

Smithsonian

SIGNATURE
TOURS

JOURNEYS

Shakespeare at Sea

A Transatlantic Voyage from Miami to Lisbon
Aboard the *Crystal Serenity*
May 23 – June 3, 2009



Dear Smithsonian Traveler,

We are pleased to offer a very special learning adventure at sea, designed for the sheer pleasure of exploring the mastery, magic, and mischief of Shakespeare's work. This unique program will provide fascinating insights and generate fresh interest through a series of richly conceived lectures and performances, all focused on Shakespeare. A delightful day in Bermuda and refreshing time in the Azores will round out our transatlantic journey.

The wonders of Shakespeare are combined with the relaxation of a full crossing at sea aboard the elegant ship, *Crystal Serenity*. You'll experience the playwright anew as Oxford scholar Lynn Robson and noted expert Robin Williams bring you closer to the beauty and power of his words. See humanity through Shakespeare's eyes and gain an insider's look at the Bard's tools. Actors John de Lancie and Marnie Mosiman will celebrate Shakespeare's words and unique feel for the human spirit with you in three live performances.



Immerse yourself in the milieu of Shakespeare's work and times while spicing across the ocean on a superbly appointed vessel. We hope to welcome you aboard for **Shakespeare at Sea**. Book online at www.InSightCruises.com/SJ, or call us today at 650-787-5665. Please join us!

Sincerely,

Amy Kotkin, Director
SmithsonianJourneys.org

highlights

- Explore Shakespeare's artistry and craft during lively sessions with lecturer Robin Williams.
- Gain insights into meaning and intent in the Bard's plays from Shakespeare expert Lynn Robson.
- Glimpse alchemy at play through world premiere performances by noted screen and stage actors John de Lancie and Marnie Mosiman.
- Trace the balmy Gulf Stream along the North Atlantic as you cruise in comfort and elegance aboard the *Crystal Serenity*.
- Enjoy Bermuda's pink sands and historic towns at your own pace, and absorb the pastoral beauty and dramatic vistas of São Miguel, Azores.



speakers



John de Lancie has enjoyed a diverse career in theater, film, television, orchestral performance, and opera. He has written and directed 10 symphonic plays, including *Romeo and Juliet* and *A Midsummer Night's Dream* and has performed in and directed numerous plays for L.A. Theatre Works and

Southern California Public Radio. He is deeply committed to bringing the performance of classical literature and music to mainstream cultural life.



Marnie Mosiman is an actress and singer who has won a Los Angeles Drama Critics award and five Dramalogue awards. She has worked with the Mark Taper Forum, Seattle Rep, A.C.T., The Empty Space, and the Guthrie Theater. For seven years Ms. Mosiman has written and directed the Summer

Sounds Festival at the Hollywood Bowl. She delights in connecting with audiences through spoken word and vocal art.

Lynn Robson, Ph.D., is a lecturer at Regent's Park College, University of Oxford, where she teaches Renaissance Literature and Shakespeare. Her scholarly pursuits include researching popular print culture of the Renaissance, in particular pamphlets and murder stories. Dr. Robson enjoys bringing Shakespeare's world to life for others and sharing her passion for intellectual theories about the Bard's life and times.

Robin Williams is an independent scholar who studies Shakespeare at St. John's College in Santa Fe and Oxford University. She is an Associate Member of the Shakespearean Authorship Trust and has been a featured speaker at the Authorship Conference at the Globe Theatre in London. She will contribute her enthusiasm for guided reading and discussion of Shakespeare to the program.



ports



The Azores



Augusta Street Arch, Lisbon



Bermuda

From the settlement of Virginia to the invasion of Washington D.C. during the War of 1812 and the transit of American Civil War Confederate blockade runners, Bermuda has played a recurring role in U.S. history. The tragic shipwreck of the HMS *Sea-Venture* off Bermuda's shores in 1609 is thought to have inspired Shakespeare's *The Tempest*. There will be opportunities to glimpse the past, snorkel, kayak, commune with nature, and enjoy Bermudian hospitality during our call there.

The Azores

At the end of your journey arrive in the Azores, where lush vistas, picturesque streets, and natural beauty await your discovery. Experience Portugal's cultural charms in Ponta Delgada, from traditional blue-tiled murals to savory cuisine. Enjoy a wide range of stunning scenery, including volcanic mountains, lakes, plains, and beaches. Visit a botanical garden, snorkel, birdwatch, or take a leisurely beach interlude.

Date	Port	Arrive	Depart
May 23	Miami, Florida, USA	—	9pm
May 24–25	Cruising the Atlantic Ocean	—	—
May 26	Hamilton, Bermuda	7am	5pm
May 27–30	Cruising the Atlantic Ocean	—	—
May 31	Ponta Delgada, The Azores	8am	1pm
Jun 01	Cruising the Atlantic Ocean	—	—
Jun 02	Lisbon, Portugal	6am	—

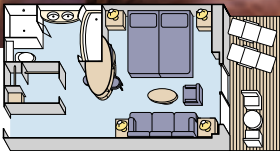
Seminars will be presented from 10am to 11:30am and from 2pm to 3:30pm all seven (7) sea days.

Live performances will be shown over three evenings, before dinner, and there will be three early evening cocktail parties.



crystal serenity

A ship of superlatives, the 1,080-guest *Crystal Serenity* offers six-star award-winning service, quality, and ambiance. Elegantly appointed staterooms feature plush bathrobes, fine linens, and a pillow menu. Innovative cuisine, a full-service fitness facility and spa, glamorous entertainment, and many other amenities contribute to an unforgettable experience. Crystal Cruises has been voted World's Best Cruise Line for 12 consecutive years.



AA – Deluxe Verandah

Category	Double rate per person	Single rate*
Cat. C – Outside	\$5,999	\$6,999
Cat. B – Verandah	\$6,699	\$8,499
Cat. A – Verandah	\$6,999	\$8,999
Cat. AA – Deluxe Verandah	\$7,399	\$10,299
Cat. PH – Penthouse	\$10,799	\$17,999
Cat. PS – Penthouse Suite	\$12,999	\$24,799
Cat. CP – Crystal Penthouse	\$21,999	\$41,999

*Crystal Cruises offers a limited number of single cabins. Please call for availability and pricing before booking.



Palm Court



Sushi restaurant, featuring the cuisine of acclaimed chef Nobu Matsuhisa

seminars

The Shakespearean works are rich, deep, and complex. Robin Williams will look at discrete aspects of the Bard's work such as philosophic attitudes toward status, fortune, and death; symbolism; and the dynamics and emotional states of the characters.

Why Read Shakespeare?

While his plays were designed for performance, Shakespeare considered them to be literary works as well. This seminar will reveal many reasons why you will want to read his plays for the first time, or read them again. Gain a deeper appreciation of the Bard's poetic and dramatic gifts as you spend time with his writings.

What Shakespeare Tells the Active Reader

Shakespeare wrote his instructions for the actors directly into his text through such techniques as the forms of address, verse vs. prose, rhyme, shared lines, short lines, soliloquies, and more. Understanding these techniques offers insight into the dynamics and emotional states of the characters, and will enrich your reading and viewing experiences.

Why is the Nightingale in the Pomegranate Tree? Hidden Symbolism in Shakespeare's Plays

When Shakespeare gave names to elements from nature, mythological characters, and historical figures, he was keenly aware of the underlying significance and symbolism of each object and used it to inform the play. In this seminar, explore the substructure of these textual references and unlock the answers to some of his more mystifying allusions.

O, When Degree is Shaked

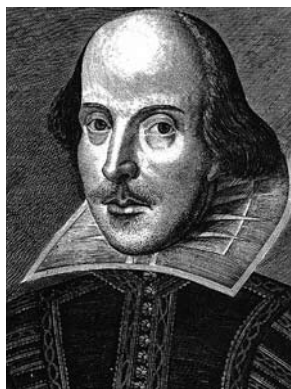
Stemming from Plato's Republic, the Great Chain of Being was a philosophy that lasted well into the Elizabethan age, where everything has a place in the proper order. Shakespeare makes references to the Great Chain of Being in every play, and it underlines every relationship. Link into the Chain and add another layer of enjoyment to your readings and viewings. Similarly, examine his use of the word "fortune," which appears 516 times in his plays, and often relates to the blind woman who turns the Wheel of Fortune.

The Language, the Rhetoric, the Poetry

Shakespeare used poetic techniques and rhetorical devices to make us react in predictable ways. Gain a deeper appreciation of the language in the plays by examining his masterful use of figurative writing. Experiment collectively and individually with writing a few lines of your own using some of the same techniques that Shakespeare used.

Macbeth: Nothing Is But What Is Not

What bloody man is that? Do you understand the Porter and his ramblings about "equivocation"? How can a day be both foul and fair? Why three? Why would horses eat each other? Why is everyone getting unsexed? Why do they keep talking about clothes? What's the story behind those doctors? And what's a "Thane"? Look beyond the plot of the brilliant *Macbeth* at these and other motifs that run through the play and unify the themes. We'll focus on these details as a



way to sharpen your acuity for noticing similar nuances in Shakespeare's works.

That's the Humour of It!

Although the word "humour" appears 136 times in Shakespeare's writings, he never refers to something as funny. In his day, the word was

used to describe four bodily fluids thought to influence one's personality and well being. Discover how well your own humours are balanced, and whether you are a phlegmatic, choleric, melancholic, or sanguine person. Recognize which Shakespearean characters you most resemble, and learn which foods you should eat or avoid to balance your humours!

Death: The Undiscovered Country

When the Black Death wiped out many clergymen in the fifteenth century, people needed alternative directions on the proper way to die. Thus *ars moriendi*, the Art of Dying, was developed and by Shakespeare's time it had become a way of life. This may be why we see death, near death, attempted death, or a semblance of death in every one of his plays. Explore the playwright's apparent thoughts on the subject and ponder its applications to our own lives and deaths.

performances

In planning performance events to bring Shakespeare to life, the choice of artists was obvious. **John de Lancie** is known for turning orchestral concerts into conceived, written, directed, arranged, and produced theatrical events that blur the established boundaries between genres. **Marnie Mosiman** is an award-winning actress, singer, and experienced artistic director.

To complement your seminar, Mr. de Lancie and Ms. Mosiman will present three live performances — at least two of which will be exclusive world premieres — for your enjoyment. Their Shakespeare-inspired compositions will blend traditional and contemporary styles in a celebration of the Bard's words and the human spirit.



Galaxy Room

Shakespeare, a master of doubling, employs it in his plots, settings and endings, characters, language, and stage illusions. And he generously invites his stage audiences and readers to share his convention in order to increase their awareness of the riches it brings. It is the idea of doubleness and doubling that links Lynn Robson's seminars.

"It's a Twin Thing"

Shakespeare was fascinated by twins. He was the father of twins and wrote two comedies whose plots revolve around the confusions that can arise from the presence of twins: *The Comedy of Errors*, a slick, sophisticated play involving two sets of twins; and the beautiful, iridescent *Twelfth Night* in which the confusion is intensified by cross-dressing. He also liked to "twin" characters to explore identities more deeply, including Hal and Hotspur, Hamlet and Fortinbras, and Celia and Rosalind. Parts had to be doubled so his plays could be performed with a company of around 15 actors, a tradition that continues today. Plots were also "doubled" to create commentary on the action, most famously in *King Lear*. In some plays Shakespeare "twinned" scenes, repeating but modulating them in each half of a play. This seminar will introduce the theme of "doubleness" in character, plot, and structure by discussing *Twelfth Night*, *King Lear*, and *Richard II*.

"From Fortune's Fool to Strumpet's Fool" —

Two Great Tragedies of Love

Shakespeare's two great tragedies that center on love are *Romeo and Juliet* and *Antony and Cleopatra*; one was written at the beginning of his career, the other towards the end. In one the lovers are heartbreakingly young, in the other they appear too old; and one is about love concealed, while the other is a love affair played out on a world stage. We will explore these two plays in depth and discuss how Shakespeare expands what tragedy can be by doubling the number of protagonists and setting private passion and public action in dialogue with each other.

Problems of Justice and Mercy in

The Merchant of Venice and *Measure for Measure*

Is Shylock right to demand his pound of flesh? Should Portia forgive Bassanio? Should Isabella sacrifice her virginity in order to save her brother's life? Does she marry the Duke? Find out if any of these questions has a straightforward answer. In these two "comedies," Shakespeare puts justice and mercy on trial, showing that justice can all too easily seem its opposite and mercy can look a lot like punishment.

Shakespeare's Playing Spaces

For most of his career, Shakespeare wrote his plays knowing that they would be performed in two different spaces: The Globe Theatre in Southwark and the royal Court at Whitehall. In 1609, a third space was added — the indoor Blackfriars Theatre — and in response his plays changed, exploiting the more intimate space and the opportunity to play with more spectacular stage effects. We'll take a look at Elizabethan and Jacobean London — the city where Shakespeare lived and worked for over 20 years — examining the different playing spaces in detail and discussing the effects they had on the plays.

Our Mission — Smithsonian Journeys are designed to engage members in the broad vision and wide-ranging interests of the Smithsonian. Like the Institution, they are intended to expand members' intellectual horizons and satisfy their curiosity about the world around them.

Eligibility — Smithsonian Journeys are a benefit of Smithsonian membership. All tours, except for family programs, are designed for adults. Some may be appropriate for older children. Regardless of age, children must pay full price unless otherwise noted, and a parent or guardian must accompany those under 18.

What Is Included in the Cost

- Ten-night transatlantic cruise aboard the *Crystal Serenity*.
- Fourteen 90-minute seminars provided by two Shakespeare scholars.
- Three Shakespeare-inspired performances by our actor(s).
- All meals onboard the cruise plus three cocktail receptions/gatherings.
- Bottled water during optional shore excursions.
- All port charges
- Emergency evacuation insurance (up to \$50,000) and access to worldwide emergency assistance service.

What Is Not Included in the Cost

- U.S. domestic and international airfare.
- Shore excursions.
- Shipboard gratuity.
- Passport fees, visas, and visa photos as required.
- Accident/baggage/trip cancellation insurance.
- Baggage handling and transfers.
- Excess baggage charges.
- Laundry or valet services.
- Other items not specifically mentioned as included.

"He who plays the King"

Shakespeare was fascinated by the relationship between the actor and his role, at times featuring the deception and at other times imploring his audience to believe in the part being played. He explores this form of doubleness most profoundly through his English kings, the Henrys and Richards who repeatedly ask such questions as "Are the best kings also the best actors?" and "What happens to man when he becomes a king?" This class will examine and answer those and other questions about kingship and the role that performance plays in the acquisition and maintenance of political power through *Richard II*, *Richard III*, and *Henry V*.

Will in Overdrive: The World of Shakespeare's Sonnets

Doubleness and duplicity are written into Shakespeare's sonnets. They may express love for a handsome young man and a beautiful mysterious lady while at the same time they are about the deceptions lovers practice on themselves and each other. While the narrative is about a love triangle, the subtext is about writing poetry. Images and language speak repeatedly of the transience of youth and beauty, but the poet-speaker is obsessed with the idea of his verse lasting forever. Welcome to the wonderful world of Shakespeare's sonnets in which you will see that everything changes into something else. We'll read and discuss individual sonnets in detail, examining how language, images, rhyme, and rhythm are crafted together to produce meaning.



Reservations and Deposits — Space is reserved in the order of receipt of reservation. Call 650-327-3692 or visit <http://www.InSightCruises.com/SJ> to register.

Deposits are applied to payment of the program price.

- Deposit of 10% of the total per person fare for guests booked in categories AA–C or 20% for those booked in CP–PH, payable by check or major credit card to the tour operator, to reserve a space.
- If you are not a Smithsonian member, please add \$29 for a one-year membership. Only one membership per household is required.
- Balance due 90 days prior to departure (2/21/09).
- If you register after 2/21/09 full payment is required at that time.

Cancellations and Refunds — Per person cancellation fees are based on date of notice to Smithsonian Journeys (subsequent written notice required):

- Cancellation within 14 days of booking (prior to final payment date): full refund.
- Cancellation more than 14 days after booking (prior to final payment): 10% or \$1,000 (whichever is lower) cancellation fee.
- Final payment due: 90 days.
- Cancellation between 90 and 60 days prior to departure: 15%.
- Cancellation between 59 and 22 days prior to departure: 50%.
- Cancellation between 21 days prior to departure date of departure (or later): no refund.
- Cancellation by the Smithsonian: full refund.
- No refund for unused portions of the tour, including but not limited to, missed meals, hotel nights, and excursions.

Please understand that there will be no exceptions to our cancellation policy.

Air Tickets Purchased Independently of the Tour — We urge you to check airline cancellation penalties before purchasing airline tickets since international departure times and flights can change. Tours also can be cancelled due to low enrollments. Neither Smithsonian Institution nor the tour operator accepts liability for cancellation penalties related to domestic or international airline tickets purchased independently in conjunction with a tour.

Travel Insurance — In addition to the \$50,000 coverage for emergency evacuation and worldwide emergency assistance service included in the price of your tour, Smithsonian Journeys has made arrangements with an insurance provider to offer a comprehensive Traveler's Protection Plan. Smithsonian strongly urges all tour participants to purchase comprehensive travel insurance, which provides coverage for trip cancellation, interruption and/or delay, baggage loss, theft, damage or delay, and other travel-related contingencies. Information on travel insurance is sent with your tour confirmation.

Itinerary Changes — Smithsonian Journeys and the tour operator reserve the right to vary itineraries and substitute hotels, if necessary. Please note that weather conditions may force changes to the advertised sailing schedule. The ship's captain has the authority to change the ship's schedule.

Singles and Roommates — Single accommodations are available. If you wish to share a room/cabin, we will do our best to find a roommate. If you are matched with a non-smoking roommate, it is mutually agreed that you cannot smoke in your room/cabin. If a roommate cannot be found, the single rate will be charged.

Photography — Participants on Smithsonian Journeys may be photographed for the educational and promotional purposes of the Smithsonian Institution.

Smoking Policy — Smoking is not allowed aboard ship, except in designated areas, or during any group activity.

A Note About Costs — Due to fluctuations in oil prices, a fuel surcharge may be added to your cruise fee. All cruise prices are subject to change. Fourteen days after your deposit has been taken, your cruise rate is locked in. You will be notified of any price changes before your reservation is considered "booked".

READ CAREFULLY: RESPONSIBILITY STATEMENT AND LIABILITY DISCLAIMER

Smithsonian Journeys are managed by professional tour operators hired as independent contractors. The use of tour operators allows the Smithsonian to offer its members a wide array of educational travel opportunities. The tour operator acts only as an agent for the respective suppliers by making arrangements for transportation, accommodations, and other services. Neither the Smithsonian Institution nor the tour operator shall be held liable for personal injury, death, property damage or accident, delay or irregularity arising out of any act or omission of these suppliers. The Smithsonian Institution and the tour operator reserve the right, without penalty, to make changes in the published itinerary whenever, in their judgment, conditions warrant, or if they deem it necessary for the comfort, convenience, or safety of tour participants.

The Smithsonian Institution and the tour operator also reserve the right, without penalty, to withdraw the tour announced, to decline to accept any person as a participant in a tour, or to require any participant to withdraw from the tour at any time, when such action is determined by tour staff to be in the best interests of the health, safety or general welfare of the tour group or the individual participant, subject only to the requirement that the recoverable portion of the total amount paid that corresponds to the cost of unused services and accommodations be refunded, if any. Participants are encouraged to purchase airline tickets no sooner than 60 days before the tour begins to avoid airline cancellation penalties if a tour is canceled or otherwise modified subsequent to the participant's purchase of those tickets. The Smithsonian Institution and the tour operator accept no liability for the purchase of non-refundable airline tickets to the tour departure city and return. Baggage and personal effects are at all times the sole responsibility of the participant.

Dates, schedules, program details, and costs, although provided in good faith based on information available at the time of publication of the brochure or catalog, are subject to change and revision.

AS A CONDITION OF ACCEPTANCE OF ANY APPLICATION, EACH APPLICANT MUST AGREE TO THE STATEMENT SET FORTH BELOW:

The undersigned has read carefully the Responsibility Statement and Liability Disclaimer set forth above, the schedule of activities for this tour, as well as the terms and conditions of application and participation as set forth in the tour brochure(s), and recognizes and accepts any risk associated with the tour and the conditions, including the refund policy, set forth in the tour brochure(s). The undersigned further acknowledges that there are many risks and uncertainties inherent in any travel tour, including but not limited to the hazards of various modes of transportation, forces of nature, acts or omissions of foreign governments, terrorism, war or insurrection, theft, illness, and damage to person or property due to the negligent acts or omissions of tour staff or others. In consideration of, and as part payment for, the right to participate in the tour, the undersigned, on behalf of himself, his dependents, heirs, executors, administrators and assigns, agrees to release the Smithsonian Institution, its Regents, officers, employees, representatives or agents, the United States, and the tour operator and its officers, employees and agents, from liability for personal injury, death, property damage or loss suffered by any person in connection with this tour, even if caused by the negligence (but not the reckless, willful, or fraudulent conduct) of tour staff or other related persons or entities. In addition, by registering for this tour, the applicant certifies that he or she is mentally and physically capable of full participation in this tour.

BY REGISTERING FOR A SMITHSONIAN JOURNEY, THE PARTICIPANT AGREES TO THE RESPONSIBILITY STATEMENT AND LIABILITY DISCLAIMER AND THE TERMS AND CONDITIONS HEREIN.

Shakespeare at Sea

A Transatlantic Voyage from Miami to Lisbon

Aboard the *Crystal Serenity*

May 23 – June 3, 2009

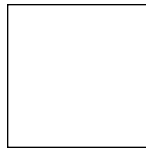


The richness of Shakespeare and the romance of transatlantic travel unite on the elegant *Crystal Serenity*. Gain a fresh appreciation of and an authentic window into the Bard's genius. Experience the Playwright through new eyes, as Shakespeare experts bring you closer to the astonishing beauty and power of his words. Visit Bermuda's magical shores and the distinctive delights of the Azores. Partake of creature comforts, food for thought, and exclusive performances on this classic journey.



Smithsonian Journeys

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