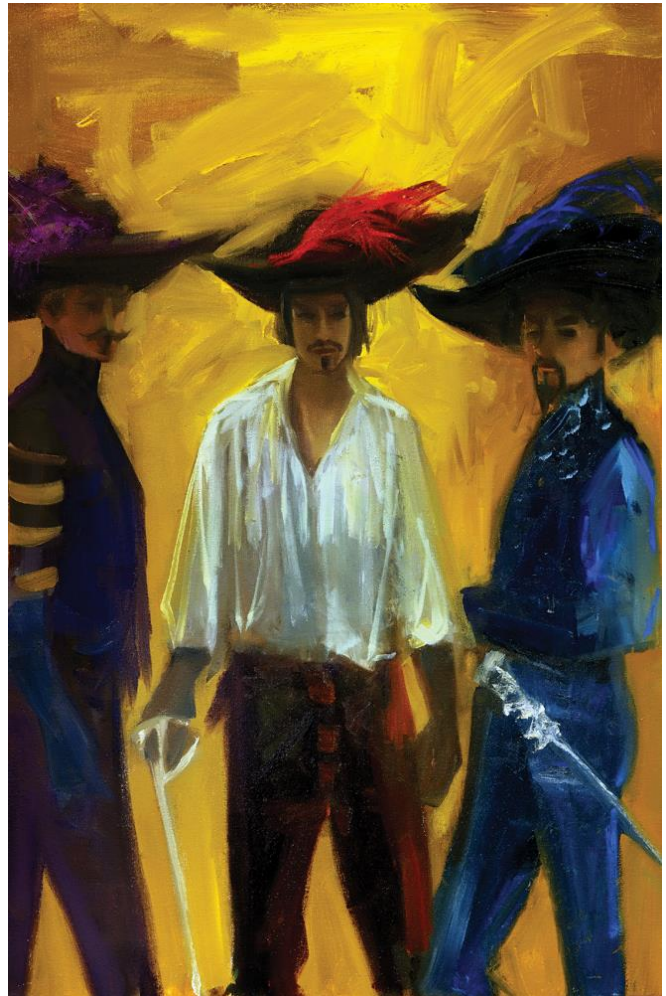




INDIANA
REPERTORY
THEATRE



The Three Musketeers

adapted from
the novel by **Alexandre Dumas**
by **Catherine Bush**

September 20 – October 15, 2016
on the One America Mainstage

STUDY GUIDE

edited by Richard J Roberts

with contributions by Janet Allen, Peter Amster

William Bloodgood, Devon Painter, Ann G. Wrightson, Barry G. Funderburg, Paul Dennhardt
Milicent Wright, Jessica Courtney

Indiana Repertory Theatre

140 West Washington Street • Indianapolis, Indiana 46204

Janet Allen, Executive Artistic Director

Suzanne Sweeney, Managing Director

www.irtlive.com

SEASON SPONSOR
2016-2017



LEAD SPONSOR



FAMILY SERIES SPONSOR

**FAEGRE BAKER
DANIELS**

The Three Musketeers

adapted from the novel by Alexander Dumas

by Catherine Bush

Although *The Three Musketeers* was first published 1844, it has remained one of the most celebrated historical romances ever written. This adaptation by Catherine Bush elevates Alexandre Dumas's classic adventure to the stage with sweeping swords and historical references to a time when France was caught in the political milieu of an abusive old regime and a new struggle between the republic and monarchs. With the complexity of a female villain and the confusion of young love, *The Three Musketeers* is a story worth revisiting.

Student Matinees at 10:00 A.M. on September 27, 28, & 30, and October 4, 5, 6, & 12
Estimated length: 2 hours, 10 minutes, with one intermission

THEMES AND TOPICS

Friendship, Love, Loyalty, Pride, Society and Class, Revenge, Ambition, Morality, 19th Century Literature, French History, Coming-of-Age, Desire for Recognition

CONTENT ADVISORY

The Three Musketeers is a swashbuckling adventure that contains mild language, a bar scene, and realistic swordplay. Recommended for grades 6-12

Contents

The World of the Play	3
Executive Artistic Director's Note	4
Director's Note	5
Designer Notes	6
Author Alexandre Dumas	8
Colorful Characters	10
Pardon My French	12
Academic Standards Alignment Guide	13
Pre-Show Questions	14
Discussion Questions	14
Writing Prompts	16
Activities	17
Resources	18
Glossary	20
Playwright Catherine Bush	21
The Role of the Audience	22

cover art by Kyle Ragsdale

Education Sales

Randy Pease • 317-916-4842
rpease@irtlive.com

Ann Marie Elliott • 317-916-4841
aelliott@irtlive.com

Outreach Programs

Milicent Wright • 317-916-4843
mwright@irtlive.com

The World of Louis XIII and the Musketeers

The Three Musketeers is a work of historic fiction—although it is inspired by real historic figures, its plot is largely fictional. The novel is set in France during the reign of Louis XIII, who ruled from 1610 to 1643. Taciturn and suspicious, Louis relied heavily on his ministers to govern—especially Chief Minister Cardinal Richelieu, who sought to consolidate royal power and crush domestic factions. By restraining the power of the nobility, Richelieu transformed France into a strong, centralized state. He was widely disliked among both the common people and the nobility.

Dumas's characterization of Louis is a bit ineffectual, but the real Louis was popular among his subjects, often hailed as Louis the Just. He had a difficult relationship with his wife, Queen Anne, fueled by the fact that she did not produce an heir for 23 years. Anne was known to flirt with several admirers, including England's Prime Minister, the Duke of Buckingham, but most of those close to her insisted that their relationship was chaste. Louis's reign was marked by the Thirty Years' War, which ultimately led to the end of Spain's military ascendancy in Europe and the emergence of French dominance under his son Louis XIV.

Defending the Royal Household were the King's Musketeers, established in 1622. While the term musketeer applied to a soldier of any rank whose primary weapon was a musket, the King's Musketeers were comprised of either skilled nobles or highly talented common soldiers. They served as a combination of secret service and special forces, as well as participating in military campaigns when necessary. Although these soldiers were armed with muskets, they typically used swords when dueling, as it was considered to be more gentlemanly to duel with swords instead of guns. Shortly after the establishment of the King's Musketeers, a second company of musketeers was founded to serve Cardinal Richelieu. There was a rivalry between the two corps, and they occasionally dueled, despite dueling being against the law. Neither Louis nor Richelieu was eager to stop this fighting, however, as each wanted his own musketeers to have pride of place.

Against this colorful historic background, Dumas placed D'Artagnan, Athos, Porthos, and Aramis, all inspired by real musketeers, as well as dynamic fictional adversaries such as Milady de Winter and Rochefort, to create the adventure of *The Three Musketeers*.

*Illustration by Henry Soulen
(1888-1965)*



All for One ...

by Janet Allen, Executive Artistic Director

Opening with Dumas's *The Three Musketeers* throws open our doors for the IRT's 45th season with just the right amount of bravado. It's a big acting and design canvas that allows us both to show off our skills in scenery and costuming, and to put a lot of highly skilled actors on stage—many familiar faces and many new ones. It also puts swords in the hands and feathers on the heads of a phalanx of men in a way that we haven't done in many years! Really, who can't find something to love in a big swashbuckling period melodrama where—after much travail—the good guys win! This is just the stuff of theatre, and a way for us to open our arms to our adult audiences, our family audiences, and our high school audiences—together!

We're delighted to be off on this journey with Henry Woronicz at the directing helm. Henry is a familiar face as an actor at IRT, most recently as the mysterious Mr. Paravicini in *The Mousetrap*, but perhaps most memorably in his 2013 solo show *An Iliad* or as Mark Rothko in 2014's *Red*. We are very appreciative that Henry's Indiana University teaching schedule allows him to take the reins on this big production. His credentials couldn't be better for such a piece. Henry's extensive work at the Oregon, Utah, and Pennsylvania Shakespeare festivals, along with American Players Theatre and other companies, has often focused on classic productions. This experience gives him great skill at the staging of these massive historic stories, as well as insight into the importance of character nuance—even when those characters are created less through language than behavior.

Henry will work closely with Paul Dennhardt, the fight choreographer we've brought on for this project. It's been a long time since our IRT audiences have seen a production with this much stage combat; it seems there's a new fight every other page! But that action definitely contributes to the thrill of a production like this. Paul and Henry's longtime work relationship will be very helpful in integrating the story and character development into the production's movement idiom.

One of the great triumphs of Dumas's storytelling is his ability to look back into French history and to write about moments where the political stakes were high. It's true, historical characters such as Louis XIII, Cardinal Richelieu, Lord Buckingham, and Queen Anne aren't at the center of the story; they exist more as juicy cameos. But their importance to the overall sweep of the plot gives Dumas's essentially potboiler format some exciting historic underpinnings and a sense of gravitas. As we watch the play, we feel that the exploits of the musketeers have the ability to change the course of history. That's great storytelling, and an excellent expression of the triumph of Dumas's popularity. We are thrilled to be opening IRT's 45th season with this delicious and theatrical romp through French history! En garde!

... and One for All!

by Henry Woronicz, director

Alexandre Dumas wrote his famous classic *The Three Musketeers* in 1844, releasing it in serialized form over the course of five months. It remains to this day one of the world's great adventure tales—and “adventure” is the key word of this genre. Catherine Bush, in the opening stage directions of her brisk, straightforward adaption, lands this idea firmly: “The stage is dark. Music under—from the sound of it, we can tell we are in for an adventure!” And ... we're off!

This simple concept, we feel, must be the primary component to any stage production, and one which we have taken to heart. Dumas's canvas is larger than life, and thereby demands a certain theatricality—and yet at the same time it must be firmly rooted in the humanity of its characters. Like all good serializations, there is an episodic, cliffhanger quality to *The Three Musketeers*, full of heart-pounding fun, derring-do, romance, and of course, a certain degree of tragedy. For all real adventure requires risking something important, often life and limb; the stakes should thus remain high for all involved. And all the while, of course, there is a clock ticking.



The Three Musketeers is a tale of lovers in peril, conspiracies, escapes, sword fights, knife fights, near misses, passionate kisses, tavern brawls, poison, revenge, heroism, and death. But also, of course ... love. Which is indeed what keeps us returning to any story again and again—the very *human* connection to be found in love. Which may be the greatest adventure of them all.

We have had a glorious time bringing this vibrant story to life. And we hope that you will enjoy the ride.

The Dumas monument in the Place du Général-Catroux in Paris features this bronze of D'Artagnan by Gustave Doré.

En Garde!

William Bloodgood Scenic Designer

Alexandre Dumas's original novel is a fanciful, imaginative adventure written in the 19th century but set in a much earlier time. We decided to play upon this dichotomy in the scenery for our IRT production by setting this modern stage adaptation in a design that borrows heavily from the theatrical practices and scenic conventions of 17th century France: the forced perspective lines and tracked, flat-painted wings that were the fashion of the time of Louis XIII.



Paint elevation by scenic designer William Bloodgood.

Paul Dennhardt Fight Director

Dueling was a mania in France during the era of *The Three Musketeers*, and the resulting societal cost was high. Robert Baldick writes in *The Duel* that as many as four thousand gentlemen were slain in affairs of honor during the reign of Henri IV from 1589 to 1607. Louis XIII and Cardinal Richelieu passed edicts outlawing dueling on pain of death for all parties involved, but gentlemen continued to fight, often on trivial grounds—spurred on by the honor incurred by dueling in defiance of the edicts! Our approach to the violence in this production (at least twelve duels, brawls, murders, struggles, and assassinations) will emphasize both the adventure and reality of the violence. Using theatrical weapons with the heft, balance, and appearance of actual rapiers (unsharpened, of course), coupled with daggers, cloaks, and other objects, we'll create fights that are exciting, scary, messy, organic, and deadly in their consequence.

Devon Painter

Costume Designer

My inspiration for *The Three Musketeers* comes from the wonderful paintings of Reubens, Rembrandt, Van Dyck, Vermeer, Sir Peter Lely ... and the story itself: the swashbuckling adventures of the dashing D'Artagnan. The boots, the hats, the leather, the satins—all light-reflective, and rich—provide texture for our story. And away we go!

Sketch of Athos, Porthos, Aramis, and D'Artagnan by costume designer Devon Painter.



Ann G. Wrightson

Lighting Designer

The Three Musketeers. What a project! It has energy, speed, fights, swords, intrigue, *lots* of scenes, and snappy clothes. The key for me is to be flexible and textural.

Shadows—coming out of the shadows—is a strong image for the director. So light needs to be closely controlled, with patterns that break it up. Soft edges that evolve into sharper edges can add to the mystery. Inspiration for color comes from Rembrandt's *The Night Watch*: gray-green hues to start, then moving into deep reds underneath as the action gets more perilous. Towards the end of the story the colors deepen and age into sepias and golds, tracing the paths of the characters as they mature through hardship and experience.

Barry G. Funderburg Sound Designer

The stage directions for this adaptation begin: “The stage is dark. Music under—from the sound of it, we can tell we are in for an adventure!” This tells you everything you need to know about my approach to the score and sound design for our production. Adventure, swashbuckling, and suspense were all keywords in my conversations with our director. Add perhaps a harkening back to the scores of classic films of romance and adventure. Our desire is to draw the audience into the action, to put into your ears the time and place where our heroes exist, and to push the action along with the tension, bravado, and rakish humor that are so key in Dumas's work.

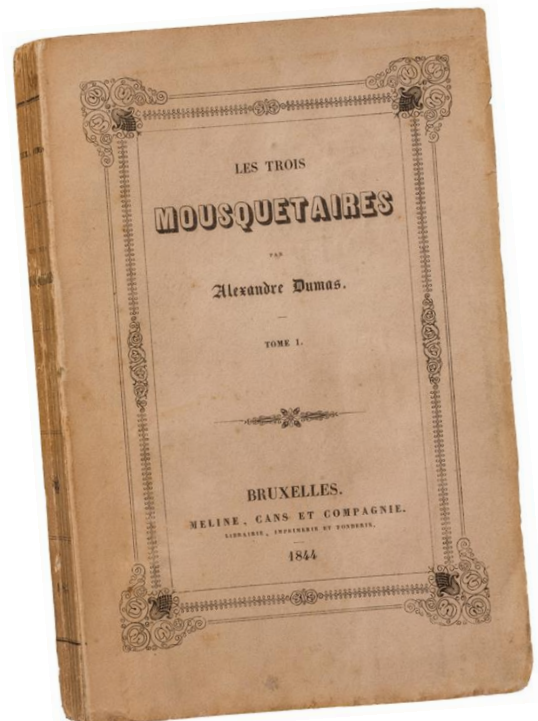
The Adventurous Life of Alexandre Dumas

Alexandre Dumas was born in 1802. His father, Thomas-Alexandre Dumas Davy de la Pailleterie (1762-1806), was born in Haiti, the illegitimate son of a French nobleman and an Afro-Caribbean slave. Educated in France, his father grew up to have a distinguished military career: not only the first black general in the French army, but eventually the French commander-in-chief—still the highest ranking army officer of African descent in European history. His father died of cancer when Alexandre was four. His mother, the daughter of an innkeeper, could not afford to give her son much of an education, but he read voraciously and taught himself Spanish. He grew up on his mother's stories of his father's military exploits, which were a great inspiration to him throughout his career.

When he was 20, Dumas acquired a secretarial position with the Duke of Orléans in Paris. Several years later he began writing plays on the side; the first two were so successful that he became a fulltime playwright. After almost a decade focused on the stage, he adapted one of his plays into a serial novel, and a new career was born.

The year 1844 was a particularly memorable year for Dumas, producing four of his most enduring works. *The Three Musketeers* is an historical adventure set in the 1620s, but it slyly comments on France's post-Napoleonic debate between monarchists and republicans. *The Count of Monte Cristo* has become a classic of western literature, its story of romance, betrayal, fortune, and vengeance as deeply embedded in world culture as any myth. *The Corsican Brothers* is a dark tale of romance and intrigue involving conjoined twins separated at birth who feel a psychic and emotional connection throughout their lives. And Dumas's adaptation of E. T. A. Hoffman's *Nutcracker and Mouse King* lives on as the basis for Tchaikovsky's ballet.

Dumas's other most widely remember book, *The Man in the Iron Mask* (1847), is one of several sequels to *The Three Musketeers*. Most of Dumas's novels—nearly 50 in total—were written with uncredited collaborators. He established a studio with several assistants who wrote first drafts under his direction. Inserting his own dialogue and composing the final chapters himself, Dumas added details throughout, giving the books his own distinctive flair. He also wrote a dozen travel books, history books, journal articles on politics and culture, and a dictionary of cuisine. All told, Dumas published 100,000 pages during his lifetime. His works have been translated into 100 languages and are the basis for some 200 films.





In 1840 Dumas married Ida Ferrier. He was, however, a notorious womanizer, with forty known mistresses and at least seven illegitimate children. His most famous son, Alexandre Dumas *fils* (1824-1895), was also an acclaimed author; he wrote *Camille*, one of the most sensational plays of the 19th century, the basis of Garbo's film and Verdi's *La Traviata*.

Despite his wealth, fame, and aristocratic pedigree, Dumas *père* did not escape prejudice against his mixed-race ancestry. Once, when insulted about his background, he responded, "My father was a mulatto, my grandfather was a Negro, and my great-grandfather a monkey. You see, Sir, my family starts where yours ends."

Dumas enjoyed an extravagant lifestyle; throughout his life he earned and spent several fortunes. In 1846 he built a lavish country home, the Château de Monte-Cristo, filling it with friends and acquaintances who stayed for long visits; only two years later, he was forced to sell it. English playwright Watts Phillips described Dumas as "the most generous, large-hearted being in the world. He also was the most delightfully amusing and egotistical creature on the face of the earth. His tongue was like a windmill—once set in motion, you never knew when he would stop, especially if the theme was himself."

Constantly in and out of debt (and in and out of political favor), Dumas fled to Belgium in 1851 to escape both creditors and the newly elected president, Louis Napoléon Bonaparte. He later spent two years in Russia exploiting his popularity there, and three years in Italy publishing a pro-unification newspaper. He returned to France in 1864 and died in 1870. He was buried in the town of Villers-Cotterêts, where he was born.

In 2002 Dumas's ashes were reinterred in Paris in the mausoleum of the Panthéon, alongside such luminaries as Voltaire, Rousseau, Victor Hugo, Émile Zola, Pierre and Marie Curie, and Toussaint Louverture. At the ceremony, French President Jacques Chirac lauded Dumas as France's most popular writer: "With you, we were D'Artagnan, Monte Cristo, or Balsamo, riding along the roads of France, touring battlefields, visiting palaces and castles—with you, we dream."

Colorful Characters

*Several of the fictional characters in *The Three Musketeers* were inspired by real people. D'Artagnan, Athos, Aramis, Porthos, and Treville were all inspired by real Musketeers:*

Charles de Batz-Castelmore d'Artagnan (c.1611-1673) joined the King's Musketeers in 1632 through the influence of his uncle's friend, the Comte de Troisville. D'Artagnan later served as captain of the Musketeers under King Louis XIV. He was killed in battle in 1673. Sandras used his life as the basis for his novel *Les mémoires de M. d'Artagnan*, and Dumas in turn used Sandras's novel as the main source for *The Three Musketeers* and two sequels.

Armand d'Athos (c. 1615–1643) was first cousin once removed to the Comte de Troisville and first cousin of de Porthau. According to *Mémoires de M. d'Artagnan*, he formed a close friendship with Porthau and Aramitz, and they were called the “three brothers.” Athos was killed in a duel.

Henri, Seigneur d'Aramitz (c. 1620–1655 or 1674) was the nephew of the Comte de Troisville. Following his father's death in 1648, Aramitz resigned from the Guard and took over as *abbé* of Béarn.

Isaac de Porthau (1617–1712) was another first cousin once removed of the Comte de Troisville and first cousin of d'Athos. Following his father's death in 1654, Porthau resigned from the Guard and took over as Secretary of the Parliament of Béarn.

The **Comte de Troisville**, Jean-Armand du Peyrer (1598-1672), served as the captain-lieutenant of the King's Musketeers.

The political characters in the book were based on historic figures:

Cardinal Richelieu, Armand-Jean du Plessis (1585-1642), was a French nobleman, statesman, and clergyman, best known for his role as the Chief Minister to Louis XIII. He sought to consolidate royal power and crush domestic factions. By restraining the power of the nobility, he transformed France into a strong, centralized state. Richelieu was also famous for his patronage of the arts; most notably, he founded the Académie Française. Richelieu was widely disliked among both the common people and the nobility. After his death, he was succeeded by Cardinal Marzarin, who employed the real D'Artagnan as a spy.



Louis XIII (1601–1643) became King of France at the age of nine when his father, Henry IV, was assassinated. His mother, Marie de' Medici, acted as regent until Louis was 16, when her mismanagement of the kingdom and ceaseless political intrigues led him to exile her and execute her followers. Taciturn and suspicious, Louis relied heavily on his ministers (especially Cardinal Richelieu) to govern. France's first absolute monarch, he was popular among his subjects, often hailed as Louis the Just. A great patron of art and culture, he played the flute and composed music. He started the trend of wearing wigs, which became the dominant style in Europe until the French Revolution. His reign was marked by the Thirty Years' War, which ultimately led to the end of Spain's military ascendancy in Europe and the emergence of French dominance under his son Louis XIV.



Queen Anne of Austria (1601-1666), despite her name, was born and raised in Spain, the eldest daughter of King Philip III of Spain and his queen, Margaret of Austria. She married Louis when she was 14. They had a difficult relationship, fueled by the fact that she did not produce an heir for 23 years. Anne was known to flirt with several admirers, including the Duke of Buckingham, but most of those close to her insisted that their relationship was chaste.

The Duke of Buckingham, George Villiers (1592-1628), was an English courtier, statesman, and patron of the arts. He was a favorite of James I, who was infatuated with him; they may have been lovers. He rose from Viscount to Earl to Marquis to the 1st Duke of Buckingham in a span of seven years, making him the highest ranking British subject outside the royal family. He frequently represented both James I and subsequently Charles I in foreign diplomacy. He was widely disliked by the general public, due to the failure of his erratic foreign policy. Parliament tried to impeach him twice, unsuccessfully. He was assassinated by John Felton, a disgruntled army officer.



Pardon My French

Catherine Bush's adaptation of The Three Musketeers contains a few terms in French:

Comte
Count

ma chère
my dear

mon Dieu
my God

excusez-moi
excuse me

mon ami
my friend

fleur-de-lis

The fleur-de-lis is a stylized emblem of a lily that served as a symbol of French royalty. In the 1600s it was also used in France to brand criminals convicted of certain crimes.

Monseigneur

An honorific, roughly translated as “my lord.” Prior to the French Revolution, it was used to address princes. It is related to the title of monsignor in the Roman Catholic Church.

pistole

Pistole was the French name for the Spanish *dubloon*. Despite their Spanish origin, these coins were used as currency in France.

sou

A sou was a coin of very little worth, similar to a penny. Although the coin is no longer in use, it is still used in some expressions, such as “*sans le sou*,” without a penny.

“Sur le Pont d’Avignon”

“Sur le Pont d’Avignon” was composed in the 1600s by Pierre Certon. The bridge crosses the Rhône River in southeast France, where the song is sung during a circle dance.

*Sur le Pont d’Avignon
L’on y danse, on y danse
Sur le Pont d’Avignon
L’on y danse tous en rond*

On the Bridge of Avignon
There we dance, there we dance
On the Bridge of Avignon
There we dance in a circle

Le Pont D’Avignon by Terrill Welch.



Indiana Academic Standards Alignment Guide

Reading – Literature

- RL.1 – Read and comprehend a variety of literature independently and proficiently
 - RL.2 – Build comprehension and appreciation of literature by analyzing, inferring, and drawing conclusions about literary elements, themes, and central ideas
 - Sample: 9-10.RL.2.2: *Analyze in detail the development of two or more themes or central ideas over the course of a work of literature, including how they emerge and are shaped and refined by specific details.*
 - Compare and contrast the motivations of D'Artagnan and the other Musketeers. How do they overlap or change over the course of the play? Cite evidence from the text in your response.
- RL.3 – Build comprehension and appreciation of literature, using knowledge of literary structure and point of view
 - Sample: 11-12.RL.3.2: *Analyze a work of literature in which the reader must distinguish between what is directly stated and what is intended (e.g., satire, sarcasm, irony, or understatement) in order to understand the point of view.*
 - Alexandre Dumas set *The Three Musketeers* in the past while making commentary on the political climate of contemporary France. Analyze why he may have made this decision and how it enhances or obscures the theme of the work.
- RL.4 – Build comprehension and appreciation of literature by connecting various literary works and analyzing how medium and interpretation impact meaning

Reading – Nonfiction

- RN.2 – Extract and construct meaning from nonfiction texts using a range of comprehension skills
 - Sample: 8.RN.2.3: *Analyze how a text makes connections and distinctions among individuals, events, and ideas.*
 - Read the IRT's biography of Alexandre Dumas included in this study guide. Where do you see parts of Dumas's life reflected in the story? Think specifically about characters' actions and motivations.

Reading – Vocabulary

- RV.3 – Build comprehension and appreciation of literature and nonfiction texts by determining or clarifying figurative, connotative, and technical meanings
 - Sample: 9-10.RV.3.3: *Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.*
 - *The Three Musketeers* uses many expressions to describe beauty and love. Compare and contrast the language of D'Artagnan and Athos, paying careful attention to how they speak of beauty and love. What do you notice?

Social Studies – Cross-Curricular Connection

- WH.7.4 Explain issues and problems of the past by analyzing various interests and viewpoints of the participants involved.
 - See the question above for 11-12.RL.3.2. This question can be used to explore the context of 19th century France through Dumas's writing.

Pre-Show Discussion Questions

Though you may not have read the novel *The Three Musketeers* by Alexandre Dumas, you have probably heard references to the story or have seen one of the many film adaptations. What do you know about *The Three Musketeers*? What is a musketeer? When and where does the story take place?

Even if you are not familiar with the story, you have likely heard the phrase “All for one and one for all,” which the musketeers use often in the story. In your own words, what does this expression mean?

Post-Show Discussion Questions

If you have read the novel by Alexandre Dumas, what similarities and differences did you find in the production? What parts of the story that were not included in the adaptation did you miss? Why? How did the scenery, costumes, lighting, and music change your experience of the story?

Since Alexandre Dumas published *The Three Musketeers* in 1844, the book has been translated into nearly 100 languages and has been made into countless film and television adaptations. What makes this story so universally and timelessly relevant and appealing?

Though the title of the story is *The Three Musketeers*, the story seems to focus on D’Artagnan, who does not become a musketeer until late in the story. What point is Dumas making with the title?

How are class and status expressed in *The Three Musketeers*? Which characters are “higher” class and which are “lower”? How does social class affect the characters’ interactions?

What is the significance of the fleur-de-lis on Milady de Winter’s shoulder? Why is it such a shock when D’Artagnan discovers the mark? What kind of system of justice does such a permanent mark suggest?

Although musketeers are soldiers armed with muskets, the musketeers in this story are seen more often fighting with swords. In the 1600s, dueling with swords was considered more honorable than dueling with guns. What is honor? How does a person act honorably? Is acting honorably an easy or difficult task? Why? How do 17th century concepts of honor compare with today’s views of honor?

Discuss D'Artagnan's journey through the play. What are his goals? What are his successes? What are his failures? What does he learn by the end of the play? How has he changed?

Why do the Cardinal's Guards and the King's Musketeers fight against each other, when the Cardinal and the King are part of the same government? How do both the personal and the political factor into these skirmishes?

When the musketeers and D'Artagnan fight the Cardinal's Guards, they are able to quickly unite and fight as a team. What are the characteristics of a strong team? Among the group, how does leadership function? How does that leadership change during the story? How do the four men react in different ways to different outside leadership forces?

How would you describe Cardinal Richelieu? Why is he at odds with the royal family? Why is he trying to discredit the Queen? What does he hope to gain in her fall from grace?

Milady de Winter is clever, resourceful, determined, and willing to lie or kill in order to advance her interests. How are she and D'Artagnan different? How are they similar? How do you react to each character at key moments of the story? How are these characters used to make distinctions between good and evil?

How is female beauty portrayed throughout *The Three Musketeers*? What effect does their beauty have on the male characters around them? How is beauty sometimes shown as a destructive force?

Athos, Porthos, and Aramis are often thought of as a collective, yet each of them is a unique individual. How are their personality differences reflected in the play? What makes their friendship work? What qualities do they have that keep them loyal as friends? What does each character contribute to the group?

Considering the political climates of both Dumas's time and of his characters' time, how might his decision to make Milady de Winter British (or appear British for much of the story) have strengthened her character?

Compare and contrast various relationships in the play: Constance and D'Artagnan, the King and the Queen, the Queen and the Duke of Buckingham, Milady de Winter and Rochefort, Milady de Winter and Athos. What do these different relationships say about love, loyalty, and honesty, as well as their opposites?

Writing Prompts

In the scene where the three musketeers explain to Monsieur de Treville why they were dueling, we only get to hear their side of the story. Try your hand at writing a scene where the Cardinal's Guards explain to Richelieu why they were dueling with the King's Musketeers.

As the play ends, the musketeers are left in a situation that promises even more exciting adventures. Using the plot setup given at the end of the play, write a sequel to their journey as a theatre script or a short story. What unexpected problems might they encounter? What new people might they meet? What success or failures might they experience?

We learn about characters from what they say, what they do, and what other characters say about them. Choose one of the characters from *The Three Musketeers* and do a character analysis beginning with those three points. Then, extrapolate more biographical information about your chosen character, such as age, gender, education, passions, aspirations, likes and dislikes, hopes and dreams, work life, relationships, socioeconomic position, etc. Write a poem or story from your chosen character's point of view, imagining a different aspect of his or her life from that in the play.

In the 1600s, a letter of introduction would be required to meet a person of nobility, such as Monsieur de Treville. However, in the play, Treville is never able to read D'Artagnan's letter of introduction because it is stolen by Rochefort. Write D'Artagnan's letter of introduction from the perspective of his father. What will you say about your son? How will you establish that you actually are the D'Artagnan that Monsieur de Treville knew when he was young? How personal and/or formal will your letter be?

Several of the characters in *The Three Musketeers* are actual people who lived in the 1600s. Select one of the people listed below, research his or her life, and write a short biography:

Louis XIII, Anne of Austria, Cardinal Richelieu, Lord Buckingham, John Felton

While several characters from *The Three Musketeers* were real people, much of the story is crafted from local lore that Alexandre Dumas collected in the mid-1800s. Is *The Three Musketeers* historical fiction or just fiction? Choose a side and explain your position, using evidence from the play and research of historical events to support your argument.

Write a review of the play. What moments made an impression on you? How do the actors' performances not only bring the text to life but add layers of meaning? How do the elements of scenery, costumes, lighting, and sound help to tell the story? What ideas or themes did the play make you think about? How did it make you feel? To share your reviews with others, send to: education.irt@gmail.com

Activities

As with any piece of literature, plays contain words that are not part of our everyday vocabulary. In an effort to increase both your students' reading and spoken vocabulary, have them review the meanings of these words found in *The Three Musketeers*.

boorish	supersede	bungalow	parry	impasse	rendezvous
sacrilege	disconsolate	duplicity	wretch	knave	protégée

Play and film adaptations of books cannot include everything the author originally included because the movie or play would be too long. As a group, create a skit showing a scene from the book that is not included in the play.

Although *The Three Musketeers* as written by Alexandre Dumas was set in the early 1600s in France, the story has been adapted many times to fit a wide variety of settings and time periods. In groups, create your own concept for a play or film adaptation of *The Three Musketeers*. Craft a presentation explaining how your concept might be staged or filmed, and pitch your idea to your class.

In *The Three Musketeers*, Athos, Porthos, Aramis, and D'Artagnan adopt the motto "All for one and one for all!" Research the definition and etymology of one or more of the famous Latin mottos below. Afterwards, share your findings with the class. How are these mottos similar to the motto of the musketeers? How are they different? What is the purpose of a motto? If you had a motto, what would it be?

<i>Carpe Diem</i>	<i>Semper Fidelis</i>	<i>Semper Paratus</i>	<i>Fiat Panis</i>
<i>Citius, Altius, Fortius</i>	<i>Labor omnia vincit</i>	<i>Vis unitas fortiori</i>	<i>Post tenebras lux</i>
<i>Per aspera ad astra</i>	<i>Annuit Coeptis</i>	<i>E pluribus unum</i>	<i>Indivisia Manent</i>
<i>Non sibi sed omnibus</i>	<i>Draco dormiens nunquam titillandus</i>		

Ask each student to select a novel (other than *The Three Musketeers*) of his or her choice—preferably a favorite book the student has read and knows well. Ask students to identify one section of text from the book that includes both dialogue and descriptive prose. Then, have them translate that section into a dramatic script. Encourage them to capture as much of the prose as they are able through theatrical means—either as additional dialogue, stage directions (such as lighting or scenery), movement, music, or any other means they select. Finally, have students read their scenes aloud for one another and discuss their challenges and the choices they made.

Resources

Books

Works by Alexandre Dumas père

The Three Musketeers

Twenty Years After

The Man in the Iron Mask

The Count of Monte Cristo

The Corsican Brothers

Other Fiction

Camille by Alexandre Dumas fils

The Hunchback of Notre Dame by Victor Hugo

Cyrano de Bergerac by Edmond Rostand

Tartuffe by Moliere

A Tale of Two Cities by Charles Dickens

Don Quixote by Miguel de Cervantes

Scaramouche by Rafael Sabatini

Ivanhoe by Sir Walter Scott

Treasure Island by Robert Louis Stevenson

The Prisoner of Zenda by Anthony Hope

The Scarlet Pimpernel by Baroness Orczy

Nonfiction

The Four Musketeers: the True Story of D'Artagnana, Porthos, Aramis, & Athos
by K. L. Maund

The Fourth Musketeer: The Life of Alexandre Dumas

translated from the French of Jean Lucas-Dubreton by Maida Castelhun Darnton

The Black Count: Glory, Revolution, Betrayal, and the Real Count of Monte Cristo
by Tom Reiss

Eminence: Cardinal Richelieu and the Rise of France by Jean-Vincent Blanchard

The Huguenots by Geoffrey Treasure

Louis XIII, the Just by A. Lloyd Moote

Buckingham: The Life and Political Career of George Villiers, First Duke of Buckingham,
1592 – 1628 by Roger Lockyer

The Politics of Religion in Early Modern France by Joseph Bergin

France in the Age of Louis XIII and Richelieu by Victor Lucien Tapié

Seventeenth Century France by Geoffrey Russel Richards Treasure

Films

The Three Musketeers (1948) – Gene Kelley
The Three Musketeers (1973) – Oliver Reed, Richard Chamberlain, Michael York
The Four Musketeers (1974) – Oliver Reed, Richard Chamberlain, Michael York
The Three Musketeers (1993) – Charlie Sheen, Kiefer Sutherland, Chris O'Donnell
The Three Musketeers (2011) – Logan Lerman, Matthew Macfadyen, Ray Stevenson
Mickey, Donald, Goofy: The Three Musketeers (2004)
The Musketeers (2014-2016) – BBC TV series
The Man in the Iron Mask (1939) – Louis Hayward
The Man in the Iron Mask (1977) – Richard Chamberlain
The Man in the Iron Mask (1998) – Leonardo DiCaprio
The Count of Monte Cristo (2002) – Jim Caviezel, Guy Pierce
The Count of Monte Cristo (1975) – Richard Chamberlain
The Corsican Brothers (1941) – Douglas Fairbanks Jr.
Camille (1936) – Great Garbo

On Line

Websites

<http://www.dumaspere.com/pages/english/sommaire.html>

The Dumas Society

<http://www.the3musketeers.info>

The Three Musketeers Info Website

<http://www.bbc.co.uk/programmes/b04ww8fq>

BBC Series Website – *The Musketeers*

YouTube

<https://www.youtube.com/watch?v=Z6ffkwDQ6Gw>

Tom Reiss discusses his book *The Black Count*, about Dumas's father

<https://www.youtube.com/watch?v=dMGXgOdm7uM>

video of Dumas's country palace, the Château de Monte-Cristo

Glossary

Bastille

The Bastille was a fortress built in the 1370s to defend Paris against English invasion during the Hundred Years War. After the war, it was used as a state penitentiary until the Storming of the Bastille in 1789 during the French Revolution.

Carmelite

The Order of the Brothers of the Blessed Virgin Mary of Mount Carmel, or Carmelites, is a Roman Catholic religious order founded on Mount Carmel in Israel. The spiritual focus of the Carmelite Order is contemplation, encompassing prayer, community, and service.

commission

in this context, commission means the official authority to be an officer in the armed forces

doublet

A close-fitting buttoned jacket, a garment commonly worn from the 14th – 17th century

Gascony

A region of southwest France that borders Spain and the Atlantic Ocean, about 360 miles southwest of Paris, a journey of 12 to 15 days on horseback. Gascony is famed for its food (it is home to foie gras and Armagnac brandy), its sunny weather, and the beauty of its landscape.

gypsy

The Romani people are often referred to as Gypsies, although many prefer the designation *Roma*. (The English term *Gypsy* originated in the erroneous belief that the Romanies originated in Egypt.) The Roma are descendants of the ancient warrior classes of Northern India, who emigrated in the 11th century when their homeland was raided. In Europe, their history has included banishment, forced assimilation, persecution, deportation, slavery, and attempted extermination. As recently as the 1930s and 1940s, the Nazis imprisoned and murdered approximately 500,000 Roma. Today the Roma continue to be victims of persecution, especially in the eastern European countries of the former Soviet bloc.

Newgate Prison

Newgate Prison was located in London at the corner of Newgate Street and Old Bailey. Many prisoners died there before their execution date due to the prison's notoriously poor living conditions.

prime minister

At this point in history, the term prime minister is more of a description than a title. Monarchs traditionally have had various ministers who might them in foreign diplomacy or administer government offices. The most prominent and powerful of these might be referred to as the chief minister, first minister, or prime minister. In Great Britain, the official title Prime Minister was first conferred upon Benjamin Disraeli in the 1860s, but it did not appear in the formal British Order of precedence until 1905.

Puritans

The Puritans were a group of Protestant religious reformers that sought to “purify” the Church of England from Roman Catholic practices. The Duke of Buckingham angered Puritans by arranging the marriage of Charles I and the Roman Catholic French princess Henrietta Maria, creating the risk of a Catholic heir succeeding the English throne.

talisman

an object which is believed to contain certain magical properties which would provide good luck for the possessor or offer protection from evil or harm

Playwright Catherine Bush

Catherine Bush is the playwright-in-residence for Barter Theatre, the State Theatre of Virginia, which has produced her plays *The Other Side of the Mountain*, *The Quiltmaker*, *Comin’ Up a Storm*, *Wooden Snowflakes*, *The Controversial Rescue of Fatty the Pig*, *Where Trouble Sleeps*, and others. An award-winning production of *Tradin’ Paint* was produced at Center Stage North in Atlanta in 2009, and her musical *I’ll Never Be Hungry Again* continues to be produced nationally. Her other plays include *The Frankenstein Summer* (Red Light Theatre District, New York City), *The Executioner’s Sons*, (Echo Theatre, Texas), and *Just a Kiss* (New Theatre, Florida), which was a finalist for the 2007 Steinberg Award presented by the American Theatre Critics Association. Her plays for young audiences have been commissioned and produced by the Barter Players, and several have toured to schools across the southeast United States.



The Role of the Audience



You, the audience are one of the most important parts of any performance. Experiencing the theatre is a group activity shared not only with the actors, but also with the people sitting around you. Your attention and participation help the actors perform better, and allow the rest of the audience to enjoy the show. Here are a few simple tips to help make each theatre experience enjoyable for everyone:

Leave mp3 players, cameras, mobile phones, and other distracting and noise-making electronic devices at home.

You may think texting is private, but the light and the motion are very annoying to those around you and on stage. Do not text during the performance.

Food and drink must stay in the lobby.

The house lights dimming and going out signal the audience to get quiet and settle in your seats: the play is about to begin.

Don't talk with your neighbors during the play. It distracts people around you and the actors on stage. Even if you think they can't hear you, they can.

Never throw anything onto the stage. People could be injured.

Remain in your seat during the play. Use the restroom before or after the show.

Focus all your attention on the play to best enjoy the experience. Listen closely to the dialogue and sound effects, and look at the scenery, lights, and costumes. These elements all help to tell the story.

Get involved in the story. Laugh, cry, sigh, gasp—whatever the story draws from you. The more emotionally involved you are, the more you will enjoy the play.

Remain at your seat and applaud during the curtain call because this is part of the performance too. It gives you a chance to recognize a job well done and the actors a moment to thank you for your attention.