

**THE BLUE BIRD: A
FAIRY PLAY
IN FIVE ACTS**

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The Blue Bird: A Fairy Play in Five Acts by Maurice Maeterlinck

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MAURICE MAETERLINCK

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THE BLUE BIRD

A Fairy Play in Five Acts

BY
MAURICE MAETERLINCK

Translated by
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CHARACTERS

TYLTYL	THE WOLF
MYTYL	THE PIG
LIGHT	THE OX
THE FAIRY BÉRYLUNE	THE COW
NEIGHBOUR BERLINGOT	THE BULL
DADDY TYL	THE SHEEP
MUMMY TYL	THE COCK
GAPPER TYL	THE RABBIT
GRANNY TYL	THE HORSE
TYLTYL'S BROTHERS	THE ASS
AND SISTERS	THE OAK
TIME	THE ELM
NIGHT	THE BEECH
NEIGHBOUR BERLIN-	
GOT'S LITTLE	} THE LIME-TREE
DAUGHTER	
TYLO, THE DOG	THE FIR-TREE
TYLETTE, THE CAT	THE CYPRESS
BREAD	THE BIRCH
SUGAR	THE
FIRE	THE CHESTNUT-TREE
WATER	THE IVY
MILK	THE POPLAR
	THE WILLOW
STARS, SICKNESSES,	SHADES, ETC.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that proper record-keeping is essential for transparency and accountability, particularly in the context of public administration and government operations. The text notes that without reliable records, it becomes difficult to track expenditures, assess performance, and ensure that resources are being used effectively and efficiently.

2. The second part of the document addresses the challenges associated with data collection and analysis. It highlights that while modern technology offers powerful tools for gathering and processing information, the quality and integrity of the data are often compromised. Issues such as incomplete reporting, inconsistent formats, and potential biases can significantly undermine the value of the data. The document stresses the need for standardized protocols and rigorous quality control measures to ensure that the information collected is accurate and trustworthy.

3. The third part of the document focuses on the role of communication and collaboration in achieving organizational goals. It argues that effective communication is not just about conveying information, but also about listening and understanding the perspectives of others. Collaboration is seen as a key driver of innovation and problem-solving, as it allows individuals to combine their strengths and expertise to tackle complex challenges. The text encourages the creation of a culture of open communication and mutual support, where team members feel comfortable sharing ideas and providing feedback.

4. The fourth part of the document discusses the importance of continuous learning and professional development. In a rapidly changing environment, it is crucial for individuals to stay updated on the latest trends and technologies in their field. The document suggests that organizations should invest in training and development programs that provide opportunities for employees to acquire new skills and knowledge. This not only benefits the individual employees but also enhances the overall capabilities and competitiveness of the organization.

5. The fifth and final part of the document concludes by emphasizing the need for a strong ethical foundation. It states that all actions and decisions should be guided by a clear set of values and principles. Integrity, honesty, and fairness are identified as core ethical standards that are essential for building trust and maintaining the credibility of the organization. The document calls for a commitment to ethical behavior at all levels, from individual employees to senior leadership.

COSTUMES

TYLTYL wears the dress of Hop o' my Thumb in Perrault's Tales. Scarlet knickerbockers, pale-blue jacket, white stockings, tan shoes.

MYTYL is dressed like Gretel or Little Red Riding-hood.

LIGHT.—The "moon-coloured" dress in Perrault's *Peau d'âne*; that is to say, pale gold shot with silver, shimmering gauzes, forming a sort of rays, etc. Neo-Grecian or Anglo-Grecian (*à la* Walter Crane) or even more or less Empire style: a high waist, bare arms, etc. Head-dress: a sort of diadem or even a light crown.

THE FAIRY BÉRYLUNE and **NEIGHBOUR BERLINGOT.**—The traditional dress of the poor women in fairy-tales. If desired, the transformation of the Fairy into a princess in Act I may be omitted.

The Blue Bird

DADDY TYL, MUMMY TYL, GAFFER TYL and GRANNY TYL.—The traditional costume of the German wood-cutters and peasants in Grimm's Tales.

TYLTYL'S BROTHERS AND SISTERS.—Different forms of the Hop-o'-my-Thumb costume.

TIME.—Traditional dress of Time: a wide black or dark-blue cloak, a streaming white beard, scythe and hour-glass.

NIGHT.—Ample black garments, covered with mysterious stars and "shot" with reddish-brown reflections. Veils, dark poppies, etc.

THE NEIGHBOUR'S LITTLE GIRL.—Bright fair hair; a long white frock.

THE DOG.—Red dress-coat, white breeches, top-boots, a shiny hat. The costume suggests that of John Bull.

THE CAT.—The costume of Puss in Boots: powdered wig, three-cornered hat, violet or sky-blue coat, dress-sword, etc.

N.B.—The heads of the DOG and the CAT should be only discreetly animalised.

The Blue Bird

BREAD.—A rich pasha's dress. An ample crimson silk or velvet gown. A huge turban. A scimitar. An enormous stomach, red and puffed-out cheeks.

SUGAR.—A silk gown, cut like that of a eunuch in a seraglio, half blue and half white, to suggest the paper wrapper of a sugar-loaf. Eunuch's head-dress.

FIRE.—Red tights, a vermilion cloak with changing reflections, lined with gold. An aigrette of iridescent flames.

WATER.—A pale-blue or bluish-green dress, with transparent reflections and effects of rippling or trickling gauze. Neo-Grecian or Anglo-Grecian style, but fuller and more voluminous than that of **LIGHT**. Head-dress of aquatic flowers and seaweed.

THE ANIMALS.—Popular or peasant costumes.

THE TREES.—Dresses of different shades of green or the colour of the trunks of trees. Distinctive attributes in the shape of leaves or branches by which they can be recognised.