Prof. Martha Sledge (Humanities & Social Sciences), Prof. Corey Liberman (Communication and Media Arts), Prof. Pielah Kim (Business), and Prof. Sarah Weinberger-Litman (Sciences).

Students: You are invited to an Information Session (via Zoom) on the College Honors Program (2:00-2:30 pm) and on External Student Scholarships (2:30-3:30 pm), led by Prof. Bell, on Wednesday, 17 March 2021.  
 Please review these websites in advance: [CHP](#) and [ESS](#).  
 Email [abell@mmm.edu](mailto:abell@mmm.edu) for the Zoom hyperlink.

## Descriptions of Fall 2021 CHP Sections



### ART 252-HP01: SURVEY OF WESTERN ART II: LATE GOTHIC TO MODERNISM

PROFESSOR ADRIENNE BAXTER BELL

**THIS CHP SECTION WILL IMMERSE STUDENTS IN WESTERN ART AND CULTURE FROM THE LATE GOTHIC PERIOD (C. 1300) TO MODERNISM (CA. 1950).** We will take a bifocal approach, examining works of art chronologically and thematically. Periods and styles covered include European art and architecture from the Late Gothic period through the nineteenth century; American art from the eighteenth century to the present; Pre-Columbian and indigenous American art; and Far Eastern and African art as it pertains to Western art. We will pay special attention to the works of African-American and women artists, which are still often overlooked in art history textbooks and exhibitions. We will examine individual objects within their historical, religious, philosophical, literary, scientific, and cultural contexts, all the while using fundamental principles of visual analysis.

We will explore such topics as why certain artists are included and others excluded from art history textbooks; how Renaissance and Baroque artists and architects continue to inspire artists today; the

connections between art and dance, art and theatre, and art and fashion; the roles of science and mathematics in art history, specifically, the field of art conservation. We will also explore the vitally important role of art preservation, particularly during times of war. Students will also learn about the mediums of art, such as egg tempera, marble & bronze, fresco, oil on canvas, and collage.

As examining works of art first-hand is essential, we will plan for several classes in the galleries of the Metropolitan Museum of Art (permission pending).

In this CHP section, students will select a number of the works of art that they study. They will give presentations on works of art and related topics in classes at MMC and at the Metropolitan Museum of Art. They will write a substantial research essay on a work of art of their choosing at the Met and engage in more collaborative work through oral presentations throughout the semester.

**Pre-requisite:** WRIT 101 or WRIT 201

Photo credits (l to r): Simone Martini and Lippo Memmi, *Annunciation with St. Margaret and St. Ansanus* (detail), 1333, Uffizi; Judith Leyster, *Self-Portrait* (detail), 1633, National Gallery of Art, Washington, DC; Frida Kahlo, *Self-Portrait with Thorn Necklace and Hummingbird* (detail), 1940, Harry Ransom Center, University of Texas at Austin; Gordon Parks, *American Gothic* (detail), 1942; Pablo Picasso, *Woman in a Hat with Pompoms and a Printed Blouse* (detail), 1962; Kehinde Wiley, *An Economy of Grace: Mrs. Waldorf Astor*, 2012, private collection.

# PBH 110-BLH01, -BLH02: INTRODUCTION TO PUBLIC HEALTH

PROFESSOR SARAH WEINBERGER-LITMAN

CHP students: please register for PBH 110-BLH01;  
Qualified (3.5+ GPA) Biology or Psychology majors, and PBH minors: please register for PBH 110-BLH02.

**THIS COURSE INTRODUCES STUDENTS TO PUBLIC HEALTH, AN INTERDISCIPLINARY ENDEAVOR DESIGNED TO IMPROVE POPULATION HEALTH FOR COMMUNITIES, NATIONS, AND THE WORLD.** Using an evidence-based approach, students will identify health problems, establish causes or risk for diseases, recommend interventions, and evaluate strategies to improve health or manage disease.

Areas covered include:

1. Definitions and history: the health history of NYC to contextualize today's public health challenges.
2. Epidemiology: the science of identifying and tracking disease, and the use of data to understand patterns of illness.
3. Health communication and media literacy: how is public health information disseminated to the public and what is its impact?
4. Health disparities: health inequity and unequal access to healthcare in the United States; how these disparities translate into worse health outcomes for vulnerable communities.
5. The structure of health care and public health systems.

Our experience of living through the COVID-19 pandemic now provides abundant real-world examples for class discussions. Never has an understanding of the principles of public health been so critical. Furthermore, a solid understanding of health-related media and how scientific information is disseminated are essential to navigating the uncharted waters of the pandemic. We will take a deep dive into the publicly available data from local and federal agencies, such as the NYC Department of Health, that are helping to control the spread and cost of COVID-19. We will learn how data influence policies, determine funding priorities, and inform public health interventions.

We will explore the ways in which New York City was the epicenter of the public health movement at the turn of the 20th century and how this identity



set the stage for the social justice movement. We will grapple with how structural racism led to devastating disparities in the death rates from COVID-19. We will explore how past public health successes and failures are necessary for moving toward a post-pandemic future.

In this CHP section, students will work in pairs on a final project that combines data with the history of NYC and an understanding of how unequal health outcomes and access to care shape the public health landscape of NYC. Within the context of COVID-19, students will propose initiatives to better meet the public health needs of NYC residents.

Photo credit: <https://allarts.org/2020/06/nyppl-lions-wear-masks/>

# AIP 301-OLH01: GHOST STORIES AND FOX TALES IN CHINESE CULTURE

PROFESSOR YU-YIN CHENG

ARE GHOST STORIES ONLY FOR ENTERTAINMENT? WHAT ELSE CAN WE GAIN FROM READING GHOST STORIES? The living and the dead lived in tandem throughout the ages in China. Concepts of death reflect on the image we have of life. The reported behavior of ghosts may tell us much about the condition of the living. In the particular culture of China, fox tales often revealed similar characteristics as those of ghost stories. In this course, we will read both ghost stories and fox tales from a wide array of Chinese sources in English translation, including official histories, personal anecdotes, collections of jokes, fiction, and drama. We will explore how these stories have reflected the transformations of Chinese social and political institutions, the changes of mentalities throughout history, and the critical roles gender and sexuality play in these transformations. We will also focus on comparisons between Chinese ghost stories and European ghost stories.

This course will be taught as a colloquium in which students read and discuss core texts each week. Responsibility for leading weekly discussions will be rotated among class members. Students are expected to keep up with the assignments and actively participate in class discussions. Except for brief introductions on historical background through lectures or films, there will be no lectures to listen to passively on days when you have not prepared. Prior course work in Chinese history or East Asian Studies is desirable but not required.



In this CHP section, students will be invited to participate even more actively in class discussions and in leading discussions on course readings. Students will also write more complex research essays and give a longer oral presentation at the end of the course.

**Prerequisite:** WRIT 102 or WRIT 201

Photo credits: Above: *Finial for a Buddhist Staff (khatvanga)*, early 15th century, China, ivory, Metropolitan Museum of Art, Gift of Florence and Herbert Irving, 2015; Left: *Chinese Statue of Demon Queller Zhong Kui* (detail), The Zentner Collection, Emeryville, CA.

# AIP 316-HP01: ETHICS OF PERFORMANCE REENACTMENT

PROFESSOR JILL STEVENSON



**DURING THIS SEMINAR-STYLE COURSE, STUDENTS WILL ANALYZE THE ETHICAL QUESTIONS SURROUNDING PERFORMANCE REENACTMENTS, USING PASSION PLAYS AS A PRIMARY CASE STUDY.** We begin by reviewing the key moral systems associated with Normative Ethics. Students then use these systems to explore the specific moral issues related to Passion Plays, studying the long history of the Passion Play genre and adaptations of Passion Plays, while also exploring the beliefs and values that underlie responses to the moral issues they raise.

In the final weeks of the semester, we will consider other forms of performance reenactment, such as battle reenactments, the annual Mormon Hill Cumorah Pageant, and immersive events, such as an Underground Railroad simulation at the Conner Prairie living history museum. These events raise many of the same moral questions as Passion Plays regarding the “ownership” of the past, the relationship between history and memory, and the ethics of spectatorship.

Photo credit: Anne Ponton

CHP sections require students to engage in more academically rigorous work than standard sections of the course. This CHP section will challenge students to examine a complicated cultural form from a variety of ethical perspectives and then to demonstrate understanding through various written assignments, collaborative projects, and student-driven class discussions. For their final papers, students will choose a single performance reenactment or reenactment tradition that was not studied during the semester. Using primary and secondary source material, students must critically evaluate the different ethical issues this reenactment raises and develop their own claims about this particular mode of cultural production. In a final collaborative project, students will design a reenactment event or venue that engages spectators/visitors in the kind of ethical querying they have practiced throughout the semester.

**Pre-requisite:** WRIT 102 or WRIT 201

# AIP 324-OLH01: RACE AND PLACE IN THE NATURAL HISTORIES OF THE AMERICAS

PROFESSOR DIANA EPELBAUM



THIS COURSE TAKES A CULTURAL-HISTORICAL APPROACH TO TRACING THE EVOLUTION OF NATURAL HISTORY AS PRACTICE, SCIENCE, AND GENRE FROM THE AGE OF DISCOVERY THROUGH THE EIGHTEENTH CENTURY. The natural history genre was a cultural production that embodied European obsessions with humans' relation to the environment. Through circulated discourses about curiosity, classification, and cultivation (among others), the genre became an agent of empire; and yet, early rhetorics of environmentalism and sustainability traveled transatlantically, too. Interwoven into all of these discourses was race. This course will target the Americas as it examines how natural history texts and works of art transformed into a global project of knowledge production, mediating indigenous and African knowledges in ways that entangled race and nature.

Students will explore how natural history rooted science itself in racial exploitation. Students will consider the symbolic resonances of colonized land for those who suffered to cultivate it, and for those who resisted bondage through subterfuge, revolt, or marronage. The CHP section of this course offers additional opportunities for place-based learning and multimodal independent research. This course is writing-intensive.

**Prerequisite:** WRIT 102 or WRIT 201

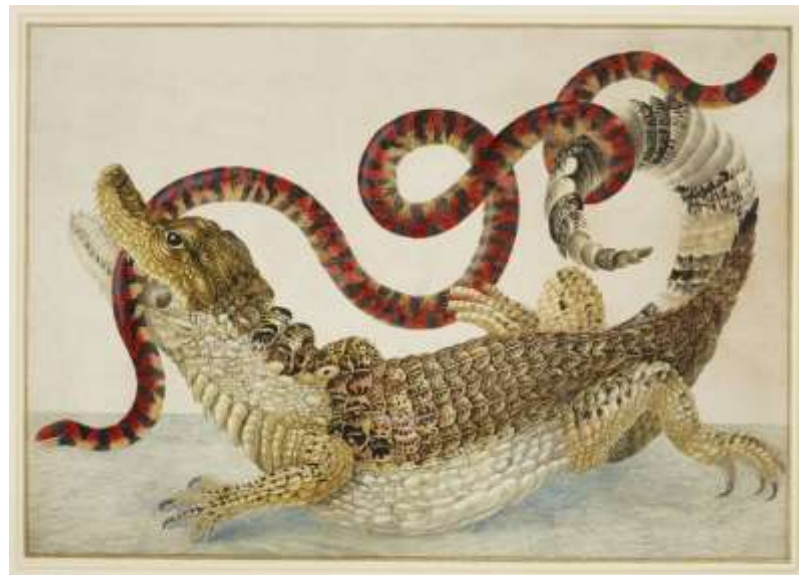


Photo credits: Upper left: Alexander von Humboldt's depiction of an Andean condor; Above: Maria Sibylla Merian (1647-1717), *Common or Spectacled Caiman with South American False Coral Snake*, ca. 1705-10, watercolour and bodycolour with gum arabic on vellum, Royal Collection Trust.



## EWL/FREN 365-BLH01: READING CONTEMPORARY AFRICA

PROFESSOR JULIE HUNTINGTON

THIS COURSE WILL INTRODUCE STUDENTS TO A VARIETY OF TWENTY-FIRST CENTURY FRANCOPHONE AND ANGLOPHONE AFRICAN NARRATIVES AS EXPRESSED IN POETRY, PROSE, ART, FILMS, AND NEW MEDIA BY CONTEMPORARY AFRICA-BASED AND DIASPORIC AUTHORS.

Our discussions of the texts themselves will focus on a series of key themes connected to questions of identity as voiced, (re)negotiated, and (re)configured in local and global contexts. In our analyses, we will also consider the importance of elements including but not limited to languages, migrations, histories, politics, economies, religions, aesthetics, genres, philosophies, genders, sexualities, (sub)cultures, and contemporary social issues.



In keeping with Chimamanda Ngozi Adichie’s warnings of the “Danger of the Single Story,” this course will examine the specificities of the realities and imaginaries communicated by writers and artists working under the homogenizing and oversimplifying label “African.”

Some of the texts we will read include:

Chris Abani, *The Face: Cartography of the Void*  
Chimamanda Ngozi Adichie, *That Thing Around Your Neck*  
Fatou Diome, *The Belly of the Atlantic*  
Yaa Gyasi, *Homegoing*  
Helen Oyeyemi, *What is Not Yours is Not Yours*  
Véronique Tadjo, *Queen Pokou: Concerto for a Sacrifice*

All texts for this course will be available in English. Students wishing to read Francophone texts in French have the option to do so. Written assignments may be completed in French or in English.

In this College Honors Program section, students will each have the opportunity to teach a mini-lesson about a theme related to course content. **Prerequisites:** WRIT 102 or WRIT 201 and one previous EWL course.

Photo credits: Upper right: Chimamanda Ngozi Adichie (b. 1977) from <https://www.list.co.uk/article/17178-chimamanda-ngozi-adichie-state-of-grace>; Lower left: Yinka Shonibare (b. 1962), *Boy Balancing Knowledge II*, 2016, fiberglass mannequin, Dutch wax printed cotton textile, books, globe, leather, and steel baseplate, Christie’s, UK.

# BIOL 317-OLH01: NUTRITION AND HEALTH

PROFESSOR BENEDETTA SAMPOLI BENITEZ



THIS COURSE EXAMINES THE RELATIONSHIP OF NUTRITION AND HEALTH, AND INTRODUCES THE CONCEPTS OF PUBLIC HEALTH NUTRITION. It begins with an introduction to nutrition, the science that studies food and how food is absorbed and processed in our bodies. Students will explore the role of nutrients in our life and the principles behind the design of a healthy and balanced diet.

The course also integrates basic information about food intake and nutrition into discussions of policies and programs designed to improve the health status of individuals and populations.

Students will learn about nutritional needs over the lifespan (from prenatal to older adults) and will explore the role of nutrition in the prevention and/or management of certain diseases, such as cancer, cardiovascular diseases, and food allergies. Eating disorders will be discussed in the context of mental health, while malnourishment and obesity will be examined, emphasizing the social and economic issues associated with them. Finally, the topics of food sanitation and, in general, food-borne illnesses will be presented.

Students in this CHP section will work more independently and collaboratively, and will be required to complete more rigorous assignments. **Prerequisites:** WRIT 102 or WRIT 201 & BIOL 116 or BIOL 145 or any 200-level BIOL course; MATH 113 or higher.



Photo credits: Sashimi art by mikyoi00: <https://www.instagram.com/mikyoi00/>

# DANC 354-BLH01, - BLH02: DANCE & CULTURAL HISTORIES

PROFESSOR JENS RICHARD GIERSDORF

**NOTE: CHP Dance majors should register for DANC 354-BLH01;  
all other CHP students should register for DANC 354-BLH02.**



**THIS COURSE INTRODUCES MAJOR CONCEPTS, APPROACHES, AND ISSUES IN THE STUDY OF DANCE AS A CULTURAL, HISTORICAL, AND ARTISTIC PRACTICE.** By examining important developments in dance in a global context, we critically reflect on our assumptions about what knowledge in dance is and how it is structured. We highlight who has the right to speak about dance and who decides on ways to move, as well as who is excluded from these movements. As such, we will question the supremacy of Western dance forms as the standard for dance training, production, and performance. This approach incorporates a critique of Western dance history, the dance canon, mastery, and the focus on aesthetic representation as benchmarks of success in dance. The goal of the educational dialogue in this course is two-fold: (1) to understand how dance practices are bodily enactments of specific historical, cultural, and political developments and (2) to critically

investigate different approaches to choreography and the writing of history.

The CHP version of this course enriches the dance historical information and methods in the field of dance studies with current theoretical approaches to dance, decolonization, and historization. Students thus engage with diverse histories and their studies in dance through advanced theoretical texts. They are required to demonstrate their mastery of the material by conducting thoughtful discussions with their fellow students on key theoretical approaches introduced in class. The amalgamated study of dance historical and theoretical approaches instigates an advanced discourse on dance, choreography, and embodiment in relation to global social structures.

**Pre-requisite:** WRIT 102 or WRIT 201



Photo credits: Top: Dancers from the Bangarra Dance Theatre performing in 2010, photo: Dean Lewins/AAP; Lower left: Pearl Primus performing "The Negro Speaks of Rivers" in 1944, photo: public domain; Lower right: Alvin Ailey American Dance Theatre: <https://www.alvinailey.org/>.

# SPAN 315-HP01: HISPANIC CIVILIZATION

PROFESSOR MIKE COLVIN

THIS COURSE EXPLORES THE MULTICULTURAL CIVILIZATION OF THE HISPANIC WORLD FROM ITS BEGINNINGS ON THE IBERIAN PENINSULA TO PRESENT-DAY SPAIN, LATIN AMERICA, AND THE UNITED STATES. The course content will begin with an examination of the Iberian Peninsula before 711 and continue to the Emirate of Córdoba, the Caliphate of Córdoba, and the formation of Portugal. Additional topics will include the Fall of Toledo, the Adventure of the Almoravids, The Cid and Valencia, the Coming of the Inquisition, and The New World Meets the Old World's Cross and Sword. We will view such films as *The Mission* and *Fidel*. Texts include *The Kingdom of This World* (1949) by the Cuban author Alejo Carpentier and the memoir *Down These Mean Streets* (1967) by Piri Thomas, who grew up in Spanish Harlem.

We shall also visit museums and historical societies in New York, such as the Hispanic Society of America and El Museo del Barrio, to explore the diverse ethnic and religious heritages of Spanish-speaking peoples. Upon completing this course, students will be able to identify evidence of a legacy of Iberian civilization in diasporas on four continents; analyze consistent historical themes that have shaped thirteen centuries of Hispanic civilization; and examine one theme throughout all of the periods studied in order to draw



conclusions about the impact of the Iberian identity on a global Hispanic Civilization. The CHP iteration of this course includes additional readings on twentieth-century Spain and Portugal, and their transitions from monarchy to dictatorship to democracy. It also requires students write a research paper pertinent to Hispanic Civilization during three different historic periods and to prepare a poster presentation on their research.

**Pre-requisite:** WRIT 102 or WRIT 201.

Photo credit: Pablo Picasso, *Don Quixote*, 1955, reprinted in *Les Lettres Françaises* (18-24 August, 1955).