

THE  
*FrickEstate*  
LECTURES



CATALOGUE

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Spring Semester, 2020

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# THE FRICK ESTATE LECTURES

## at The Nassau County Museum of Art

The Frick Estate Lectures is a year-round program of lectures presented in collaboration with and for the benefit of the Nassau County Museum of Art located on Long Island, in Roslyn, New York. The non-credit courses cover art, history, literature, philosophy, music and current affairs, broadly defined as the "cultural and liberal arts," rather than "vocational" or "how-to" subjects. The program is designed to offer participants fulfillment through a rich and diverse learning experience.

The Nassau County Museum of Art at One Museum Drive, Roslyn Harbor, NY, is situated on 145 acres and occupies an elegant Georgian mansion. The venue abounds with unique experiences that only a museum of true grandeur could offer, including formal gardens, outdoor sculpture park, arboretum, rolling lawns, meadows, and ponds. Every change of season reinvents the atmosphere, culminating in a spectacular celebration of nature itself. In addition, The Frick Estate Lectures are now being offered here, providing life-long learners with a highly sought-after educational opportunity which is unique to this program.

To register for courses at this time, please fill out the registration form at back of this catalogue and mail to: The Frick Estate Lectures, P.O. Box 108, Greenvale, NY 11548. Registration will be available online soon, but you may also contact us by leaving a detailed message with your inquiry at 516-415-1101, and a staff member will return your call. Please DO NOT attempt to contact the Nassau County Museum of Art regarding inquiries concerning The Frick Estate Lectures program. Their staff will simply refer you to the phone number listed above.

As a non-profit 501(c)(3) organization, it is the mission of The Frick Estate Lectures to enrich the lives of mature adults by providing life-long learning in the liberal arts and sciences - the greatest source of enrichment for any human being, no matter what age. All we ask is that you simply enjoy and support these lectures in order to "keep learning alive." The stellar professors we have chosen for you are dedicated to imparting knowledge and take great pride in teaching you. More information on future courses will be forthcoming, namely in the form of new catalogues every season, which will be emailed to you if you have placed your name on our email list to request emailing. If you do not currently have your email address on file with us, please call 516-415-1101 to leave it via a message; that way you can certainly be included in the initial release of all course offerings. Once our online capabilities are in place, you will be notified that the website is available and will be able to access it for registration and many additional purposes.

# PROCEDURES AND POLICIES

As listed below, there are a number of policies and procedures which you might wish to note as you sign up for lectures:

- You must be registered for a class before attending. Because your check or charge reserves your seat, no seat can be "held" without payment. If you attempt to register after the class is full, you will be notified and placed on a waitlist if you so desire, but you will not be charged at that time. If you paid by check, that check will be returned to you, and if the check was for more than one course, you may be asked to rewrite the check for the lesser amount which excludes the closed-out class. If you paid by charge, you will be notified of the closed class, but any other requested classes will be charged to your card.
- If inclement weather mandates postponement or cancellation of any lecture, such closings should be announced on news stations noting that the Nassau County Museum of Art is closed, possibly along with other county institutions and schools or services. We will also attempt to email and/or call students if power and phone lines are not down; however, if such is the case, it is hoped that students will act according to their own assessment of the situation and not travel if inadvisable to do so.
- In general, parking is available in the large lot at the upper entry to the museum grounds. If you have a handicapped parking permit, there is some designated parking for you closer to the front of the museum, which has a ramp for access to the front door at the northwest side of the building. The fire lane directly in front of the museum is NOT open for parking.
- Restrooms are available on both the main floor and the second floor of the museum. There are snack machines available on the first floor near the water fountain and the restroom area, but in general there is no food service in the building at this time; however, we are told that this may change in the future.
- Please note that for film classes we must try to keep the number of students low for the purpose of better viewing. Our classrooms allow for DVD/screen projections and larger scale monitor presentations, but at this time there is no theatrical-style capability.
- As a start-up not-for-profit, The Frick Estate Lectures attempts to serve students with a minimum of staff and a most generous group of board members who volunteer their services to help. We are not "wealthy," but generous remuneration for our professors is of uppermost importance. We also help to support the NCMA, our very kind hosts, so we ask that you help us to help them even more by seriously considering a membership - forms are available at the front desk.
- In addition, as already noted, because we are a non-profit 501(c)(3) organization (EIN #83-4147708), we operate on a very small margin; therefore, we ask that if you for any reason discover that you are unable to attend a class you're signed up for, please call us to arrange for a credit toward another class within the same academic year if you so desire. As mentioned before, your tuition payments fund the stipends of the wonderful lecturers who speak to us, but we must base our decisions to run or not to run a class by considering whether there is sufficient enrollment; therefore, their enrollments are very important to them; the good news, however, is that thus far we have not had to cancel any classes for lack of enrollment.
- Registrations typically begin for a new semester on these dates: April 15, July 4, November 28 (Tax Day, Fourth-of-July, and Thanksgiving). Once our website is finalized, as early as the end of Fall, 2019, online registration should make the process of selecting and finalizing your classes almost immediate. Until that time, please know that you will be emailed a catalogue if you are on our email list, but catalogues will also be available by postal mail and in person at the museum upon request. You may simply postal mail us your course selections in order to register, or you may leave a message on our phone system, accessible at 516-415-1101.

0118.

## A SENSE of PLACE: Thematic Readings

Margaret Hallissy

**January 10** *Macbeth* by Jo Nesbø (ISBN 978-0553419054). In another volume in the Hogarth Shakespeare project, the bard's "Scottish play" is "transplanted to a geographically agnostic place... a grim northern town where industry has shut down and it nearly always rains" (Steven Poole, reviewing in *The Guardian*). It is 1970, and much has changed, but not the human lust for power.

**February 7** *Milkman* by Anna Burns (ISBN 978-1644450000). This novel won the Man Booker Prize for 2018. Like Nesbø's *Macbeth*, it is set in the 1970's, but the "unnamed town in an unnamed country... appears to be the author's native Belfast," scene of mortal conflict between various Nationalist groups and an also unnamed country which has to be England (Ron Charles, reviewing in *The Washington Post*).

**March 20** *Inland* by Téa Obreht (ISBN 978-0812992861). Set on the American frontier, the Arizona Territory in the nineteenth century, this historical novel interweaves the stories of two characters. One is a "tenacious frontierswoman" named Nora, the other is "an immigrant and wanted man who can see the dead," but both are "driven... by literal thirst and haunted by a more intangible want" (Chanelle Benz, reviewing in *The New York Times*).

**April 17** *The Dutch House* by Ann Patchett (ISBN 978-0062963673). In this family saga, a real estate purchase determines the family's fortune forever after. A perceptive community reviewer on *Goodreads*, Angela M., comments that "place" in this novel "is such a strong and integral part of the story that it deserves as much attention as if it were a character." The house is not merely shelter or a savvy investment, but a source of different symbolic meanings for all the characters.

**May 15** *The Testaments* by Margaret Atwood (ISBN 978-0385543781). A sequel to *The Handmaid's Tale*, Atwood's novel, not yet released or reviewed as of this writing, picks up at the point at which the protagonist, Offred, is arrested by the Eyes and "taken away to an uncertain fate" ([www.britannica.com](http://www.britannica.com)). Does Offred escape the theocratic dystopia, Gilead? Is there a better place for women, and if so, how does one get there?

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10:30 - 12:30 pm

5 Sessions

Fridays, monthly, January 10 - May 15

Fee: \$120

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### ABOUT THE LECTURER

**Margaret Hallissy** is Professor of English with specialties in medieval literature, Irish literature, and the modern phenomenon of "book groups," which have sprung up in communities throughout the nation. She has written numerous articles and scholarly books, including works on book group procedures and leadership as well as Irish and Irish-American fiction.

0119.

**PAINTING WITH LIGHT:  
Great Cinematography on Film  
PART I**

Peter Josyph

Director Nicholas Roeg said: "You make the movie through the cinematography – it sounds quite a simple idea, but it was a huge revelation to me." What Roeg meant was that the finest acting, singing, dancing, or written dialogue on any film set or location will never be seen or appreciated unless it is captured beautifully by the Director of Photography, commonly known as the Cinematographer or the DP. Working in concert with the film's director and its production designer, the Director of Photography is ultimately responsible for capturing everything that we see in a movie, and for the overall look of the film. This series will look at films that have been shot by some of cinema's greatest cinematographers, such as Fred Murphy, Michael Chapman, James Wong Howe, Haskell Wexler, Néstor Almendros, Conrad Hall, and Roger Deakins, featuring films by great directors such as John Huston, Martin Scorsese, Martin Ritt, Terrence Malick, Steve Zaillian, and the Coen Brothers. Discussions before and after the full-length screening of selected films will also be a feature of this course.

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1:00 - 3:30 pm

Tuesdays, January 14 – February 18

6 Sessions

Fee: \$100

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ABOUT THE LECTURER

**Peter Josyph** is an author, actor, director, and filmmaker whose films include: *Liberty Street: Alive at Ground Zero*; *Acting Cormac McCarthy: The Making of Billy Bob Thornton's All the Pretty Horses*; *Shakespeare In New York: The Sonnets*; and *A Few Things Basquiat Did in School*. His books include: *Adventures in Reading Cormac McCarthy*; *What One Man Said to Another*, *Talks with Richard Seltzer*; and, *The Wounded River*, which was chosen as a *New York Times* Notable Book. He also excels in literary and film criticism.

## 0120. INCOME AND WEALTH INEQUALITY

Veronika Dolar

Everyone is talking about income and wealth inequality. But what is meant by “inequality” and how is it measured. What are the causes and implications of growing economic inequalities? What impact does it have on society? What form does it take in different countries? Each lecture will include a screening of a movie or documentary on this topic followed by an in-depth discussion and explanation of key issues.

Films to be shown will include:

*Inequality for All*

*Where to Invade Next*

*Saving Capitalism*

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9:30 - 12:30 pm

Wednesdays, January 15 – January 29

3 Sessions

Fee: \$90

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### ABOUT THE LECTURER

**Veronika Dolar** holds a PhD from University of Minnesota and is currently employed as an Assistant Professor of Politics, Economics, and Law at SUNY Old Westbury, where she teaches Introduction to Microeconomics, Introduction to Macroeconomics, Health Economics, and Food & Wine Economics. Among Dr. Dolar’s research interests are Health (Economics of Obesity), Labor, and Economics of Education, all of which are topics on which she has been widely published by numerous peer reviewed journals.

## 0121.     **TURNER, MONET, AND THE ORIGINS OF ABSTRACT PAINTING**

*Christopher Parrott*

This series will examine how J.M.W. Turner (1775-1851) and Claude Monet (1840-1926) laid the groundwork for Modernist abstract painting. Both pushed the boundaries of the landscape genre to exciting new places with their explorations of surface and color, anticipating the "pure painting" that would come to dominate the avant garde in the Mid-20th Century.

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1:00 - 3:00 pm

3 Sessions

Fridays, January 17 – January 31

Fee: \$90

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### ABOUT THE LECTURER

**Christopher Parrott** is a Contemporary Realist painter whose work has been exhibited and collected internationally for over two decades, and featured in art publications such as *Art Forum*, *Art Papers*, and *New American Paintings*. Educated at Pratt Institute, he followed that degree with a post-college tenure at the Barnstone Studios, studying Classical design systems and Art History. Among numerous other locations, he has recently been featured in a gallery exhibition entitled *Modern Masters* in New York City, and has regularly participated in Basel art fairs both in Miami and Switzerland.

0122. **SPANISH AMERICAN WOMEN WRITERS,  
PART I:  
Out of the Kitchen  
into the Mainstream**

Erica Frouman-Smith

This course is an introduction to the writings (in English) of two major female authors who achieved success despite the obstacles they faced living in a patriarchal culture that sought to undermine them. We will start with excerpts from Virginia Woolf's *A Room of One's Own*, which serves as a point of departure for its discussion of the essentials that women need in order to create. Our first author, Sor Juana Inés de la Cruz, is the great 17<sup>th</sup> Century Mexican poet who was forced to justify to her superiors her own as well as other women's right to study in her autobiographical letter, *Answer to Sor Filotea de la Cruz*. Sor Juana's life and letters represent the intellectual and moral inspiration to all the Latin American women writers who followed her. Rosario Castellanos is a major author of 20<sup>th</sup> Century Mexico whose poetry and fiction follow in the footsteps of both Virginia Woolf and Sor Juana through her daring and brilliant works that fiercely criticize Mexican society for treating women as the other. We will read several of her poems, a short story and a play. (PLEASE NOTE: For this Part I course, many of the readings are provided to you via handout which the lecturer has asked to have mailed prior to the start of class; only ONE book, listed below with the ISBN number, is to be either purchased or borrowed from a library.)

**READINGS** Excerpts from: *A Room of One's Own* (Forward by Mary Gordon); "Some Obscure Points in the Life of Sor Juana Inés de la Cruz" (Dorothy Schons, background article); "Foolish Men" (poem 92) and *Answer to Sor Filotea de la Cruz*; Poems: "Self-Portrait," "Home Economics," "Meditation on the Brink," "Kinsey Report"; Short Story: "Cooking Lesson"; Play: *The Eternal Feminine*.

**REQUIRED TEXT** Readings from: *A Rosario Castellanos Reader*: University of Texas Press: ISBN 0-292-77036-7 (paperback)

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1:30 - 3:30 pm

3 Sessions

Wednesdays, January 22 – February 5

Fee: \$90

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ABOUT THE LECTURER

**Erica Frouman-Smith** is Associate Professor of Spanish and Spanish American literature with a specialization in contemporary Spanish American women writers. She has published numerous scholarly articles, personal interviews with women writers from Mexico and Argentina, translations from Spanish to English of short stories and essays, as well as a book-length translation of a scholarly study on the Spanish poet and playwright, Federico García Lorca.

0123.

## SOPHOCLES' *PHILOCTETES* AND THE HOMERIC ORIGINS OF ETHICS

Shawn Welnak

Dr. Welnak returns us to the origin of ethical thinking in this class. His goal is to show not only Sophocles' literary and intellectual brilliance, but also his – and our – profound debt to Homer.

Sophocles' *Philoctetes* highlights *the* fundamental dilemma in Homer's *Iliad* and *Odyssey*: the demand for justice versus the need for prudence. Both sides of this quarrel fight for the soul of Achilles' son. Odysseus argues that one must do whatever shameless things are necessary to accomplish one's goal. Philoctetes insists that justice must *always* determine one's actions. The play thus forces us to think through these two approaches to human life. But then—unhappily to his future literary critics—he ends the play with a *deus ex machina*. Homer's dilemma, Sophocles seems to suggest, lies beyond human attainment: only a God can resolve it. Readers are left without any trite, salutary *answers* to this essential ethical dilemma, but rather clear, focused *questions*. In this way, Sophocles also indicates the central purpose of good literature: to clarify the most important human questions, that is to say, to gain self-knowledge.

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1:30 - 3:30 pm

Thursdays, January 23 – February 20

5 Sessions

Fee: \$120

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### ABOUT THE LECTURER

**Shawn Welnak** holds a BA and an MA in Philosophy from University of Wisconsin (Milwaukee), and a PhD from Tulane University. His past research and teaching centers on Plato, Aristotle, and Homer. He also specializes in Greek political philosophy, the Graeco-Arabic tradition, and is currently working on a book-length study of Homer as the Prophetic Father of Western Civilization.

0124.

## GROUNDBREAKING MUSICALS

### Marc Courtade

This course will examine two groundbreaking American musicals. *Show Boat* was written by Jerome Kern and Oscar Hammerstein II in 1927, based on Edna Ferber's sprawling novel. This show has undergone various transformations, with recent productions making choices from the wealth of material to create a cohesive piece of musical theater. *Porgy and Bess* was written by George and Ira Gershwin in 1935, after Dubose Heyward's source material. Premiered on Broadway, *Porgy and Bess* was conceived as an opera, and has crossed back and forth between musical theater and opera. The Metropolitan Opera opened the current season with *Porgy and Bess*, and this course will act as background for the HD performance on February 1.

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10:30 - 12:30 pm

Fridays, January 24 and January 31

2 Sessions

Fee: \$60

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#### ABOUT THE LECTURER

**Marc Courtade** is Executive Director of the Huntington Arts Council, which promotes artists and the Arts throughout Long Island. He is a specialist in musical theatre and opera, as well as an avid performer who has appeared in numerous productions both locally and in the Tri-State Area. Professor Courtade has additionally served as an adjunct professor teaching Arts Management at the college level.

0125.      **THE HORSE IN LITERATURE AND ART**  
**PART I**

Joan Digby

From the earliest art drawn on cave walls, horses have been an abiding theme. From the earliest fables of Aesop, the human connection to horses has been a subject of ethical importance. This course will treat art and literature expressing the importance of horses to human civilization over centuries and across cultures. It will begin with a set of readings distributed to the group and add such major works as *Black Beauty*, *War Horse*, and *Equus*. The sessions will also provide a look at major works of art and add reflections on experiences with horses shared from personal experience and history. Dr. Digby has been photographing and writing poetry about horses for more than 20 years. She encourages members of the class to share their own experiences with horses, including poetry and prose as well as drawings, paintings, and photographs.

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10:30 - 12:30 pm

3 Sessions

Tuesdays, February 4 – February 18

Fee: \$60

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ABOUT THE LECTURER

**Joan Digby** is a Professor of English, holds a PhD from NYU, and has taught her subject areas at the college level for a number of years; she is also responsible for introducing the concept of an "Honors Program" at the university level even before others in higher education realized its benefits. Recently she received a national award for her contributions to the Honors field, in which she has played an active role for multiple decades. Students who have been inspired by her over that time number in the thousands and still continue to keep in touch. They recognize her as a master teacher in her discipline and beyond – a truly dedicated educator who is also an avid horsewoman and an animal lover – who even takes time daily to look after feral cats.

0126.

## WRITING THE STORIES OF YOUR LIFE

*Marcia Byalick*

Through a combination of informal lectures, discussions, in-class writing exercises and weekly assignments, you will be encouraged to uncover the wonderful stories hidden within your life experience. Assignments are designed to trigger memories, providing a record of people, places, events and emotions that might otherwise be lost. Studies show that writing slows you down, clarifies emotions, dispels demons... and heals. The process can take you from self-expression to self-discovery. Join author, editor, and sixteen-time Long Island Press Club award winning columnist, Marcia Byalick, in exploring the times of your life.

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10:30 - 12:30 pm

Thursdays, February 6 – February 27

4 Sessions

Fee: \$100

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### ABOUT THE LECTURER

**Marcia Byalick** is an author, columnist, reporter, and educator. She is the sixteen-time winner of the Long Island Press Club award, has taught writing at the college level for a number of years, and has received acclaim for writing one of the “best books” for teens according to the New York Public Library.

0127.

**WORLD POLITICS:  
The Drama of 2020  
SERIES I**

Ralph Buultjens

The year ahead is a very critical year in world politics – the contest for global leadership between America and China continues with major economic, political and strategic consequences; Europe will face the consequences of Brexit; American elections take place later in the year, etc. How will these developments affect the global political balance, the world economy and the international power structure? Who will be the winners and losers? This course will discuss these and other key questions in the context of current world affairs.

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1:00 - 2:30 pm

2 Session

Wednesdays, February 12 – February 19

Fee: \$100

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ABOUT THE LECTURER

**Ralph Buultjens** is Senior Professor at NYU and former Nehru Professor at Cambridge University (UK). He is also the author of several books on international politics/history, and a regular commentator on television. In addition, he has received several awards (including the Toynbee Prize) and international honors for excellence in teaching and scholarship.

0128.

**VAN GOGH, SEURAT,  
AND CEZANNE:  
Giants of Post-Impressionism**

*Christopher Parrott*

After the artistic revolution of Impressionism, three painters who would come to be known as Post Impressionists –Vincent Van Gogh, Paul Seurat, and Paul Cezanne– would push the boundaries of art even further. This course will focus on these three major figures, all of whom drew upon tradition in unexpected ways to make decidedly non-traditional works, and whose conceptual approach to painting would lay the groundwork for some of the 20<sup>th</sup> Century's most important artists.

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1:00 - 3:00 pm

Fridays, February 14 – February 28

3 Sessions

Fee: \$90

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ABOUT THE LECTURER

**Christopher Parrott** is a Contemporary Realist painter whose work has been exhibited and collected internationally for over two decades, and featured in art publications such as *Art Forum*, *Art Papers*, and *New American Paintings*. Educated at Pratt Institute, he followed that degree with a post-college tenure at the Barnstone Studios, studying Classical design systems and Art History. Among numerous other locations, he has recently been featured in a gallery exhibition entitled *Modern Masters* in New York City, and has regularly participated in Basel art fairs both in Miami and Switzerland.

## Marc Courtade

Opera in the 21<sup>st</sup> Century covers a wide range of musical genres and styles. Singers today need to have a broader musical vocabulary than in the past, and sing in a variety of languages and styles that was not expected 50 years ago. Sopranos of today negotiate these challenges with varied success. This course will present a variety of present-day sopranos, some of whom meet these challenges better than others. We will experience the voices and artistry of: Sondra Radvanovsky; Angela Meade; Sonya Yoncheva; Marina Rebekah; Anita Hartig; Ermonela Jaho; Kristine Opalais; Ailyn Perez; Lisette Oropesa; Angel Blue; Christine Goerke; Nina Stemme; and Amber Wagner.

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10:30 - 12:30 pm

2 Sessions

Fridays, February 21 and February 28

Fee: \$60

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### ABOUT THE LECTURER

**Marc Courtade** is Executive Director of the Huntington Arts Council, which promotes artists and the Arts throughout Long Island. He is a specialist in musical theatre and opera, as well as an avid performer who has appeared in numerous productions both locally and in the Tri-State Area. Professor Courtade has additionally served as an adjunct professor teaching Arts Management at the college level.

0130.

## THE HORSE IN LITERATURE AND ART, PART II

Joan Digby

(These sessions will continue an examination of "The Horse in Literature," which was begun in the Part I; however, that class is not a prerequisite to this and is not required before enrolling.)

From the earliest art drawn on cave walls, horses have been an abiding theme. From the earliest fables of Aesop, the human connection to horses has been a subject of ethical importance. This course will treat art and literature expressing the importance of horses to human civilization over centuries and across cultures. It will begin with a set of readings distributed to the group and add such major works as *Black Beauty*, *War Horse*, and *Equus*. The sessions will also provide a look at major works of art and add reflections on experiences with horses shared from personal experience and history. Dr. Digby has been photographing and writing poetry about horses for more than 20 years. She encourages members of the class to share their own experiences with horses, including poetry and prose as well as drawings, paintings, and photographs.

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10:30 - 12:30 pm

3 Sessions

Tuesdays, March 17 – March 31

Fee: \$60

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### ABOUT THE LECTURER

**Joan Digby** is a Professor of English, holds a PhD from NYU, and has taught her subject areas at the college level for a number of years; she is also responsible for introducing the concept of an "Honors Program" at the university level even before others in higher education realized its benefits. Recently she received a national award for her contributions to the Honors field, in which she has played an active role for multiple decades. Students who have been inspired by her over that time number in the thousands and still continue to keep in touch. They recognize her as a master teacher in her discipline and beyond – a truly dedicated educator who is also an avid horsewoman and an animal lover – who even takes time daily to look after feral cats.

## 0131. CREATIVE WRITING AND LITERATURE: A Workshop Series

Katie Winkelstein-Duveneck

Every writer has a unique voice, as distinctive as a fingerprint. In this course we will focus on finding, sharpening and shaping our writing voices. As we do so, we will read works of fiction and nonfiction by authors who write about the experience of being in between. Being in between two states is an experience both strange and common: between childhood and adulthood; between cultures, races, or genders; between sickness and health; between identities. It can be unsettled and wrenching, but also freeing – a place of discovery and self-creation – and it often produces powerful, gripping and funny writing. We will read the novel *Housekeeping* by Marilynne Robinson, as well as shorter pieces by a variety of authors including Zadie Smith, Donald Barthelme, Audre Lorde, and Chris Offutt, paired with helpful essays on the craft of writing by Julio Cortázar and others. Experimental writing exercises will be inspired by our weekly readings. Workshops will focus on positive, helpful feedback. Open to all.

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1:30 - 3:30pm

8 Sessions

Tuesdays, March 17 – May 5

Fee: \$160

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### ABOUT THE LECTURER

**Katie Winkelstein-Duveneck** holds an MA in Creative Writing from Emerson College in Boston, as well as a BA in Theology and Creative Writing from Bard. She has taught writing and literature at the college level for a number of years, has created innovative course curricula, and has authored numerous scholarly publications. Among her students are newly published writers of fiction and non-fiction as well.

0132.

## WORLD POLITICS: The Era of Change SERIES 2

Ralph Buultjens

World politics and economics are going through a period of unprecedented change. The Technological Revolution – artificial intelligence, robots, smart phones, etc. – is affecting every part of society, including economic and social structures, political activities and human relationships. In addition, developments such as Climate Change and Bio-Genetics, etc., will impact hugely on peoples and nations all over the world. Will this change politics – within and between nations? Russian hacking of American elections; cyber exchanges between America, Israel and Iran; drone attacks on Middle East oil fields – are these signs of new approaches to international relations? This course will discuss these and allied issues in the context of current world affairs.

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1:00 - 2:30 pm

3 Sessions

Wednesdays\*, March 18, April 1, April 15

Fee: \$140

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\* PLEASE NOTE: NO CLASS on March 25 or April 8 due to the lecturer's conflicts.

### ABOUT THE LECTURER

**Ralph Buultjens** is Senior Professor at NYU and former Nehru Professor at Cambridge University (UK). He is also the author of several books on international politics/history, and a regular commentator on television. In addition, he has received several awards (including the Toynebee Prize) and international honors for excellence in teaching and scholarship.

0133.

**SOLITARY SINGERS:  
Romantic Influences in the Poetry  
of Emily Dickinson and Walt Whitman**

*Diane Simeone*

The poet Adrienne Rich, referring to the revolutionary nature of subject and style in both Emily Dickinson and Walt Whitman, once referred to them as “A strange, uncoupled couple.” Although most critics focus on the differences in their poetry, they are both children of the 19<sup>th</sup> Century American Renaissance in ways that most define the movement. In this three-session course we will explore how both poets rejected the rationalist doctrine of the old world, developing unique voices that would influence poets for generations to come.

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10:30 - 12:30 pm

3 Sessions

Thursdays, March 19 – April 2

Fee: \$60

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ABOUT THE LECTURER

**Diane Simeone** holds two master’s degrees, one in English and another in Social Work. She is also an accomplished poet in her own right, winner of a number of awards, and has taught English at the university level for a number of years. Her major areas of interest are the Romantic poets and the Moderns, whose works she has studied extensively.

0134.

## ARISTOPHANES' *FROGS* AND THE ORIGINS OF LITERARY CRITICISM

Shawn Welnak

Dr. Welnak returns us to the origin of literary criticism in this class. His goal is to show not only Aristophanes' own literary and intellectual brilliance, but also how he set the stage for future aesthetic theory. But be warned: this is Aristophanes, and the vulgarity knows no limits!

Aristophanes' *Frogs* offers us a contest over wisdom. On the one side, Aeschylus stands in defense of traditional, politically salutary (i.e., socially didactic) poetry. On the other, Euripides defends the free-ranging, intellectualism that Nietzsche would later associate with Socrates— and with the socially corrosive reasoning that he believed led to modern decadence. The judge in this contest is no other than the God of theater, Dionysus. And although Dionysus initially descends into Hades to bring back his beloved Euripides, he ends up declaring Aeschylus the winner of the contest. Aeschylus is thus returned to the land of the living in order to save Athens from its own social and poetic decline.

Dionysus seems to undergo an education in poetry. But exactly what he learns is far from clear. And what Aristophanes, the quintessential comic poet, thinks about this contest is even more obscure.

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1:30 - 3:30 pm

Thursdays, March 19 - April 16

5 Sessions

Fee: \$120

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### ABOUT THE LECTURER

**Shawn Welnak** holds a BA and an MA in Philosophy from University of Wisconsin (Milwaukee), and a PhD from Tulane University. His past research and teaching centers on Plato, Aristotle, and Homer. He also specializes in Greek political philosophy, the Graeco-Arabic tradition, and is currently working on a book-length study of Homer as the Prophetic Father of Western Civilization.

0135.     **WRITING THE STORIES OF YOUR LIFE:  
                  A Continuation**

*Marcia Byalick*

(This continuation of the same course which was begun earlier this semester will allow those of you who are seriously interested in completing your memoirs to pursue that goal more fully.)

Through a combination of informal lectures, discussions, in-class writing exercises and weekly assignments, you will be encouraged to uncover the wonderful stories hidden within your life experience. Assignments are designed to trigger memories, providing a record of people, places, events and emotions that might otherwise be lost. Studies show that writing slows you down, clarifies emotions, dispels demons...and heals. The process can take you from self-expression to self-discovery. Join author, editor, and sixteen-time Long Island Press Club award winning columnist, Marcia Byalick, in exploring the times of your life.

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10:30 - 12:30 pm

4 Sessions

Tuesdays, April 7 – April 28

Fee: \$100

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ABOUT THE LECTURER

**Marcia Byalick** is an author, columnist, reporter, and educator. She is the sixteen-time winner of the Long Island Press Club award, has taught writing at the college level for a number of years, and has received acclaim for writing one of the “best books” for teens according to the New York Public Library.

0136.

## THE REMARKABLE (UNKNOWN) LANDSCAPES OF ANTOINE VOLLON

*Carol Tabler*

During his illustrious career, the French artist Antoine Vollon (1833-1900) became known as the “Chardin” of the 19<sup>th</sup> Century because of his exceptional ability with still life. He has been regarded primarily as a painter of still life until the present day. However, he excelled at the representation of landscapes, and, according to one of his pupils, “adored” painting them. In this lecture we will reveal the many facets of Vollon’s neglected landscapes, how they relate to the 19<sup>th</sup> Century development of landscape as an art form and why they are so little-known today.

Note: Dr. Tabler focused exclusively on Vollon’s landscapes as the topic of her doctoral dissertation at the Institute of Fine Arts, New York University.

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10:30 - 12:30pm  
Thursday, April 9

1 Session  
Fee: \$30

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### ABOUT THE LECTURER

**Carol Tabler** holds a PhD from the Institute of Fine Arts at NYU and has served as curator for numerous galleries and museums. She has also presented at prestigious institutions such as The Frick in New York City, where she most recently spoke on Antoine Vollon.

Dr. Tabler, considered to be the preeminent Vollon scholar, is familiar with little-known aspects of the career of this 19<sup>th</sup> Century artist who was a still-life specialist with a passion for landscape. She is also widely published in the area of Art History.

0137. **SPANISH AMERICAN WOMEN WRITERS**  
**PART II:**  
**Isabel Allende's *The House of the Spirits***

Erica Frouman-Smith

Chilean writer Isabel Allende is well-known in Latin America, the United States and internationally. Her first major work, *The House of the Spirits*, 1982, was a critical and commercial success which transformed her from a journalist into an author who inspired and influenced other Latin American women writers and facilitated their success. As a testimonial novel, it documents a crucial event in Allende's personal life: the tragic overthrow of Salvador Allende's democratically elected government in 1973, which was replaced with the repressive and violent regime headed by the military general, Augusto Pinochet. Eventually, Allende and her family were forced to flee Chile to Venezuela, where she began writing a letter to her grandfather that evolved into this moving work of historical fiction. Our discussion will focus on the novel's political content, Allende's use of magical realism and her creation of memorable female characters drawn from her own family, all of whom embody creativity, strength and courage in the face of the utmost evil. Guided by the spirits of several generations of women, the young political activist Alba survives the torture perpetuated against those who opposed the dictatorship through the act of writing her testimony.

REQUIRED TEXT:

*The House of the Spirits*, Atria, 2015. ISBN: 9781501117015

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10:00 - 12:00 noon

3 Sessions

Thursdays, April 16 – April 30

Fee: \$90

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ABOUT THE LECTURER

**Erica Frouman-Smith** is Associate Professor of Spanish and Spanish American literature with a specialization in contemporary Spanish American women writers. She has published numerous scholarly articles, personal interviews with women writers from Mexico and Argentina, translations from Spanish to English of short stories and essays, as well as a book-length translation of a scholarly study on the Spanish poet and playwright, Federico García Lorca.

0138.

## THE FRICK ESTATE: An Illustrated History and Brief Tour

*Jean Henning*

Two distinguished American families built and lived in what is now the Nassau County Museum of Art. This illustrated lecture is an opportunity to survey the house from several points of view – not only that of design and decoration, but also as a reflection of the lifestyle and taste of the two families who lived here during the era of the development of the great estates. Ogden Codman originally designed the house for the family of Lloyd Stephens Bryce, diplomat, congressman, author and editor. Twenty years later, Henry Clay Frick bought the property for his son and daughter-in-law, Childs and Frances Frick and their young family. The house was then renovated by Sir Charles Allom, who had done the interiors for what is now the Frick Collection on East 70<sup>th</sup> Street in New York City. The talk will conclude with a walk through the house noting some of the architectural highlights.

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1:00 - 3:00 pm

Wednesday, April 22

1 Session

Fee: \$30

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### ABOUT THE LECTURER

**Jean Henning** is Senior Museum Educator for the Nassau County Museum of Art. As such, she regularly conducts tours and provides lectures for museum docents as well as the general public, regaling them with her fascinating stories and extensive knowledge of whatever the subject. Recently she has concentrated on unearthing more and more information about the Frick Estate and mansion which the Nassau County Museum of Art inhabits, searching through numerous records to find out more information about the owners, architects, and designers connected to this estate, which she is pleased to share in her lectures.

0139.

**PAINTING WITH LIGHT:  
Great Cinematography on Film  
PART II**

*Peter Josyph*

When director Martin Scorsese said: "Cinema is a matter of what's in the frame and what's out," he was referring to the fact that the finest acting, singing, dancing, or written dialogue on any film set or location will never be seen or appreciated unless it is captured beautifully by the Director of Photography, commonly known as the Cinematographer or the DP. Working in concert with the film's director and its production designer, the Director of Photography is ultimately responsible for capturing everything that we see in a movie, and for the overall look of the film. This series will look at films that have been shot by some of cinema's greatest cinematographers, such as John Alcott, Raoul Coutard, Roland Thoveroh, Sven Nykvist, and Vittorio Storaro, featuring films by great directors such as Stanley Kubrick, Jean-Luc Godard, Charlie Chaplin, Woody Allen, and Bernardo Bertolucci.

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1:00 - 3:30 pm

Thursdays, April 23 – May 28

6 Sessions

Fee: \$100

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ABOUT THE LECTURER

**Peter Josyph** is an author, actor, director, and filmmaker whose films include: *Liberty Street: Alive at Ground Zero*; *Acting Cormac McCarthy: The Making of Billy Bob Thornton's All the Pretty Horses*; *Shakespeare In New York: The Sonnets*; and *A Few Things Basquiat Did in School*. His books include: *Adventures in Reading Cormac McCarthy*; *What One Man Said to Another, Talks with Richard Seltzer*; and, *The Wounded River*, which was chosen as a *New York Times* Notable Book. He also excels in literary and film criticism.

0140.

## THE FRICK ESTATE: A Guided Grounds Tour

### Jean Henning

Childs Frick was an avid naturalist and paleontologist; his wife Frances, a dedicated gardener. This session will begin with an introduction indoors and proceed outside to tour the Pinetum planted by Childs Frick, the specimen trees, and his Millstone Lab, which housed his extensive collection of fossils and is now an art studio and education building. Frances Frick's formal garden, designed by Marian Coffin, one of the first women landscape architects in America, will also be visited. The estate was originally purchased by the Bryce family from William Cullen Bryant, distinguished editor and poet, whose home Cedarmere, is adjacent to the museum property. A stroll down one of the paths created by Bryant will take us to the Jerusha Dewey cottage, a 19<sup>th</sup> Century Gothic Revival structure built by Bryant as a guesthouse.

(PLEASE NOTE: This tour will require extensive walking over uneven surfaces and hilly grounds; you are therefore advised to wear comfortable shoes and clothing if you wish to participate. In addition, only a limited number of participants will be allowed to enroll in order to ensure a better learning experience.)

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1:00 - 3:00pm

Wednesday, April 29

1 Session

Fee: \$30

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(RAIN DATE, Wednesday, May 6)

### ABOUT THE LECTURER

**Jean Henning** is Senior Museum Educator for the Nassau County Museum of Art. As such, she regularly conducts tours and provides lectures for museum docents as well as the general public, regaling them with her fascinating stories and extensive knowledge of whatever the subject. Recently she has concentrated on unearthing more and more information about the Frick Estate and mansion which the Nassau County Museum of Art inhabits, searching through numerous records to find out more information about the owners, architects, and designers connected to this estate, which she is pleased to share in her lectures.

0141.

**ART AS INSTRUCTIVE/ART  
AS EXPRESSIVE:  
Two Lectures and a Visit to the Met**

*Christopher Parrott and Shawn Welnak\**

A common critique of classical masterworks is that they are too didactic (“didactic” deriving from the Greek word *didaskein*, “to teach”). Such criticisms suggest that art ought not to intentionally teach us; therefore, aesthetes would then seem to be claiming that when art aims to teach, it loses something. Although it is hard to deny that there is some validity to this assumption, it does seem to many of us, that, if only in the past, some of the best art has certainly aimed at elevating human life by teaching.

So how can we put together these seemingly antithetical beliefs that art should be more concerned with teaching life lessons versus promoting the artist’s own free expression and creativity? This course will focus on that dilemma, and will examine a few of the Met’s various works of art which we believe successfully accomplish both these aims as pieces which can teach and at the same time perplex— a goal which, as Socrates believed is the ultimate aim of teaching.

(PLEASE NOTE: These sessions begin with an introductory lecture at the NCMA on the first day, and end with a follow-up lecture at the NCMA on the last day. Between the two lectures there will be a visit to the Metropolitan Museum of Art, requiring a 10:00 a.m. arrival and meeting with the lecturers in the lobby, before beginning the approximately 2-hour exploration of the museum for viewing the art under consideration. All participants are responsible for: their own transportation; their own admission fee; and, their own lunch expenditure, which may be either with the group or on-your-own after the tour has been completed. Please be advised that enrollment is limited to a very small number of participants in order to allow for a better learning experience. It is also advised that you should wear comfortable shoes and clothing for the Met visit, as extensive walking may be required.)

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10:00 - 12 noon

Fridays, May 1 (Lecture at NCMA),

May 8 (Tour of selected art at the MET), May 15 (Lecture at NCMA)

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3 Sessions

Fee: \$150

\*See bios of these lecturers under their individual courses which occur on earlier pages.

0142.     **SHIVA, KRISHNA, AND THE BUDDHA:  
Awakened Masculinity  
in Indian Religions**

*Neela Saxena*

Dr. Neela Saxena, Professor of English and Women's Studies at Nassau County Community College, will examine a few figures of awakened masculinity in Hinduism and Buddhism. These figures she sees as reflecting on the images of a seer who wakes up from the creative dream of the Great Mother and learns to dance with Her. Join Dr. Saxena to find out more about this rich and mysterious field of "Awakened Masculinity in Indian Religions.

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1:30 - 3:00 pm

Friday, May 8

1 Session

Fee: \$20

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ABOUT THE LECTURER

**Dr. Neela Saxena** is a widely published author whose works include *Absent Mother, God of the West* and *In the Beginning is Desire*, along with a number of scholarly journal articles related to her special interests in women's studies and religion. She is also a Professor of English and Women's Studies at Nassau County Community College, where she has taught for the past several years. Dr. Saxena has traveled widely and has done extensive research, which she is pleased to share in her books and lectures.

SHAKESPEARE ON FILM:  
*The Merchant of Venice*  
 PART I

Peter Josyph

About Shakespeare's *The Merchant of Venice*, James Shapiro said that "much of the play's vitality can be attributed to the ways in which it scrapes against a bedrock of beliefs about the racial, national, sexual, and religious differences of others." Shakespeare's most controversial play, *The Merchant of Venice* is also one of his most popular and dramatically exciting. In this premiere screening of the latest of author-filmmaker Peter Josyph's ongoing series of *Bardtalk* films about Shakespeare's work, Josyph begins a discussion of the main themes and characters in *The Merchant* with Dr. John Lutz, university professor of English and lecturer at the Frick Estate Lectures. The film is roughly 50 minutes long and includes a scene from *The Merchant* performed by actor Raymond Todd as Antonio and Peter Josyph as Shylock. The screening will be followed by a lively Q&A with "special guest" in attendance.

(PLEASE NOTE: This is not a screening of *The Merchant of Venice*, but rather a discussion of that work's salient points, as noted by the filmmaker and Professor Lutz.)

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1:00 - 3:00 pm  
 Tuesday, May 12

1 Session  
 Fee: \$20

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ABOUT THE LECTURER

**Peter Josyph** is an author, actor, director, and filmmaker whose films include: *Liberty Street: Alive at Ground Zero*; *Acting Cormac McCarthy: The Making of Billy Bob Thornton's All the Pretty Horses*; *Shakespeare In New York: The Sonnets*; and *A Few Things Basquiat Did in School*. His books include: *Adventures in Reading Cormac McCarthy*; *What One Man Said to Another*, *Talks with Richard Seltzer*; and, *The Wounded River*, which was chosen as a *New York Times* Notable Book. He also excels in literary and film criticism.

0144.

**WORLD POLITICS:  
America in the World (Morning)  
Series 3**

*Ralph Buultjens*

America has been Number 1 in the world for several decades – with enormous political, economic, military and cultural influence. Such power has enabled America to shape global events, advance its interests and impact on every region of the world. Recently, the rise of China, the weakening of alliances/allies and the retreat from globalization seems to have eroded America’s position. Internal divisions, too, have contributed to this erosion. Do these developments suggest a new world order in the making? Can America recapture its preeminence as it has done in the past? Which nations and regions will emerge as key challengers? Who will be the winners and losers? This course will analyze these developments in the context of current world affairs and suggest future outcomes.

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10:30 - 12:00 noon

3 Sessions

Wednesdays, May 13 – May 27

Fee: \$140

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ABOUT THE LECTURER

**Ralph Buultjens** is Senior Professor at NYU and former Nehru Professor at Cambridge University (UK). He is also the author of several books on international politics/history, and a regular commentator on television. In addition, he has received several awards (including the Toynbee Prize) and international honors for excellence in teaching and scholarship.

0145.

**WORLD POLITICS:  
America in the World (Afternoon)  
Series 3**

*Ralph Buultjens*

America has been Number 1 in the world for several decades – with enormous political, economic, military and cultural influence. Such power has enabled America to shape global events, advance its interests and impact on every region of the world. Recently, the rise of China, the weakening of alliances/allies and the retreat from globalization seems to have eroded America's position. Internal divisions, too, have contributed to this erosion. Do these developments suggest a new world order in the making? Can America recapture its preeminence as it has done in the past? Which nations and regions will emerge as key challengers? Who will be the winners and losers? This course will analyze these developments in the context of current world affairs and suggest future outcomes.

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1:00 - 2:30

3 Sessions

Wednesdays, May 13 – May 27

Fee: \$140

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ABOUT THE LECTURER

**Ralph Buultjens** is Senior Professor at NYU and former Nehru Professor at Cambridge University (UK). He is also the author of several books on international politics/history, and a regular commentator on television. In addition, he has received several awards (including the Toynbee Prize) and international honors for excellence in teaching and scholarship.

0146.

**SHAKESPEARE ON FILM:  
*The Merchant of Venice*  
PART II**

Peter Josyph

About Shakespeare's *The Merchant of Venice*, James Shapiro said that "much of the play's vitality can be attributed to the ways in which it scrapes against a bedrock of beliefs about the racial, national, sexual, and religious differences of others." Shakespeare's most controversial play, *The Merchant of Venice* is also one of his most popular and dramatically exciting. In this premiere screening of the latest of author-filmmaker Peter Josyph's ongoing series of *Bardtalk* films about Shakespeare's work, Josyph begins a discussion of the main themes and characters in *The Merchant* with Dr. John Lutz, university professor of English and lecturer at the Frick Estate Lectures. The film is roughly 50 minutes long and includes a scene from *The Merchant* performed by actor Raymond Todd as Antonio and Peter Josyph as Shylock. The screening will be followed by a lively Q&A with "special guest" in attendance.

(PLEASE NOTE: This is not a screening of *The Merchant of Venice*, but rather a discussion of that work's salient points, as noted by the filmmaker and Professor Lutz.)

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1:00 - 3:00 pm  
Tuesday, May 19

1 Session  
Fee: \$20

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ABOUT THE LECTURER

**Peter Josyph** is an author, actor, director, and filmmaker whose films include: *Liberty Street: Alive at Ground Zero*; *Acting Cormac McCarthy: The Making of Billy Bob Thorton's All the Pretty Horses*; *Shakespeare In New York: The Sonnets*; and *A Few Things Basquiat Did in School*. His books include: *Adventures in Reading Cormac McCarthy*; *What One Man Said to Another, Talks with Richard Seltzer*; and, *The Wounded River*, which was chosen as a *New York Times* Notable Book. He also excels in literary and film criticism.

0147.

## SHAKESPEARE ON FILM: *Shakespeare in New York*

Peter Josyph

Actor, author, and award-winning filmmaker Peter Josyph will introduce and premiere his new film *Shakespeare in New York*, a black and white adaptation of twelve of Shakespeare's most compelling Sonnets in iconic New York locations, including Liberty Island, 8th Avenue in Midtown Manhattan, and Brooklyn's Park Slope. The film, which is roughly 50 minutes, will be followed by a Q & A with the director about adapting the Sonnets and about their continued relevance today.

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1:00 - 3:00 pm  
Tuesday, May 26

1 Session  
Fee: \$20

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### ABOUT THE LECTURER

**Peter Josyph** is an author, actor, director, and filmmaker whose films include: *Liberty Street: Alive at Ground Zero*; *Acting Cormac McCarthy: The Making of Billy Bob Thorton's All the Pretty Horses*; *Shakespeare In New York: The Sonnets*; and *A Few Things Basquiat Did in School*. His books include: *Adventures in Reading Cormac McCarthy*; *What One Man Said to Another, Talks with Richard Seltzer*; and, *The Wounded River*, which was chosen as a *New York Times* Notable Book. He also excels in literary and film criticism.

## LIST OF COURSES

Please circle your choices, total the fees, and fill out your payment information on reverse side of this form; when finished, tear out and mail to the indicated address at bottom of that page.

0118. A Sense of Place: Thematic Readings . . . . .	\$ 120
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0120. Income and Wealth Inequality . . . . .	\$ 90
0121. Turner, Monet, and the Origins of Abstract . . . . .	\$ 90
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0123. Sophocles' <i>Philoctetes</i> and the Homeric Origins . . . . .	\$ 120
0124. Groundbreaking Musicals . . . . .	\$ 60
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0126. Writing the Stories of Your Life . . . . .	\$ 100
0127. World Politics, Series 1 (February) . . . . .	\$ 100
0128. Van Gogh, Seurat, and Cezanne . . . . .	\$ 90
0129. Sopranos of Today . . . . .	\$ 60
0130. The Horse in Literature and Art, Part II . . . . .	\$ 60
0131. Creative Writing and Literature . . . . .	\$ 160
0132. World Politics, Series 2 (March into April) . . . . .	\$ 140
0133. Solitary Singers: Romantic Influences in Poetry . . . . .	\$ 60
0134. Aristophanes' <i>Frogs</i> and the Origins of Literary Criticism . . . . .	\$ 120
0135. Writing the Stories of Your Life (Continued) . . . . .	\$ 100
0136. The Remarkable (Unknown) Landscapes of Antoine Vollon . . . . .	\$ 30
0137. Spanish American Women Writers, Part II . . . . .	\$ 90
0138. The Frick Estate: An Illustrated History . . . . .	\$ 30
0139. Painting with Light, Part II . . . . .	\$ 100
0140. The Frick Estate: A Guided Grounds Tour . . . . .	\$ 30
0141. Art as Instructive/Art as Expressive . . . . .	\$ 150
0142. Shiva, Krishna, and the Buddha . . . . .	\$ 20
0143. Shakespeare on Film, <i>Merchant...</i> , Part I . . . . .	\$ 20
0144. World Politics, Series 3 (Morning) . . . . .	\$ 140
0145. World Politics, Series 3 (Afternoon) . . . . .	\$ 140
0146. Shakespeare on Film, <i>Merchant...</i> , Part II . . . . .	\$ 20
0147. Shakespeare on Film: <i>Shakespeare in New York</i> . . . . .	\$ 20

**TOTAL**

\$ \_\_\_\_\_



**REGISTRATION FORM**  
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**THE FRICK ESTATE LECTURES**

Spring Semester, 2020

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