

THE THREE MUSKETEERS

ENRICHMENT GUIDE



ADAPTED BY CATHERINE BUSH

FROM THE NOVEL BY ALEXANDRE DUMAS

DIRECTED BY DARYL CLORAN

A co-production with Arts Club Theatre Company

Season Sponsor: Capital Power

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We wish to acknowledge that the land on which we gather is Treaty No. 6 territory and a traditional meeting ground and home of the First Nations, including both the treaty signatories – Cree, Saulteaux, Nakota Sioux, Stony and Cree-Iroquois – as well as other Indigenous peoples, such as the Blackfoot and Métis, who occupy this land. We extend our appreciation for the opportunity to live, create and perform on this territory.

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Please note that *The Three Musketeers* has several content advisories including violence and death, poisoning, mild sexuality, and theatrical smoke/haze.

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THEATRE ETIQUETTE

Going to the theatre is an engaging and interactive experience. We want you to be an active participant when you see our shows; laugh when it's funny, cry when it's sad, gasp when it's shocking and enjoy the experience as much as possible. To ensure the most positive experience, please review the following information prior to arriving:

- Please turn OFF and put away all electronic devices such as cell phones, iPods, video game systems, etc. prior to entering the theatre. Ringing, beeping, vibrations and screen lights are extremely distracting to other audience members and performers. If you turn your device back on at intermission, please remember to power it down again before the second act begins.
- The taking of photographs, videos and audio recordings in the theatre is strictly prohibited by law and our professional labour agreements.
- The only food or beverages permitted in the theatre are bottled water, beverages in Citadel Sippies and unwrapped ice cream bars purchased in the lobby. Please enjoy all other snacks in the lobby. No outside food or drink is permitted in the theatre.
- Please respect the space by keeping your feet off the seats.
- Just as you can see and hear the performers, they can hear and see you. We kindly ask that audience members do not talk or move around during the performance, as it distracts the actors and your fellow audience members.
- There is no dress code at the Citadel Theatre, but we respectfully request that patrons refrain from wearing hats. For the safety of those with allergies, please refrain from using perfumes or scented products before coming to the theatre.
- Please keep backpacks and other bags underneath your seat. Placing them in front of you may impair the ability of people exiting the row in an emergency. Please also keep the aisles clear, as they are sometimes used as entrances and exits for our actors.
- Inappropriate behaviour including the use of laser pointers, interfering with an actor or the performances (tripping, throwing items on or near the stage, etc.) is strictly prohibited. Audience members identified as engaging in this type of behaviour will be removed from the theatre.
- Most importantly, we want to ensure that all audience members have a positive time at the Citadel. If you have any accessibility needs, or if there is anything we can do to improve your overall comfort at the theatre, please speak to any Citadel representative at the show!

CHARACTERS

D'Artagnan - a young man yearning to be a musketeer
Athos - one of "The Three Musketeers," he is cynical
Porthos - one of "The Three Musketeers," he is a vain dandy
Aramis - one of "The Three Musketeers," he is priest-like
Monsieur de Treville - Captain of the King's Musketeers
Planchet - Treville's servant
Cardinal Richelieu - second most powerful man in France
Rochefort - Richelieu's spy
Milady (Lady de Winter) - Richelieu's spy and Rochefort's lover
Kitty - Milady's servant and Planchet's lover
Jussac - leader of Richelieu's guards
Louis - King of France
Anne of Austria - Louis' wife, the Queen
Constance Bonacieux - the Queen's maid
Monsieur Bonacieux - Constance's father, D'Artagnan's landlord
Lord Buckingham - The English Prime Minister, in love with Anne of Austria
Braddock - Buckingham's butler
Felton - Buckingham's assassin

SYNOPSIS

Adapted from the novel by Alexandre Dumas, this comedy follows the swashbuckling adventures of Athos, Porthos, Aramis and the young, brave D'Artagnan. Newly arrived to Paris, with the skill of a swordsman and the heart of a warrior, D'Artagnan wishes to join the renowned Musketeers, but first he must prove himself worthy. He sets off with The Musketeers to thwart a plot by the evil Cardinal Richelieu. Together, they'll fight All For One, and One For All!

TERMS AT A GLANCE

*This section defines and offers context for some of the vocabulary used throughout the script.
Assembled by Desirée Pappel for the Royal Manitoba Theatre Centre*

Assassinate: to murder (a usually prominent person) by sudden or secret attack often for political reasons

Base: lacking higher qualities

Bludgeon: to hit with heavy impact

Boor: a rude person

Dandy: a man who gives exaggerated attention to personal appearance

Demise: death

Disconsolate: cheerless

Discretion: cautious reserve in speech

Dispose: to get rid of

Duplicity: contradictory doubleness of thought, speech, or action; especially giving a false impression of one's true intentions by deceptive words or action

Eminence: a person of high rank

Endeavour: attempt

Endure: continue
Fearsome: causing fear
Fiend: a person of great wickedness
Fraught with peril: a situation that involves great danger and risk
Heed: pay attention
Imprudent: lacking good judgment
Incessantly: continually; without stopping
Knave: a tricky deceitful person
Lackey: someone who does menial tasks or runs errands for another
Pawn: one that can be used to further the purposes of another
Petty: having little or no importance
Prowess: extraordinary ability
Rascal: mischievous person
Regale: to entertain
Resurrect: to raise from the dead
Ruse: a crafty deception
Sanction: give approval to
Sanctity: the state of being holy or sacred
Sacrilege: a violation of what is sacred
Slumming: to be in the company of those on a lower social scale than oneself
Sou: a coin
Spurned: to show unwillingness to accept
Supersede: to take the place of
Unscathed: not injured
Venomous: poisonous; in this case, having or showing evil
Was in his cups: intoxicated
Wretch: miserable person

THEMES

THE MUSKETEERS AND WHAT EACH OF THEM REPRESENT

"We serve our King and country. We answer to the call. All for one! And one for all!" –The Three Musketeers, *The Three Musketeers*

There were three main Musketeers in the classic novel "The Three Musketeers" by Alexandre Dumas. Their names were Athos, Porthos, and Aramis. Later they were joined by D'Artagnan.

Thus, making up the four Musketeers.

In a world fraught with danger and intrigue, four courageous souls emerged from the shadows, bound together by loyalty, honour, and an unbreakable bond. Athos, Porthos, Aramis, and D'Artagnan—the legendary Four Musketeers—embarked on a thrilling journey.

Their unique talents and unwavering camaraderie forge a formidable force against adversity. Amidst the chaos of their time, they became the embodiment of valour. Their names are symbols of hope, resilience, and an enduring spirit that transcends the test of time.

Each of the four Musketeers had distinct characteristics that made them unique and memorable:

1. *Athos: Athos is the most mature and noble of the group. He is a natural leader and acts as a father figure to the other Musketeers. He is brave, intelligent, and reserved, often keeping his personal life and past a secret.*
2. *Porthos: Porthos is the strongest and most boastful of the Musketeers. He is a lover of fine clothes and good food and enjoys the luxuries of life. Despite his vanity, he is loyal to his friends and a formidable fighter.*
3. *Aramis: Aramis is the most intellectual and spiritual of the group. He is well-educated, often quoting poetry and scripture. He aspires to leave the Musketeers and join the priesthood, but his loyalty to his friends and sense of duty keeps him from doing so.*
4. *D'Artagnan: D'Artagnan is a young, ambitious man from Gascony who dreams of becoming a Musketeer. He is brave, hot-headed, and sometimes impulsive, but his loyalty and friendship with the other Musketeers become his defining traits. He matures and develops into a skilled and honourable swordsman.*



The Musketeers. An hand drawn illustration.
Freehand drawing
Image credit: Unknown

Together, these four characters embody the famous motto, **"All for one, and one for all,"** signifying their unwavering loyalty and unity in the face of adversity.

While the Musketeers themselves are fictional characters and not directly related to personality assessments, their distinctive characteristics can be seen as representative of different personality traits.

MILADY AND THE ROLE OF WOMEN IN *THE THREE MUSKETEERS*

“Surely you wouldn’t kill an unarmed man in the presence of a lady.” –Rochefort, *The Three Musketeers*

In Alexandre Dumas’ original text, the concept of masculinity is greatly emphasized given that the majority of the characters are male and they portray meaningful roles, such as the musketeers. However, with a female character like Milady, the reader is opened to the concept of femininity showing the strength and length women, such as Milady, had and will go through to get what they want despite what the society at that time thought was appropriate behavior for women.

During this time period of the seventeenth century, “the first wave of femininity” has come to the public. Many people believed that women were to be “maternal and domestic,” but Dumas created the character of Milady, who was the complete opposite of what a woman was expected to be at the time, which was a stay-at-home mother whose duty was to have children, raise them and maintain the house. There have been many instances in which Milady had to use vulgar and dangerous manipulations and actions in situations where it might have been for her own survival or because it was part of her job. Milady is a character that reflects feminism in the sense that women can be intelligent, self-efficient, and strong. It is through the traits and actions of Milady that Dumas also shows how Milady is not a representation of women of the society in that century, but of what women could be. Dumas also emphasizes that there are issues with this rising concept of feminism given that the society at that time believed that women were to be inferior to men and the contradicting views on actions taken upon men and women that is still seen today, such as, men and women doing the same thing, but women being viewed negatively for it.

The adaptation of *The Three Musketeers* playing at the Citadel Theatre was created by American playwright, Catherine Bush. Catherine Bush lives in Abingdon, Virginia where she works as [Barter Theatre](#)’s playwright-in residence. In 2014, Barter Theatre’s former Producing Artistic Director Rick Rose was considering *The Three Musketeers* for his 2015 season, but he couldn’t find an adaptation that he liked, so he approached Catherine about writing one. When asked about her biggest challenge in adapting Alexandre Dumont’s story this is what she had to say:

I hated the characters as written in the book. I’m referring to the Three Musketeers and D’Artagnan. Dumas did not write them for the women of the #MeToo generation. They treated women horribly; used them when convenient then threw them away like trash. My partner had to listen to a lot of “oh my God, I HATE these guys!” exclamations while I was reading the book. I’m a romantic who loves a noble hero – when D’Artagnan tells Constance he loves her, I wanted him to mean it and stay true to her. I wanted the Three Musketeers to be the kind of men I wouldn’t mind hanging out with – flawed, but with a sense of honor, a working knowledge of right and wrong. I wanted romance and adventure, heroes and villains – and all that informed the writing.



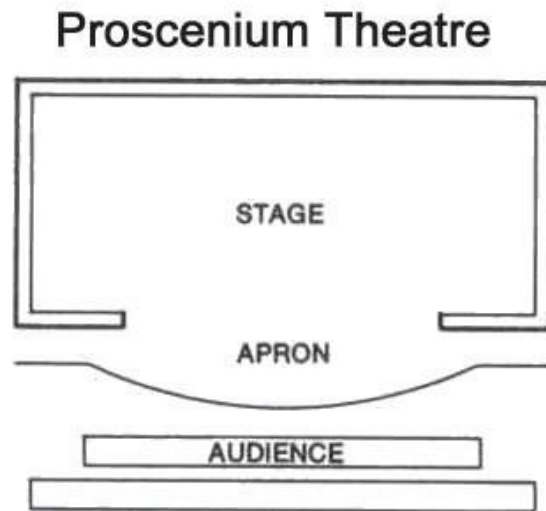
Milady Engraving
19th Century Alexandre Dumas
Private Collection

PRODUCTION ELEMENTS

PROSCENIUM STAGE

A proscenium theatre is a specific style of theatre. Several features define a proscenium theatre, and this particular theatre layout is extremely common; if you have ever been to see a live performance, especially in a high school auditorium, chances are high that you have seen a proscenium theatre. In addition to proscenium style theatres, it is also possible to find black box theatres, theatres with thrust stages, theatres in the round, and numerous other configurations of stage and audience.

The classically defining feature of a proscenium theatre is the proscenium arch, which frames the stage for the audience. In addition, the audience faces the stage directly, with no audience on the sides of the stage, and the stage in a proscenium theatre is typically raised, allowing the audience to see more clearly. Modern proscenium theatres sometimes lack the proscenium arch, but they are still called “proscenium theatres” because they retain the other characteristics of this style of theatre.



Proscenium theatres originated in the 1600s and became immensely popular by the 1700s. There are certain advantages of a proscenium theatre, such as the fact that the stage doesn't have to be as open, allowing people to conceal props, sets, and orchestras in the wings or near the stage without having these things visible to the audience. A proscenium theatre also creates a sense of staged grandeur, with the proscenium arch acting almost like a picture frame, giving the audience the sense that they are looking into a scene.

INTERVIEW WITH *THE THREE MUSKETEERS'* FIGHT DIRECTOR, JONATHAN HAWLEY PURVIS

As a Fight Director, what is your process for creating fight choreography?

For me, it all begins with the story. I ask myself: what purpose does the fight have to forward the story? Why is it important that these characters fight instead of talk? What kind of story do I want to tell within the fight? With these questions in my mind I start to get an idea how I want the fight to go. I also have to consider the tone or the style of the piece. Violence/Fighting can invoke a lot of different emotions; thrilling, scary, intense, silly,



JONATHAN HAWLEY PURVIS –
FIGHT DIRECTOR

Photo credit: Ryan Parker Photography

etc. My job as a Fight Director is to design the fights to fit the narrative energy of the story. When it finally comes down to the individual moves, I save that for the rehearsal hall. I like to choreograph directly with the performers, playing to each person's strengths and instincts, using their ideas and inspiration to add to the fight. If I've done my job well, the actors feel awesome and the fights tell a great story!

What is your advice for folks on where to start if they are interested in training as Actor Combatants and Fight Directors?

Most post-secondary theatre programs offer some sort of Stage Combat portion of their programming. This is a great way to "get your feet wet". To pursue further training, take a look at Fight Directors Canada or American Society of Fight Directors if you want to travel south to our neighbours. Both associations offer lots of training opportunities in the form of workshops and training camps. Sometimes local theatres will offer occasional workshops suited to what the community is asking for, I have run fight workshops to this purpose in the past. These are good places to start.

INTERVIEW WITH *THE THREE MUSKETEERS'* PERFORMER, MORGAN YAMADA

As an Understudy you will be learning not only various lines for each role, but fight choreography, as well. What is your process for learning all your tracks and each bit of choreography?

Learning multiple roles and fight choreography as an understudy is a new experience for me, and I am still figuring it all out. But I've found helpful little tricks to make it a bit easier. I utilize apps like *Stage Write* to organize notes, choreography, and scene blocking for each character, to document all the different character tracks and notes. Additionally, *Script Rehearser* helps me run lines while voicing other characters' lines, helping my memorization. I usually learn by doing, so using these tools has been really helpful for me. Moreover, the support from the whole *Musketeers'* team has been amazing, just like they say in play,

"all for one, and one for all", we are all working together to put on the show, so we are running lines, choreography and helping each other out whenever we can, and I am so thankful for that!

As someone who also creates fight choreography themselves, do you find it easier or harder to learn another fight director's choreography?

As someone who creates fight choreography, learning another fight director's work is a delightful experience and so fun. As a Fight Director, we get to dream up the fights but don't usually get to perform them on stage every night, so it is such a treat! It also lets me add new approaches to stage combat, and different ways of teaching and building choreography to my creative toolbox, making the process not only fun but is making me a better Fight Director. Just like anything in theatre, I think collaboration makes us better and getting to learn from an amazing fight choreographer like Jonathan is awesome!



MORGAN YAMADA
Photo credit: Kaylin Schenk
Photography

HISTORY & CONTEXT

THE HISTORY OF THE STORY

by Desirée Pappel for the Royal Manitoba Theatre Centre

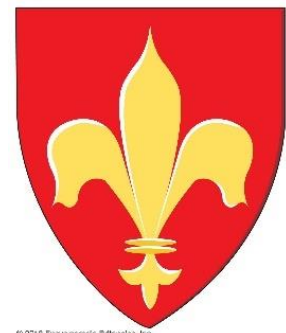
The story of *The Three Musketeers* is a historical fiction that takes place in Paris & London in 1628, though it was written and published in France in 1844. It was originally published in French as a serial in *La Presse* newspaper. It is the first in a three-part series that follows D'Artagnan and the Three Musketeers entitled *The D'Artagnan Romances*. The stories are based on the Memoires of M. D'Artagnon, who was a member of the French King's Musketeers. The King's Musketeers began in 1622 and acted as a type of military academy for young men of noble birth. The musketeers were active during military battles and campaigns from 1622-1775 and often faced massive losses of its members, and therefore rightfully earned their reputation for bravery.

The literary form of **Romance** comes from 12th century France. This form is marked by both chivalry and adventure. The settings can be lavish and often take place in a different time period. Idyllic love affairs are often at the centre of the story; in fact, much of the story is often removed from reality. Actions of characters are typically motivated by love and the hero who possesses strong morals might find himself "fighting against all odds." Another hallmark of the form is the interweaving of several characters and plots. The separation and reunification of characters is common, but the outcome can either be tragic or triumphant, often ending in marriage.

THE HISTORY BEHIND THE STORY

The July Revolution marked the end of Charles X's reign of France and the beginning of Louis-Philippe's time on the throne. It lasted three days and was the result of Charles X publishing restrictive commands on his people.

The **fleur-de-lys** is a symbol that is often linked to the French monarchy. In addition to appearing on many important buildings, Louis XIII minted coins with the symbol. If the fleur-de-lys was seen on a person, it indicated they were a criminal. For example, those who committed murder were branded with the fleur-de-lys before their execution. During the French revolution, its representation was the target of vandalism and destruction.



The **Anglo-French** War took place from 1627-1629 and it involved the Siege of La Rochelle and a campaign against the French in North America. In 1625, Richelieu outraged England when he used their ships in a battle. In 1627, the Duke of Buckingham helped the Huguenots fight the French, but eventually lost. Buckingham was again involved in an expedition against France in La Rochelle shortly before his assassination, but the English were once again unsuccessful. In 1629, Richelieu found a means to end the hostilities.

THE HISTORICAL FIGURES IN *THE THREE MUSKETEERS*

by Desirée Pappel for Royal Manitoba Theatre Centre



Cardinal de Richelieu (1585-1642) was a French minister to King Louis XIII from 1624 to 1642. The prospect of becoming a bishop for his family's financial security pleased him as he enjoyed learning, debating, and the thought of controlling the lives of others. Even though he was too young to be consecrated, he charmed the pope into giving him papal dispensation. Once working as a bishop, he was known for his obsession with order. Eventually, he became Queen Anne of Austria's chaplain. Following a revolution in 1617, his office was terminated, but he returned in 1619. In 1624, Richelieu was appointed as first minister and he gained a reputation for being ruthless and was also the topic of various conspiracies. Overall, he was "misunderstood, feared, and detested." Still, he was intelligent and worked continuously towards his goals. His aim was to render the French King's power absolute. 1630 was a time of political uncertainty for him as the king's mother requested Richelieu be dismissed, but the King determined he was reliable and remained loyal to him. Later, Richelieu made it possible for France to begin colonizing Canada. Towards the end of his life, Richelieu found himself pitted against the pope for mostly financial reasons. Before his death in 1642, his secret service exposed the royal Cinq-Mars who was beheaded for creating conspiracies against Richelieu.



Louis XIII (1601-1643) was a king of France that was known for mental instability and continuous poor health that made it difficult for him to focus on ruling his country. He was a young king, ascending the throne in 1610 and marrying Anne of Austria when they were 14 years old. Unfortunately, Louis had little interest in his wife, who had several miscarriages, but they eventually had the male heir the king desired in 1638.



Queen Anne of Austria (1601-1666) reigned as Queen of France as Louis XIII's wife from 1610-1643. In 1625, the Duke of Buckingham confessed he had romantic feelings for the Queen. Cardinal Richelieu encouraged the King to not be influenced by his wife. In fact, when King Louis XIII died, he attempted to remove her sole regency of their son, but Anne managed to have the will annulled.



The **Duke of Buckingham** (1592-1628) was an unpopular English statesman. In 1627, he commanded men in a war against France. In August of 1628, he was killed by John Felton in Portsmouth.



Louis-Philippe (1773-1850) was the king of France when Dumas penned *The Three Musketeers*. From 1789, he played an important role in the French Revolution, which caused him to be exiled from the country and the arrest and execution of family members. He was able to return to France at the First Restoration. He ascended to the throne following The July Revolution of 1830 and he became known as the "Citizen King." The King's daughter married Queen Victoria's uncle in 1832, which created a great relationship between France and England. Though it had obstacles, there were royal visits between both countries in 1843, 1844, and 1845. The King abdicated his throne in 1848 as a result of the Revolution of 1848.

CURRICULUM ALIGNMENT

Participation as an audience member at the Citadel Theatre aligns with the Alberta Education Curriculum.

Drama (Junior High)

GOAL I- To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives- The Student will:

- Strengthen their powers of concentration.
- Extend the ability to think imaginatively and creatively.
- Extend the ability to explore, control and express emotions.
- Extend the ability to explore meaning through abstract concepts.
- Develop the ability to offer and accept constructive criticism.

GOAL II- To develop an appreciation for drama and theatre as a process and art form.

Objectives- The Student will:

- Develop awareness of various conventions of theatre.
- Develop awareness of drama and theatre by viewing as great a variety of theatrical presentations as possible.
- Develop the ability to analyze and assess the process and the art.
- Develop recognition of and respect for excellence in drama and theatre.

Drama (10-20-30)

GOAL I- To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives- The Student will:

- Extend their ability to concentrate.
- Extend understanding of, acceptance of, and empathy for others.
- Demonstrate respect for others — their rights, ideas, abilities and differences.
- Demonstrate the ability to offer, accept, and reflect upon constructive criticism.

GOAL II- To develop competency in communication skills through participation in and exploration of various dramatic disciplines.

Objectives- The Student will:

- Demonstrate understanding of integration of disciplines to enrich a theatrical presentation.

GOAL III- To develop an appreciation of drama and theatre as a process and art form.

Objectives- The Student will:

- Explore various conventions and traditions of theatre.
- Broaden knowledge of theatre by viewing as great a variety of theatrical presentations as possible.
- Demonstrate the ability to critically assess the process of art.
- Demonstrate recognition of and respect for excellence in drama and theatre.
- Develop an awareness of aesthetics in visual and performing arts.

REFERENCES

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<[Playwright Spotlight: The Three Musketeers](#)>

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FURTHER READING & RESOURCES

[For the Good of the Realm](#) A feminist *The Three Musketeers* by Nancy Jane Moore

[Catherine Bush's website](#)

[The Three Musketeers Study Guide from LitCharts](#)

[The Three Musketeers Story: Story for Teenagers](#) From English Fairy Tales | YouTube

[Video: The Three Musketeers by Alexandre Dumas | Characters & Author](#) From Study.com

GOVERNMENT AND FOUNDATION FUNDERS

