

**A COMPLETE BIBLIOGRAPHY OF
EUGENIO BARBA'S WORK**

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CRITERIA

1. The bibliography is in English.
2. The bibliography contains all texts published by Eugenio Barba, arranged chronologically by date of writing.
3. Below each text, and arranged by date of publication, are all existing translations of that text, whether published or unpublished. Unpublished translations are marked with [not published].
4. Often, the publication of a text is an excerpt from the original text. In these cases, we indicate this by heading the bibliographic reference with the word [Excerpt].
5. Each text is assigned a numerical reference and one or more letters. The first two numbers indicate the year of writing, and the number after the dash determines the position of the text within that year. The letter(s) correspond to the initials (in English) of the language of publication. Thus, for example, 04-6(F) indicates the sixth text written in 2004 published in French (French) in the year specified in the bibliographic reference.

We have used the following initials for the different languages in which Eugenio Barba's texts have been published.

(AR). ARABIC	(GA) - GALICIAN	(P) - POLISH
(AL). ALBANIAN	(GR) - GREEK	(PER) - PERSIAN
(BEN). BENGALI	(H) - HUNGARIAN	(PR) - PORTUGUESE
(BU). BULGARIAN	(IN) - INDONESIAN	(RM) - ROMANIAN
(CAT). CATALAN	(IC) - ICELANDIC	(R) - RUSSIAN
(CHI). CHINESE	(I) - ITALIAN	(S) - SPANISH
(CZ). CZECH	(J) - JAPANESE	(SL) - SLOVENE
(D) - DANISH	(F) - FRENCH	(SR/CR) - SERBO-CROATIAN
(DU) - DUTCH	(FI) - FINNISH	(SW) - SWEDISH
(E) - ENGLISH	(K) - KOREAN	(T) - TURKISH
(ES) - ESTONIAN	(MC) - MACEDONIAN	(U) - UKRAINIAN
(G) - GERMAN	(N) - NORWEGIAN	

6. In some cases, it has been impossible to establish the exact order in which the texts were written within a given year. In these cases, we have established an approximate or hypothetical order. However, any variations that may occur would be minimal.
7. The bibliography includes both articles and books by Eugenio Barba. Books are listed in capital letters to distinguish them from articles or individual texts. Books are listed in the order in which they were completed and in the order in which they were written within that year.
8. Except in a few cases, Barba's books are usually collections of previously published articles. These books are listed in the bibliography as new publications. Although these

books do not normally contain new texts, the order of the texts and the structure of the book often create a specific context in which the individual texts become part of a new discourse.

9. Where relevant, we provide a list of all the individual articles or texts contained in the book at the first entry for the book. We also indicate which texts have been recast in the discourse of the book.
10. Both individual texts and books are cited in bold to indicate their first publication.
11. Although books are listed in the bibliography, we thought it would be useful to provide a list of all the books published by Barba at the beginning, before the bibliography. Some books, such as *The Floating Islands*, *Anatomia del teatro. Un dizionario di Antropologia Teatrale* and *La conquista de la diferencia*, have undergone one or more reworkings that have involved changes to the title and the material in the book. In this initial list of books, the different versions of the same book are listed immediately after the first version.
12. Some articles or excerpts from articles have been published under different titles. In Barba's bibliography, there are many cases where the title of the same article varies substantially. For this reason, we have considered it necessary to provide, at the beginning, a list of title variations and the numerical reference with which the reader can easily locate the text in the bibliography.
13. Often, after the title of the text and in square brackets, we provide a brief explanation of the type of text or the context that led to its writing.
14. The bibliography is completed with four appendices. In the first, we provide a series of texts that have never been published. In the second, we provide texts written by Barba specifically for one of the Odin Teatret performances. Finally, in the third appendix, we provide a selection of 109 long interviews with Eugenio Barba, organised in the same way as the rest of the bibliography.
15. The bibliography begins with the first text published by Barba in 1962 and ends in July 2025. It therefore covers a period of 63 years.

VARIATIONS

A Decisive Phase.....	73-3(E)
A dreamed and reinvented Arcadia.....	04-11(E)
A Few Is The Right Number.....	97-8(E)
A Message from the Past	92-1(E)
A Moonless Night.....	97-2(E)
A Premise on Written Silence.....	83-1(E)
Acel teatru nefăcut din pietre și cărămizi.....	92-1(RM)
Al callar della notte un rullo di tamburi.....	63-4(I)
Al teater består af dans.....	94-7(D)
Alleen de daad leeft, maar slechts het woord blijft.....	91-2(DU)
All Theatre is Made of Dance.....	94-7(E)
An die Zuschauer.....	80-4(G)
Ancora sul training: “il regista”.....	72-3(I)
Antropologia teatru: geneza, definiția.....	92-1(P)
Antropologija gledališča.....	92-1(SL)
Apenas a ação é viva mas só a palavra permanece.....	91-2(PR)
Appunti per i perplessi.....	92-1(I)
Apuntes para los perplejos.....	92-1(S)
Aquela parte de nós que vive em exílio.....	88-2(PR)
Aquella parte de nosotros que vive en el exilio.....	82-2(S)
Arañar los muros	09-7(S)
Baratto, una enorme bestia di legno.....	06-1(I)
Belirleyici bir Aşama.....	73-3(T)
Bemerkungen über das Schweigen der Schrift.....	79-2(G)

Beneath the Skin	92-1(E)
Brev til Jennifer Merin.....	75-5(D)
Carta a Shirley.....	18-1(S)
Carta a un hermano peruano.....	98-7(S)
Carta de despedida	19-1(S)
Carta de Eugenio Barba a Nitis Jacon.....	94-5 (S and PR)
Cette part de nous qui vit en exile.....	88-2(F)
Come si diventa attori.....	99-4(I)
Con nombre propio.....	08-7(S)
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Cum devil actor.....	99-4(RM)
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Drammaturgia: l'ordine profondo che è turbolenza.....	98-11(I)
Dårlig far og dårlig sønn.....	79-2(N)
E dove risaliamo alle parole pubbliche del regista.....	73-3(I)

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Effet d'organicité.....	02-2(F)
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El hombre del viento y del rayo.....	98-06(S)
El mito de la técnica.....	72-3(S)
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Eugenio Barba
BOOKS

We give a number to each book preceding the publication year (ie. 1-1965). The number is useful to establish the place of a book according to the chronology of the list. When a book has several versions, we keep the number of the first version, even if the book changes the title. There are three books with several versions:

- **2-1979** *The Floating Islands*:
 - 2nd version: *Beyond the Floating Islands*, **2-1985**
 - 3rd version: *Theatre. Solitude, Craft, Revolt*, **2-1996**
 - 4th version: *My Lives in the Third Theatre. Difference, Craft, Revolt*, **2-2023**

- **5-1983** *Anatomy of the theatre. A Dictionary of Theatre Anthropology*,
 - 2nd version: *The Secret Art of the Performer. A dictionary of Theatre Antropology*, **5-1990**
 - 3rd version: *The Secret Art of the Performer. A dictionary of Theatre Antropology*, **5-2005**

- **17-2008** *The Conquest of Difference*,
 - 2nd version: *The Conquest of Difference. Thirty-nine Theatre Landscapes*, **17-2012**

1-1965(I). *Alla ricerca del teatro perduto* [In Search of a Lost Theatre. Contains: *Allenamento dell'attore (1959-1962)* (62-2), "*Faust*" di Marlow (63-1) and *Verso un teatro santo e sacrilego* (only in the italian version) (63-3). Contains also *Theatre Laboratory 13 Rzedów* (reelaborated) (62-1)], Padua, Marsilio, 1965.

(H). Kirserletek Szinhaza, Budapest, Szinhaztudományi Intezet, 1965

2-1979(E). *The Floating Islands* [Contains: *Letter to Actor D.* (67-1), *Waiting for the Revolution* (68-6), *Min Fars Hus* (72-1), *Physical Training – Vocal Training* (72-2), *Words or Presence* (72-3), *Two Letters* (73-1), *The Book of dances* (74-2), *Letter from the South of Italy* (75-5), *Roots and Leaves* (76-1), *Third Theatre* (76-2), *Anabasis* (77-6), *Theatre-Culture* (78-1), *The Million – First Journey* (78-2), *Strangers in the Theatre* (Ap.3/2), *Two Tribes* (Ap.3/7), *Questions on Training* (Ap.3/12)], Graasten (Denmark), Drama, 1979.

(GR). *Τα πλωτά νησιά*,

- Athens, Andromeda, 1982

- [together with *Πέρα απ'τα πλωτά νησιά* (*Beyond the Floating Islands*) under the title *Τα πλωτά νησιά – Πέρα απ'τα πλωτά νησιά* (*The Floating Islands - Beyond the Floating Islands*). In relation to the last Greek version contains also: *The Laboratory Instinct* (17-4) this text appears only in this edition of the book and not in the other translations referred below], Dodoni, Athens, 2018.

(F). *L'archipel du théâtre* [Contains also: *Voice, Sound and Music* (79-1), *The*

Way of Opposites (79-2), *Theatre Anthropology: First Hypothesis* (80-3), *Dialogue with Brecht* (80-4) and *Introduction to the Theatre Anthropology* (81-3)], Lectoure, Bouffonneries Contrastes 1982.

- (CAT). *Les illes flotants*, [Contains Also: *Theatre Anthropology* (81-5)], Barcelona, Institut del Teatre and Ecicions '62, 1983.
- (S). *Las islas flotantes* [doesn't contains *Theatre Anthropology: First Hypothesis* (80-3) and *Introduction to the Theatre Anthropology* (81-3)], Mexico City, Universidad Nacional Autónoma, 1983.

2-1985(I). *Aldilà delle isole galleggianti* [2nd version of *The Floating Islands*. In relation to the first one, doesn't contain *Introduction to the Theatre Anthropology* (81-3), but contains also: *A Premise on Written Silence* (83-1)], Milan, Ubulibri, 1985.

- (G). *Jenseits der Schwimmenden Inseln*, Hamburg, Rowohlt's Enzyklopädie, 1985.
- (E). *Beyond the Floating Islands*, New York, Performing Arts Journal, 1986.
- (S). *Más allá de las islas flotantes*,
 - Mexico City, Gaceta editorial, 1986.
 - Buenos Aires, Firpo-Dobal, 1987.
- (D). *De flydende øer*, [In relation to the last version doesn't contains *Theatre Anthropology: First Hypothesis*, *Theatre Anthropology* and *The Way of Opposites*. Contains also: *The Way of Refusal* (83-2), *The Shadow of Antigone* (85-2), *Anthropological Theatre* (87-2), *Eurasian Theatre* (87-3) and *Four Spectators* (88-2)], Copenhagen, Borgens Forlag, 1989.
- (PR). *Além das ilhas flutuantes*, [Contains also: *The Third Theatre: A Legacy from Us to Ourselves* (90-7)]. São Paulo-Campinas, Editora Hucitec-Unicamp 1991.
- (GR). [together with *Ta πλωτά νησιά* (*The Floating Islands*) under the title *Ta πλωτά νησιά – Πέρα απ'τα πλωτά νησιά* (*The Floating Islands - Beyond the Floating Islands*). It contains only these 3 titles: *Theatre Anthropology: First Hypothesis* (80-3), *Dialogue with Brecht* (80-4), *A premise on Written Silence* (83-1)] Dodoni, Athens, 2018.

2-1996(I). *Teatro. Solitudine, mestiere, rivolta* [3rd version of *The Floating Islands*. Contains: *A Rift Theatre* (65-1), *Letter to Actor D.* (67-1), *Waiting for the Revolution* (68-6), *Words or Presence* (72-3), *Physical Training – Vocal Training* (72-2), *Two Letters* (73-1), *Letter from South of Italy* (75-5), *Roots and Leaves* (76-1), *Third Theatre* (76-2), *The Mutation* (76-3), *Theatre-Culture* (78-1), *Dialogue With Brecht* (80-4), *Written Silence* (83-1), *The Shadow of Antigone* (85-2), *Eurasian Theatre* (87-3), *The Third Bank of the River* (87-5), *The House with Two Doors* (88-4), *The Part of Us which Lives in Exile* (88-2), *The Theatre of the Polis and the Sanctuary of the Metropolis* (90-4), *The Third Theatre: A Legacy from Us to Ourselves* (90-7), *The People of Ritual* (91-3), *The Steps on the River Bank* (94-1), *Ships of Stone and Floating Islands* (95-2), *Sowing Rabbits and Dreaming Lions* (95-4), *The Disciple who Walked on the Water* (95-7), *The Transmission of a Legacy* (95-8), *Two Tribes* (Ap.3/7) and *The pedagogical Paradox: Learn to Learn Ap.3/43]*, ed. by Lluís MASGRAU,

- Milan, Ubulibri, 1996
- Bari, Edizioni di Pagina, 2014.
- (S). *Teatro. Soledad, oficio, revuelta*, ed. by Lluís MASGRAU,
 - Buenos Aires, Catálogos, 1997.
 - Mexico City, Escenología, 1998.

- Havana, Ediciones Alarcos, 2003 [together with *La tierra de cenizas y diamantes* under the title *Obras escogidas I*. In relation to the other Spanish editions contains also: *The Transmission of a Legacy. Theatrical Apprenticeship and Tacit Knowledge*, (02-5)]
- (F). *Théâtre. Solitude, métier, révolte*, ed. by Lluís MASGRAU, Saussan, L'Entretemps, 1999.
- (E). *Theatre. Solitude, Craft, Revolt*, ed. by Lluís MASGRAU, Aberystwyth, Black Mountain Press, 1999.
- (GR). *Θέατρο. Μοναζιά, δεξιότητες, εξέγερση*, ed. by Lluís MASGRAU, Athens, Koan, 2001.
- (P). *Teatr. Samotność, rzemiosło, bunt*, ed. by Lluís MASGRAU, Warsaw, Instytut Kultury Polskiej, 2003.
- (K). *연극 인류학: 종이로 만든 배* ed. by Lluís MASGRAU, Seoul, Pyungminsa Publishing 문학과학사, 2005.
- (RM). *Teatru. Singurătate, meșteșg, revoltă*, ed. by Lluís MASGRAU, Bucharest, Nemira, 2010.
- (PR). *Teatro. Solidão, ofício, revolta*, ed. by Lluís MASGRAU, Brasilia, Dulcina, 2010.

2-2023 (I). *Le mie vite nel Terzo Teatro. Differenza, mestiere, rivolta* [4th version of *The Floating Islands*. Contains: *A Rift Theatre* (65-1), *Letter to Actor D.* (67-1), *Waiting for the Revolution* (68-6), *Words or Presence* (72-3), *Physical Training – Vocal Training* (72-2), *Two Letters* (73-1), *Letter from South of Italy* (75-5), *Roots and Leaves* (76-1), *Third Theatre* (76-2), *The Mutation* (76-3), *Theatre-Culture* (78-1), *Dialogue With Brecht* (80-4), *Written Silence* (83-1), *The Shadow of Antigone* (85-2), *The Third Bank of the River* (87-5), *The House with Two Doors* (88-4), *The Part of Us which Lives in Exile* (88-2), *Eftermæle: that Which Will Be Said Afterwards* (90-2), *The Theatre of the Polis and the Sanctuary of the Metropolis* (90-4), *The Third Theatre: A Legacy from Us to Ourselves* (90-7), *The People of Ritual* (91-3), *The Steps on the River Bank* (94-1), *Ships of Stone and Floating Islands* (95-2), *Sowing Rabbits and Dreaming Lions* (95-4), *The Disciple who Walked on the Water* (95-7), *Sonning Prize: Acceptance Speech* (00-1), *A Chosen Diaspora in the Guts of the Monster* (02-1), *The Transmission of a Legacy. Theatrical Apprenticeship and Tacit Knowledge* (02-5), *The House of My Origins - And My Return* (03-1), *The Geography of Illusions* (05-7), *The Dance of Algebra and Fire* (05-8), *The Barter an Enormous Wooden Beast* (06-1), *The Ghost Room* (07-1), *The Sky of the Theatre* (09-4), *New Words for Ancient Paths* (14-4), *The Sanctity of Fiction* (16-2), *The Laboratory Instinct* (17-4), *Creating Earthquakes* (21-4), *The Tradition of Impossible* (23-4), *Two Tribes* (Ap.3/7), *The Pedagogical Paradox: Learn to Learn* (Ap.3/43)] ed. by Lluís MASGRAU, Bari, Edizioni di pagina, 2023.

- (GR). *Οι ζώες μου στο τρίτο θέατρο. Διαφορά τέχνη εξέγερση* [in relation to the Italian version don't contains: *Letter to Actor D.* (67-1), *Two Letters* (73-1), *Letter from South of Italy* (75-5), *The Barter an Enormous Wooden Beast* (06-1), *The Laboratory Instinct* (17-4)], ed. by Lluís MASGRAU, Athens, Kapa Ekdotiki, 2023.
- (S). *Mis vidas en el Tercer Teatro. Diferencia, oficio, revuelta* ed. by Lluís MASGRAU, Mexico City, Paso del gato and Universidad Iberoamericana, 2024.

3-1980(D). *Modsetningernes spil* [The Way of Opposites. Contains *The Way of Opposites* (79-2)], Copenhagen, Berg, 1980.

- (I). *La corsa dei contrari*, [Contains also: *Theatre-Culture* (78-1) and *Theatre Anthropology* (81-5)],
- Milan, Feltrinelli, 1981
- Bari, Edizioni di Pagina, 2019.
- (AR). مسيرة المعاكسين Damascus, Dar al kinuz, 1995.
- (G). *Bemerkungen zum Schweigen der Schrift*, [Contains also: *Dialogue with Brecht* (80-4)]. Cologne, Verlag der Theatreassoziation, 1983.

4-1981(I). *Il Brecht dell'Odin* [Odin's Brecht. Contains: *Dialogue with Brecht: to the Actors* (77-4), *Dialogue with Brecht: to the Spectators* (80-4) and *Brecht's Ashes* (Ap.2/2)], Milan, Ubulibri, 1981.

5-1983(I). *Anatomia del teatro. Un dizionario di antropologia teatrale* [Anatomy of the theatre. A Dictionary of Theatre Anthropology. First version. Contains: *Theatre Anthropology* (81-5), *Dramaturgy* (82-2), and *Montage* (82-3)], by E. BARBA and N. SAVARESE, Florence, La Casa Usher, 1983.

- (F). *Anatomie de l'acteur. Un dictionnaire d'anthropologie théâtrale*, by E. BARBA and N. SAVARESE. Lectoure, Bouffonneries, 1985 [Anatomy of the performer. A Dictionary of Theatre Anthropology. Contains also *From "Learning" to "Learning to learn"* (84-3)].
- (S). *Anatomía del actor. Un diccionario de antropología teatral*, by E. BARBA and N. SAVARESE. Mexico City, Gaceta Editorial, 1988.

5-1990(S). *El arte secreto del actor. Diccionario de antropología teatral* [2nd version of *Anatomia del teatro*. In relation to the first one contains also: *The Dilated Body* (84-4), *Meyerhold: The Grotesc; that is, Bio-mechanics* (89-6)], by E. BARBA and N. SAVARESE. Mexico City, Escenología, 1990.

- (E). *The Secret Art of the Performer. A dictionary of Theatre Anthropology*, by E. BARBA and N. SAVARESE. London and New York, Centre for Performance Research – Routledge, 1991, and only Roudledge 1993, 1995, 1999.
- (F). *L'énergie qui danse. Un dictionnaire d'anthropologie théâtrale*, by E. BARBA and N. SAVARESE. Lectoure, Bouffonneries, 1995.
- (J). 俳優の解剖学。演劇人類学時点, by E. BARBA and N. SAVARESE. Tokyo, Parco, 1995.
- (PR). *A arte secreta do actor. Dicionário de antropologia teatral*, by E. BARBA and N. SAVARESE. São Paulo-Campinas, Hucitec, 1995.
- (SR/CR). *Tajna umetnost glumca. Rečnik pozorišne antropologije*, by E. BARBA and N. SAVARESE. Belgrade, Institut za pozoriste, 1996.
- (I). *L'arte segreta dell'attore. Un dizionario di antropologia teatrale*, by E. BARBA and N. SAVARESE. Lecce, Argo, 1996 and 1998.
- (CZ). *Slovník divadelní Antropologie. O Skrytém Umění Herců*, by E. BARBA and N. SAVARESE. Prague, Divadelní Ústav, 2000.
- (T). *Oyuncunun Gizli Sanati. Tiyatro Antropolojisi Sözlüğü*, by E. BARBA and N. SAVARESE. ed. Cem AKAS, Istanbul, Yapi Kredi Yayinlari, 2002.

5-2005(I). *L'arte segreta dell'attore. Un dizionario di antropologia teatrale* [3rd version. In relation to the second version contains also: *Eurasian Theatre* (87-3), *Score and Subcore* (04-6), *Organic Effect: that which is Organic for the Actor / that which is Organic for the Spectator* (97-6), and some excerpts from *The Ripe Action* (02-2)], by E.

BARBA and N. SAVARESE.

- Milan, Ubulibri, 2005.

- Bari, Edizioni di Pagina, 2011.

(P). *Sekretna Sztuka Aktora. Słownik antropologii teatru*, by E. BARBA and N. SAVARESE. Wrocław, Ósrodek Badań Twórczości Grotowskiego, 2005.

(E). *The Secret Art of the Performer. A dictionary of Theatre Anthropology*, by E. BARBA and N. SAVARESE. London and New York, Routledge, 2006.

(S). *El arte secreto del actor. Diccionario de antropología teatral*, by E. BARBA and N. SAVARESE.

- Havana, Ediciones Alarcos, 2007.

- Escenología, Mexico City, 2009.

- Editorial San Marcos, Lima, 2010.

- Bilbao, Artezblai, 2012.

- Buenos Aires, Libros del Balcón, 2019.

(F). *L'énergie qui danse. Dictionnaire d'anthropologie théâtrale*, by E. BARBA and N. SAVARESE. Montpellier, L'Entretiens, 2008.

(GR). *Η μυστική τέχνη του ηθοποιού. Αρχες θεατρικής ανθρωπολογίας*, by E. BARBA and N. SAVARESE. Athens, Koan, 2008.

(R). *Словарь Театральной Антропологии. Тайное искусство исполнителя*, by E. BARBA and N. SAVARESE. Moscow (Москва), Артист. Режисер. Театр, 2010.

(PER). *اجراکننده مخفی هنر* by E. BARBA and N. SAVARESE. Kerman, Sooreh Mehr, 2011.

(RM). *Arta secretă a actorului. Dicționar de antropologie teatrală*, by E. BARBA and N. SAVARESE. Bucharest, Humanitas, 2012

(CHI). *演员者的秘艺* by E. BARBA and N. SAVARESE. Taipei, ARTS/Taipei National University of the Arts, 2012.

(PR). *A arte secreta do ator. Um dicionário de antropologia teatral*, by E. BARBA and N. SAVARESE. São Paulo, É Realizações Editora, 2012.

(T). *Oyuncunun Gizli Sanati. Tiyatro Antropolojisi Sözlüğü*, by E. BARBA and N. SAVARESE, Istanbul, Istanbul Bilgi Üniversitesi Yayınları, 2017

(H). *Színész titkos művészete. Színházi antropológiai szótár*, Budapest, Károli Gáspár Református Egyetem – L'Harmattan Kiadó, 2020.

6-1985(I). *Il corpo dilatato* [Contains: *The Dilated Body* (84-4) and *The Gospel According to Oxyrhincus* (Ap.2/4)], Rome, La Goliardica-Zeami libri, 1985.

(E). *The Dilated Body*, Rome, La Goliardica-Zeami libri, 1985.

1985(I). *Aldilà delle isole galleggianti* (Cf. 2-1985)

7-1990(I-E). *Viaggi con l'Odin – Voyages with Odin Teatret* [in collaboration with Tony D'Urso, in Italian and English. The text of the book is made by small fragments of Eugenio Barba's work chosen by his collaborators],

- First version: Brindisi, Alfeo, 1990

- Second version: Brindisi, Alfeo, 1994

- Third version: Milan ubulibri, 2000

1990(S). *El arte secreto del actor. Diccionario de antropología teatral* (Cf. 5-1990)

8-1992(S). *La canoa de papel. Tratado de Antropología Teatral* [The book has been written in

Italian, but has been first published in Spanish. It is composed of three different types of texts: 1. New texts written specifically for the book, 2. Old texts which have become an integral part of the new book: *Silver Horse* (85-3), *Only the Action is Alive, but Only the Word Remains* (91-2), *People of Ritual* (91-3), 3. Excerpts and reelaborated texts from old articles: *Dialogue with Brecht* (80-4), *Theatre Anthropology* (81-5), *The Dilated Body* (84-4), *The Actor's Energy: Male-Female Versus Animus-Anima* (86-3), *Eurasian Theatre* (87-3), *Voyage Among Cultures* (89-1) and *Eftermæle: that Which Will Be Said Afterwards* (90-2)],

- Mexico City, Escenología, 1992.
- Buenos Aires, Catálogos, 1995.
- Bilbao, Artezblai, 2013.
- Quito, Ediciones Contrael viento, 2015.
- Lima, Escuela Nacional Superior de Arte Dramático, 2017.
- Buenos Aires, Interzona, 2022.
- (I). *La canoa di carta. Trattato di Antropologia Teatrale*, Bologna, Il Mulino, 1993.
- (F). *La canoë de papier. Traité d'Anthropologie Théâtrale*,
- Lectoure (France), Bouffonneries, 1993.
- Saussan (France), L'Entretiens Éditions, 2004.
- (PR). *A canoa de papel. Tratado de Antropologia Teatral*,
- São Paulo, Hucitec, 1994.
- Brasília, Dulcina, 2009, 2012.
- (D). *En Kano af papier. Indføring i teaterantropologi*, Graasten, Drama, 1994
- (E). *The Paper Canoe. A Guide to Theatre Anthropology*, London, Routledge, 1995, 2002
- (DU). *De Kano van papier. Verhandeling over de theaterantropologie*, Amsterdam, International Theatre and Film Books, 1997
- (G). *Ein kanu aus papier. Abhandlung über Theateranthropologie*, Cologne, Flamboyant, 1998
- (ES). *Paberlaevuke. Sissejuhatus Teatri-Antropologiasse*, Tallinn, Eesti Teatriliit, 1999
- (H). *Papírkeny. Bevezetés a színházi antropológiába*, Budapest, Kijarat Kiadó, 2001
- (K). 연극 인류학 (연극 인류학 / 유제니오 바르바 지음; 안치운·이준재 옮김) Seoul, 문학과지성사, 2001
- (U). *Паперов кано. Нутізік по театральній антропології*, Lviv, Літопис, 2001.
- (RM). *O canoe de hârtie. Tratat de antropologie teatrală*, Bucharest, Unitext, 2003.
- (SL). *Papirnatí Kanu. Razprava o antropologiji gledališča*, Ljubljana, Mestno gledališče ljubljansko, 2005
- (AR). المسرح أنثروبولوجيا في أطروحة. الورقي الزورق. amma lil kitab, 2006
- (P). *Canoe z papieru. Traktat o Antropologii Teatru*, Wrocław, Instytut im. Jerzego Grotowskiego, 2007
- (GR). *Το χάρτινο κανό. Ένας Οδηγός προς τη Θεατρική Ανθρωπολογία*, Athens, Εκδόσεις Δωδώνη, 2007
- (R). *Бумажное каноэ. Трактат о Театральной Антропологии*, Saint Petersburg, Академия театрального искусства, 2008.
- (FI). *Paperista Tehty Kanootti. Teatteriantropologian opas*, Rantasalmi, Laboratoriateatteri Fennica, 2014.
- (AL). *Kanoa prej letre*, Tirana, PikaPaSiperfage, 2015

(CHI). 纸舟：戏剧人类学指南，北京 (Beijing), 中国戏剧出版社 (China Theatre Press), 2018.

1996(I). Teatro. Solitudine, mestiere, rivolta (Cf. 2-1996)

9-1998(I). La terra di cenere e diamanti. Il mio apprendistato in Polonia, seguito da 26 lettere di Jerzy Grotowski a Eugenio Barba [All the versions contains: *Amleto al Teatr-Laboratorium 13 Rzędów* (64-1)],

- First edition: Bologna, Il Mulino, 1998

- Second edition: [This edition contains also: *Letter to Jerzy Grotowski* (98-6), *The House Of My Origins - And My Return* (03-1), *The influence of kathakali on Grotowski and me* (Ap.3/58). These three texts are only in the second Italian edition and in the Brazilian one.] Milan, Ubulibri, 2004.

(E). *Land of Ashes and Diamonds. My Apprenticeship in Poland. Followed by 26 Letters from Jerzy Grotowski to Eugenio Barba*, Aberystwyth, Black Mountain Press, 1999.

(G). *Das Land von Asche und Diamant. Meine lehrjahre in Polen. Gefolgt von 26 briefen Jerzy Grotowskis an Eugenio Barba*, Cologne, Flamboyant, 2000.

(S). *La tierra de cenizas y diamantes. Mi aprendizaje en Polonia, seguido de 26 cartas de Jerzy Grotowski a Eugenio Barba*.

- Buenos Aires-Barcelona, Catálogos-Octaedro, 2000.

- Havana, Ediciones Alarcos, 2003 (together with *Teatro. Soledad, oficio, revuelta* under the title *Obras escogidas I*)

- Mexico City, Escenología, 2008.

(F). *La terre de cendres et diamants. Mon apprentissage en Pologne, Suivi de 26 lettres de Jerzy Grotowski à Eugenio Barba*, Saussan, L'entretemps, 2000.

(P). *Ziemia popiołu i diamentów. Moje terminowanie w Polsce. Oraz 26 listów Jerzego Grotowskiego do Eugenia Barby*, Wrocław, Osrodek Badan Tworczości Jerzego Grotowskiego i Poszukiwan Tetralno-Kulturowych, 2001.

(AR). [*Land of Ashes and Diamonds*]

- Cairo, Cairo International Festival for Experimental Theatre, 2001.

- Cairo, Al hayya' al Masrya al amma lil kitab, 2004.

(GR). *Η γη της στάχτης και των διαμαντιών*, Athens, Omma Studio, 2004

(PR). *A terra de cinzas e diamantes. Minha aprendizagem na Polônia. Seguido de 26 cartas de Jerzy Grotowski a Eugenio Barba*, [Contains: *Letter to Jerzy Grotowski* (98-6), *The House Of My Origins - And My Return* (03-1), *The influence of kathakali on Grotowski and me* (Ap.3/58)], São Paulo, Editora Perspectiva, 2006.

(RM). *Pământ de cenușă și diamante. Ucenicia mea în Polonia. Urmată de 26 de scrisori de la Jerzy Grotowski către Eugenio Barba*, Bucharest, Ideea Europeană, 2010.

(H). *Hamu és gyémánt ország. Tanulmányaim Lengyelországban 26 levél Jerzy Grotowskitól Eugenio Barbának*, Budapest, Nemzeti Színház Kiskönyvtára, 2015.

(K). 재와 다이아몬드의 땅, Seoul, Moonin & Theatre and Human, 2020.

10-1998(D). Den blinde hest. Barbas forestillinger [The Blind Horse. Barba's Performances. The author's book is Iben Nagel Rasmussen. But we include it in the bibliography because Barba's collaboration with the author to create the book], by Iben NAGEL RASMUSSEN,

Copenhagen, Lindhart og Ringhof, 1998.

- (I). *Il cavallo cieco. Dialoghi con Eugenio Barba e altri scritti* [The Italian version of the book contains: *Letter to Aramis* (91-2), *Searching for a Transparent Body* (02-6) and under the title *Actors of Ferocity* a montage of two articles: *Actors of Ferocity* (98-3) and *Homo viator* (97-2)], by Iben NAGEL RASMUSSEN, ed. by Mirella SCHINO and Ferdinando TAVIANI, Rome, Bulzoni Editore, 2006.
- (S). *El caballo ciego. Diálogo con Eugenio Barba y otros escritos* [contains the same Barba's texts as the Italian version], by Iben NAGEL RASMUSSEN, ed. by Mirella SCHINO and Ferdinando TAVIANI, . Havana, Ediciones Alarcos, 2011.
 - . Buenos Aires, Eternos Pasajeros, 2016. [Contains Also: *Incomprehensibility and Hope* (11-4)].
- (PR). *O cavalo cego. Diálogos com Eugenio Barba e Outros Escritos* [Contains the same Barba's texts as the Italian version, plus: *The Tree and Its Roots. A performance that grows while reading newspapers* (16-1). Doesn't contain *Incomprehensibility and Hope* (11-4)], by Iben NAGEL RASMUSSEN, ed. by Mirella SCHINO and Ferdinando TAVIANI, São Paulo, É Realizações Editora, 2016.
- (E). *The Blind Horse. Dialogues with Eugenio Barba and Other Writings* [Contains the same Barba's texts as the Italian version, plus: *The Tree and its roots. A performance that grows while reading newspapers* (16-1). Doesn't contain *Incomprehensibility and Hope*], by Iben NAGEL RASMUSSEN, ed. by Mirella SCHINO and Ferdinando TAVIANI, Enschede, BoekenGilde, 2018.

11-1998(AR). *The Theatre Cercles* [Contains: *Dramaturgy* (82-2), *Montage* (82-3), *Silver Horse* (85-3), *Eurasian Theatre* (87-3), *The Third Bank of the River* (87-5), *The Spectator in Theatre* (88-2)], Bagdad, 1998.

12-1999(I). *Il prossimo spettacolo* [The Next Performance. Contains: *Voyage Among Cultures* (89-1), *The Road of Dreams* (90-3), *Aracne* (91-1), *The Culture of Shipwreck* (96-7), *Seven Answers* (96-8), *Abunaga's Blacksmith* (97-1), *A Moonless Night* (97-2), *The Deep Order Called Turbulence* (98-11), The book contains also *Breve Storia dell'Odin Teatret* (A Short history of Odin Teatret) by a team of students from the University of L'Aquila], ed. by Mirella SCHINO, L'Aquila, Textus, 1999.

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Art of the Performer. A Dictionary of Theatre Anthropology, weaving a series of autonomous texts with an extensive number of illustrations, thus letting the discourse derive from the close connection between texts and images. The two books can be considered complementary. *The Secret Art of the Performer. A Dictionary of Theatre Anthropology* expounds a comparative vision of the techniques of the actor-dancer's body-mind. *The Five Continents of the Theatre. Facts and Legends of the Material Culture of the Actor* completes this vision by depicting what the authors call the actor's "auxiliary techniques". By this term they mean all the material conditions which determine, together with body-mind techniques, the relationship with the spectators: the financial and organisational aspects, the spaces in which a performance takes place, the circumstances and the festivities in the calendar which often produce spectacular activity, as well as lighting, scenography or the ways actors travel. The Five Continents of the Theatre is an original history of the theatre centered on the material culture of the actor and organised in different layers and levels according to when, where, how, for whom and why one makes theatre].

The book contains three types of texts:

- Texts which are not signed and are jointly attributed to Eugenio Barba and Nicola Savarese.
- Texts signed by one of the two authors.
- Texts signed by other collaborators.

Among the texts by Barba, the book includes *Letter to Actor D.* (67-1), *Lo spettatore involontario* (00-9) and fragments from *The Paper Canoe* (92-1), *Tacit Knowledge: Heritage and Waste* (99-4), *The essence of Theatre* (00-4) y *Angelanimal* (06-4). Eugenio Barba's new texts have been written during the 2014, 2015, 2016 summers.] by Eugenio BARBA and Nicola SAVARESE, Bari, Edizioni di Pagina, 2017.

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1969

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- *69-1(GR). *Ferai*, in *Ta plwta vηcιa*, Athens, Andromeda, 1982, pp.248-255.
- *69-1(F). *Ferai*, in *L'archipel du théâtre*, Lectoure, Bouffonneries Contrastes 1982, pp.148-151.
- *69-1(CAT). *Ferai*, in *Les illes flotants*, Barcelona, Institut del Teatre and Edicions '62, 1983, pp.193-195.
- *69-1(S). *Ferai*, in *Las islas flotantes*, Mexico City, Universidad Nacional Autónoma, 1983, pp.162-165.

1970

70-1(N). *Vsevolod Meyerhold*, “Teatrets, Teori og Teknikk” no.12, Holstebro 1970, pp.22-23.

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70-3(D). *Teatret bevæger sig!*, [Theatre is moving! Text about Luca Ronconi’s performance *Orlando Furioso* presented during its tournée in Denmark organised by Odin Teatret in 1970] Jyllands Posten, 31th March 1970, p.12.

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1971

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*71-2(E). *Priem ostrannenija, Verfremdung, hana. Estranging devices according to the Russian formalist, brecht and Zeami*, in *The Moon Rises from the Ganges. My Journey through Asian Acting Techniques*, ed. by Lluís MASGRAU, Holstebro – Malta – Wrocław – London - New York, Icarus – Routledge, 2015, pp.91-94.

*71-2 (S). *Priem ostrannenija, Verfremdung, Hana: el artificio del extrañamiento en los formalistas rusos, Brecht y Zeami*, in *La luna surge del Ganges. Mi viaje a través de las técnicas de actuación asiáticas*, ed. by Lluís MASGRAU,
- Mexico City, Paso de Gato, 2017, pp. 111-115.
- Buenos Aires, Ediciones del Camino, 2017, pp. 113-117.

*71-2(GR). *Priem Ostrannenija, Verfremdung, Hana. Τεχνικές αποστασιοποίηση σύμφωνα με τους Ρώσους φορμαλιστές, τον Μπρεχτ και τον Ζεάμι*, in *Το φεγγάρι ανατέλλει από το Γάγγη. Το ταξίδι μου στις Ασιατικές τεχνικές υποκριτικής*, ed. by Lluís MASGRAU, Athens, Perispomeni, 2021, pp.125-130.

71-3(N). *Kabuki: en introduksjon*, “Teatrets, Teori og Teknikk” no.15, Holstebro 1971, pp.2-

14.

71-4(N). *Mei Lan-Fan*, Idem. p.44.

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- *71-2(GR). *Μέι Λανφάνγκ*, in *Το φεγγάρι ανατέλλει από το Γάγγη. Το ταξίδι μου στις Ασιατικές τεχνικές υποκριτικής*, ed. by Lluís MASGRAU, Athens, Perispomeni, 2021, pp.121-124.

1972

72-1(N). *Til deg Fjodor Dostojevskij*, [To you, Fiodor Dostoievski. Text introducing the Odin Teatret performance *Min Fars Hus*], in the program for the performance.

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- *72-1(GR). *Τό Σπίτι του Πατέρα μου*,
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- *72-1(CAT). *Min fars hus*, in *Les illes flotants*, Barcelona, Institut del teatre i Edicions '62, 1983, p.196.
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- *Para ti Fiodor Dostoievski*, in *A mis espectadores*, Gijón, Oris Teatro, 2004, pp.35-36.

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 - . Milan, Ubulibri, 1996, pp.69-75.
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- *72-2(E). *Physical Training - Vocal Training*,
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 - in *Beyond the Floating Islands*, New York, Performing Arts Journal, 1986, pp.50-55.
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- *72-2(GR). *Σωματική εκπαίδευση – Φωνητική εκπαίδευση*,
 - in *Ta plwta vhsia*, Athens, Andromeda, 1982, pp.79-86.
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- *72-2(G). *Körpertraining. Stimmtraining*, in *Jenseits der Schwimmenden Inseln*, Hamburg, Rowohlt's Enzyklopädie, 1985, pp.52-57.
- *72-2(D). *Fysisk Træning/stemmetræning*, in *De flydende æer*, Copenhagen, Borgens Forlag, 1989, pp.55-56.
- *72-2(PR). *O treinamento*,
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1973

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- *93-4(T). *Kültürel kılmık ve mesleki kılmık*, not published.

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- [Excerpt] *Рабочий язык / Присутствие / Ось, шинмьонг, таксу / Мата, Ми-юки, каша* in the chapter “*Органичность*” of *Словарь Театральной Антропологии*, by Eugenio BARBA and Nicola SAVARESE, Moskow, Москва “Артист. Режис сер. Театр”, 2010, pp.111-112.
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ways actors travel. The Five Continents of the Theatre is an original history of the theatre centered on the material culture of the actor and organised in different layers and levels according to when, where, how, for whom and why one makes theatre.

The book contains three types of texts:

- Texts which are not signed and are jointly attributed to Eugenio Barba and Nicola Savarese.
- Texts signed by one of the two authors.
- Texts signed by other collaborators.

Among the texts by Barba the book includes *Letter to Actor D.* (67-1), *Lo spettatore involontario* (00-9) and fragments from *The Paper Canoe* (92-1), *Tacit Knowledge: Heritage and Waste* (99-4), *The essence of Theatre* (00-4) y *Angelanimal* (06-4). [Eugenio Barba's new texts have been written during the 2014, 2015, 2016 summers.] by Eugenio BARBA and Nicola SAVARESE, Bari, Edizioni di Pagina, 2017.

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- *19-1(D). *Eugenio Barba holder op som direktør for Nordisk Teaterlaboratorium*, published on line <https://odinteatret.dk/news/eugenio-barba-leaves-the-direction-of-the-nordisk-teaterlaboratorium/>
- *19-1(F). *Eugenio Barba quitte la direction du Nordisk Teaterlaboratorium*, published on line <https://odinteatret.dk/news/eugenio-barba-leaves-the-direction-of-the-nordisk-teaterlaboratorium/>
- *19-1(PR). *Eugenio Barba deixa a direção do Nordisk Teaterlaboratorium*, published on line <https://odinteatret.dk/news/eugenio-barba-leaves-the-direction-of-the-nordisk-teaterlaboratorium/>

19-2(I). *The Art of giving*

- *19-3(I). *L'arte di donare*, not published.
- *19-3(F). *L'art de donner*, not published.

19-3(S). *Preguntas desde mi segunda vida* [text originally written in Italian as speech of thanks on the occasion of the Honorary Doctorate bestowed on Eugenio Barba by the University of Peloponnese, Greece, on the 3rd of July 2019],

- in "Boletín Artezblai.com" no. 908, 4th July 2019 (<http://www.artezblai.com/artezblai/eugenio-barba-el-teatro-es-energia.html>).
- "Paso de gato" no. 79, Mexico City, octubre-diciembre 2019, pp.5-7.

- *19-3(F). - *Questions de ma seconde vie*, published on line <https://odinteatret.dk/media/4735/2019-university-of-peloponnese-greece-questions-from-my-second-life.pdf>
- Under the title, *Discours d'Eugenio pour la réception du titre de Docteur honoris causa, conféré par l'Université du Péloponnèse, Grèce, le 3 juillet 2019*, together with the interview *Nous avons tous deux vies* (Ap.3-103) in *Eugenio Barba et l'Odin Teatre. Entretien, nous avons tous deux vies*, special issue, ed. by Théophile CHOQUET, Strasbourg, Origine, 2020, pp.47-56.
- *19-3(G). *Fragen aus meinem zweiten Leben. Rede von Eugenio Barba anlässlich der Verleihung des Titels Doktor honoris causa der Universität Peloponnes, Griechenland, 3. Juli 2019*, together with the interview *Nous avons tous deux vies* (Ap.3-103) in

Eugenio Barba et l'Odin Teatre. Entretien, nous avons tous deux vies, special issue, ed. by Théophile CHOQUET, Strasbourg, Origine, 2020, pp.57-66.

- *19-3(GR). *Ερωτήματα από τη δεύτερη ζωή μου*,
- “Πέλοπας / Pelopas” – διεπιστημονικό περιοδικό πανεπιστημίου ελοποννήσου /interdisciplinary journal of the university of peloponnese, Volume 3, no 2, Tripoli (Greece), July – December 2019, pp. 64-70.
- in *Οι ζωές μου στο τρίτο θέατρο. Διαφορά τέχνη εξέγερση*, ed. by Lluís MASGRAU, Athens, Kapa Ekdotiki, 2023, pp.465-472.
- *19-3(E). *Questions on my second life*, published on line <https://odinteatret.dk/media/4735/2019-university-of-peloponnese-greece-questions-from-my-second-life.pdf>
- *19-3(I). *Domande dalla mia seconda vita*, published on line <https://odinteatret.dk/media/4735/2019-university-of-peloponnese-greece-questions-from-my-second-life.pdf>
- *19-3(D). *Spørgsmål fra mit andet liv*, published on line <https://odinteatret.dk/media/4735/2019-university-of-peloponnese-greece-questions-from-my-second-life.pdf>
- *19-3(PR). *Perguntas a partir da minha segunda vida*, published on line <https://odinteatret.dk/media/4735/2019-university-of-peloponnese-greece-questions-from-my-second-life.pdf>

19-4(I). *Avere o non avere*, text to be published in a book about Renzo Filippetti, director of Teatro Ridotto of Bologna.

2020

20-1(E). *GENIUS LOCI. ODIN TEATRET'S HOME*, by Eugenio BARBA, Francesco GALLI and Julia VARLEY, Holstebro, Odin Teatrets Forlag, 2020.

- *2020-1(I). *GENIUS LOCI. LA CASA DELL'ODIN TEATRET*, Idem.
*2020-1(S). *GENIUS LOCI. LA CASA DEL ODIN TEATRET*, Idem.

20-2(P). *List do tęskniących za przyszłością*, [letter sent on March 28th 2020 to the members of Odin Teatret who were sent home on March 13th, when all theatres in Denmark were closed for health reason because of Covid19], published online on “Grotowski.net” on June 6th 2020 <https://grotowski.net/performer/performer-19/list-do-teskniacych-za-przyszloscia>

- *20-1(I). *Lettera alla gente dell'Odin che nelle loro case ha nostalgia di future*, not published.
*20-1(E). *Letter to the Odin People Longing for the future in their home*, not published.
*20-1(H). *Levél az Odin Népéhez, akik a jövő után sóvárognak otthonaikban*, not published.

20-3(I). *Risposta all'amico Gregorio Amicuzi di Residui Teatro di Madrid che mi chiede un video di tre minuti con un messaggio dalla mia “isola”: Quali sono oggi le parole necessarie? Qual è il ruolo del teatro? A quale comunità vogliamo parlare, incoraggiare, sostenere?*

[letter sent on April 27th 2020 to his friend Gregorio Amicuzi of Residui Teatro in Madrid who asks for a three-minute video with a message from Odin's "island"], in "Culture Teatrali" no. 29, Bologna 2020, pp.19-20.

*20-3(P). *Odpowiedź Gregoriowi Amicuziemu*, published online on "Grotowski.net" on June 6th 2020 <https://grotowski.net/performer/performer-19/odpowiedz-gregoriowi-amicuziemu>

*20-2(E). *Letter to Gregorio Amicuzi*, not published

*20-2(S). *Carta a Gregorio Amicuzi*, not published

*20-2(F). *Lettre à Gregorio Amicuzi*, not published

*20-2(GR). *επιστολή προς Gregorio Amicuzi*, not published

20-4(I). *Sposare una maschera. Cambio e continuità in un gruppo di teatro* [text of the speech which took place online on May 6th 2020 in the frame of a series of meetings "Dieci incontri su un grido di battaglia: Terzo Teatro" organized by Teatro Proskenion and Linee Libere], in *Terzo Teatro. Un grido di battaglia*, ed. by Claudio LA CAMERA, Rome (Genzano), la Bussola, 2021, pp.17-36.

*20-2(S). *Casarse con una máscara*, not published

20-5(I). *Non nel tempo ma con il tempo Dio creò il cielo e la terra. Tempo e spazio nella gestazione di uno spettacolo* [text of the speech which took place online on May 13th 2020 in the frame of a series of meeting "Dieci incontri su un grido di battaglia: Terzo Teatro" organized by Teatro Proskenion and Linee Libere], in *Terzo Teatro. Un grido di battaglia*, ed. by Claudio LA CAMERA, Rome (Genzano), la Bussola, 2021, pp.79-99.

20-6(I). *Ricerca del senso e del pane. Teatro come baratto* [text of the speech which took place online on May 13th 2020 in the frame of a series of meeting "Dieci incontri su un grido di battaglia: Terzo Teatro" organized by Teatro Proskenion and Linee Libere], in *Terzo Teatro. Un grido di battaglia*, ed. by Claudio LA CAMERA, Rome (Genzano), la Bussola, 2021, pp.143-172.

20-7(I). *Bellezza, vulnerabilità, ostinazione, rifiuto*, [this text was written, together with Julia VARLEY, to announce the creation of the Foundation Barba Varley, the 15th October 2020], in *Le mie vite nel Terzo Teatro. Differenza, mestiere, rivolta*, by Eugenio BARBA, ed. by Lluís MASGRAU, Bari, Edizioni di Pagina, 2023, pp.450-452.

*(S). *Belleza, vulnerabilidad, obstinación, rechazo*, in *Mis vidas en el Tercer Teatro. Diferencia, oficio, revuelta*, ed. by Lluís MASGRAU, Mexico City, Paso del gato and Universidad Iberoamericana, 2024, pp.501-503.

20-8(E). *The Injustice of Language. Nando Tavianì (1942-2020)* [article written on the occasion of the death of Nando Tavianì the 4th November 2020], in "New Theatre Quarterly", n. 145, vol. XXXVIII - part 1, February 2021, pp.38-41.

2021

21-1(I). *Il mutismo che dice*, in *Scritti per Franco Perrelli*, a cura di Simona BRUNETTI, Armando PETRINI, Elena RANDI, Bari, Edizioni di Pagina, 2022, pp.157-169.

21-2(E). *Dancing questions*, in “JTA – Journal of Theatre Anthropology” no. 1, Torino 2021, pp.9-13.

*21-3(I). *Domande che danzano*, not published.

21-3(E). *The two Lungs of the Actor. Introduction to Ana Correa’s work-demonstration*, in “JTA – Journal of Theatre Anthropology” no. 1, Torino 2021, pp.223-224.

*21-4(I). *I due polmoni dell’attore. Introduzione alla dimostrazione di lavoro di Anna Correa*, not published.

21-4(I). *Creare terremoti*, [this text is a montage of *Sposare una maschera* (20-4) and the long interview *Nous avons tous deux vies* (Ap.3-100)], in *Le mie vite nel Terzo Teatro. Differenza, mestiere, rivolta*, by Eugenio BARBA, ed. by Lluís MASGRAU, Bari, Edizioni di Pagina, 2023, pp.35-71.

*21-5(I). *Crear terremotos*, in *Mis vidas en el Tercer Teatro. Diferencia, oficio, revuelta*, ed. by Lluís MASGRAU, Mexico City, Paso del gato and Universidad Iberoamericana, 2024, pp.41-80.

*21-5(GR). *δημιουργώντας σεισμούς*, in *Οι ζωές μου στο τρίτο θέατρο. Διαφορά τέχνη εξέγερση*, ed. by Lluís MASGRAU, Athens, Kapa Ekdotiki, 2023, pp.46-91.

21-5(PR). *O teatro é política com outros meios: os da beleza* [*Theatre is Politics by Others Means: Those of Beauty*]. The Text is the transcription of the conference given virtually at the opening of the Meetings on Third Theatre and Theatre Anthropology – a tribute to Eugenio Barba: 85 years of life, 60 years of theatre, 34 years of meetings in Brazil, in September 23, 2021], “Moringa Artes do Spetáculo” vol.15, no.1, João Pessoa (Paraíba – Brasil) 2024, pp.119-129. <https://periodicos.ufpb.br/index.php/moringa/article/view/70461/39677>

2022

22-1(E). *From sight to vision. The effect of seeing again and again*, in “JTA – Journal of Theatre Anthropology” no.2, Torino, 2023, pp 9-13.

22-2(I). *Generosità come politica*, in *Senza sipario. Un’autobiografia tra maestri e nuove generazioni*, by Roberto BACCI, Florence, La casa Usher, 2024, pp.

22-3(I). *Tebe, patria mia* [text to introduce the Odin Teatret performance *Tebe al tempo della febbre gialla*] in the program for the performance *Tebe al tempo della febbre gialla*, pp.5-10 (<https://ot-arkiv.dk/media/8375/tebe-it-programma.pdf>).

*22-3(D). *Theben, mit fædreland*, in the program of *Theben på den gule febers tid*, pp.5-10 (<https://ot-arkiv.dk/media/8373/thebes-dk-program.pdf>).

*22-3(E). *Thebes, my homeland*, in the program of *Thebes at the Time of the Yellow Fever*, pp.5-10 (<https://ot-arkiv.dk/media/8374/thebes-uk-programme.pdf>).

*22-3(F). *Thèbes, ma patrie*, in the program of *Thèbes au temps de la fièvre jaune*, pp.5-10 (<https://ot-arkiv.dk/media/8488/tebas->

22-4(I). *La vecchiaia errante dell'Odin Teatret* [letter written on the 1st December 2022 when Eugenio Barba and Odin Teatret left the Nordisk Teaterlaboratorium-Odin Teatret]

- (<https://odinteatret.org/index.php/odin-teatret/la-vecchiaia-errante-dellodin-teatret/>).
- in *Le mie vite nel Terzo Teatro. Differenza, mestiere, rivolta*, by Eugenio BARBA, ed. by Lluís MASGRAU, Bari, Edizioni di pagina, 2023, pp.454.

*22-5(D). *Odin Teatrets omvandrende alderdom*, (<https://odinteatret.org/index.php/odin-teatret/odin-teatrets-omvandrende-alderdom/>).

*22-5(F). *La vieillesse errante de l'Odin Teatret*, (<https://odinteatret.org/index.php/odin-teatret/la-vieillesse-errante-de-lodin-teatret/>).

*22-5(S). *La viejez errante de l'Odin Teatret*,
- in *Mis vidas en el Tercer Teatro. Diferencia, oficio, revuelta*, ed. by Lluís MASGRAU, Mexico City, Paso del gato and Universidad Iberoamericana, 2024, pp.505-506.
- online (<https://odinteatret.org/index.php/odin-teatret/la-vejez-errante-del-odin-teatret/>).

22-5(I). *La nuova casa dei vecchi sogni (Odin Teatret rinasce dalle sue ceneri)*, in *Le mie vite nel Terzo Teatro. Differenza, mestiere, rivolta*, by Eugenio BARBA, ed. by Lluís MASGRAU, Bari, Edizioni di pagina, 2023, pp.455.

*22-6(S). *La nueva casa de los viejos sueños. El Odin Teatret renace de sus cenizas*, in *Mis vidas en el Tercer Teatro. Diferencia, oficio, revuelta*, ed. by Lluís MASGRAU, Mexico City, Paso del gato and Universidad Iberoamericana, 2024, p.506-507.

2023

23-1(I). *La vita della memoria. Lettera su un archivio vivente*, [based on a conversation between E. BARBA, Mirella SCHINO and Francesca Romana RIETTI, March 15th 2023], "Teatro e Storia" no.44, Rome 2023, pp.155-170.

- in *La vita della memoria. LAFLIS, Living Archive Floating Islands*, ed. by Franco Perrelli, Lecce, Biblioteca Bernardini, 2024, pp.20-27.

*23-1(E). *The Life of Memory*, in *The Life of Memory. LAFLIS Living Archive Floating Islands*, ed. by Franco Perrelli, Lecce, Biblioteca Bernardini, 2024, pp.20-27.

*23-1(S). *La vida de la memoria*, in *La vida de la memoria. LAFLIS Living Archive Floating Islands*, ed. by Franco Perrelli, Lecce, biblioteca Bernardini, 2024, pp.20-27.

23-2(I). *Riflessioni sulle sorelle siamesi danza/teatro*, in *Elegia delle cose perdute. Un diario fotografico*, Torino, Zerogrammi [the book is published by Zerogrammi, a Italian theatre-dance company from Torino], Storia di Vento, 2023, pp.106-107.

23-3(F). *Nostalgia*, foreword for *La nostalgie au théâtre. Écritures et pratiques scéniques (XVIIe -XXIe siècles)*, ed. by Laurette BURGHOLZER and Vincenzo MAZZA, Paris, Hermann

Editeurs, 2024, pp.7-8.

23-4(I). *La tradizione dell'impossibile* [this text is a montage of *Lettera di commiato* (19-1), *Bellezza, vulnerabilità, ostinazione, rifiuto* (20-7), *La vecchiaia errante dell'Odin Teatret* (22-5), *La nuova casa dei vecchi sogni (Odin Teatret rinasce dalle su ceneri)* (22-6)] in *Le mie vite nel Terzo Teatro. Differenza, mestiere, rivolta*, by Eugenio BARBA, ed. by Lluís MASGRAU, Bari, Edizioni di pagina, 2023, pp.449-455.

*23-4(GR). Η παράδοση του ανέφικτου, in *Οι ζώες μου στο τρίτο θέατρο. Διαφορά τέχνη εξέγερση*, ed. by Lluís MASGRAU, Athens, Kapa Ekdotiki, 2023, pp.473-480.

*23-4(S). *La tradición de lo imposible*, in *Mis vidas en el Tercer Teatro. Diferencia, oficio, revuelta*, ed. by Lluís MASGRAU, Mexico City, Paso del gato and Universidad Iberoamericana, 2024, pp.499-507.

23-5(I). LE MIE VITE NEL TERZO TEATRO. DIFFERENZA, MESTIERE, RIVOLTA

[4th version of *The Floating Islands*. Contains: *A Rift Theatre* (65-1), *Letter to Actor D.* (67-1), *Waiting for the Revolution* (68-6), *Words or Presence* (72-3), *Physical Training – Vocal Training* (72-2), *Two Letters* (73-1), *Letter from South of Italy* (75-5), *Roots and Leaves* (76-1), *Third Theatre* (76-2), *The Mutation* (76-3), *Theatre-Culture* (78-1), *Dialogue With Brecht* (80-4), *Written Silence* (83-1), *The Shadow of Antigone* (85-2), *The Third Bank of the River* (87-5), *The House with Two Doors* (88-4), *The Part of Us which Lives in Exile* (88-2), *Eftermæle: that Which Will Be Said Afterwards* (90-2), *The Theatre of the Polis and the Sanctuary of the Metropolis* (90-4), *The Third Theatre: A Legacy from Us to Ourselves* (90-7), *The People of Ritual* (91-3), *The Steps on the River Bank* (94-1), *Ships of Stone and Floating Islands* (95-2), *Sowing Rabbits and Dreaming Lions* (95-4), *The Disciple who Walked on the Water* (95-7), *Sonning Prize: Acceptance Speech* (00-1), *A Chosen Diaspora in the Guts of the Monster* (02-1), *The Transmission of a Legacy. Theatrical Apprenticeship and Tacit Knowledge* (02-5), *The House of My Origins - And My Return* (03-1), *The Geography of Illusions* (05-7), *The Dance of Algebra and Fire* (05-8), *The Barter an Enormous Wooden Beast* (06-1), *The Ghost Room* (07-1), *The Sky of the Theatre* (09-4), *New Words for Ancient Paths* (14-4), *The Sanctity of Fiction* (16-2), *The Laboratory Instinct* (17-4), *Creating Earthquakes* (21-4), *The Tradition of Impossible* (23-4), *Two Tribes* (Ap.3/7), *The Pedagogical Paradox: Learn to Learn* (Ap.3/43)] ed. by Lluís MASGRAU, Bari, Edizioni di pagina, 2023.

*23-5(GR). ΟΙ ΖΩΕΣ ΜΟΥ ΣΤΟ ΤΡΙΤΟ ΘΕΑΤΡΟ. ΔΙΑΦΟΡΑ ΤΕΧΝΗ ΕΞΕΓΕΡΣΗ, [in relation to the Italian version don't contains: *Letter to Actor D.* (67-1), *Two Letters* (73-1), *Letter from South of Italy* (75-5), *The Barter an Enormous Wooden Beast* (06-1), *The Laboratory Instinct* (17-4)] ed. by Lluís MASGRAU, Athens, Kapa Ekdotiki, 2023.

*23-5(S). *MIS VIDAS EN EL TERCER TEATRO. DIFERENCIA, OFICIA, REVUELTA*, ed. by Lluís MASGRAU, Mexico City, Paso del gato and Universidad Iberoamericana, 2024.

23-6(I). *Un pugno di cenere che nasconde diamanti*, in *Pensare il teatro*, ed. by Roberto CUPPONE, Corazzano (Pisa), Teatrino dei Fondi-Titivillus Mostre Editoria, 2024, pp. 7-8. [Barba's text is the introduction].

23-7(E). *A Spark Called JTA. The Living Archives as a Dockyard of the Present*, in "JTA – Journal of Theatre Anthropology", no.3/4, Holstebro 2023-24, pp.9-13.

24-1(I). *Le nuvole di Amleto. Scene e montaggio del testo montage* [scenes and texts' montage of the Odin Teatret performance *Le nuvole di Amleto*] in the program for the performance *Le nuvole di Amleto* pp.4-9

(<https://odinteatret.org/wp-content/uploads/2024/10/PROGRAM-HAMLET-ITALIANO-WEB.pdf>).

- *24-1(S). *Las nubes de Hamlet. Escenas y montaje textos*, in the program for the performance *Las nubes de Hamlet*, pp.4-9 (<https://odinteatret.org/wp-content/uploads/2024/10/PROGRAMA-HAMLET-ESPANOL-WEB.pdf>).
- *24-1(E). *Hamlet's Clouds. Scenes and text montage*, in the program for the performance *Hamlet's Clouds*, pp.4-9 (<https://odinteatret.org/wp-content/uploads/2024/10/PROGRAM-HAMLET-ENGLISH-WEB.pdf>).
- *24-1(D). *Hamlets skyer. Scener og tekst montage*, in the program for the performance *Hamlets skyer*, pp.4-9 (<https://odinteatret.org/wp-content/uploads/2025/02/PROGRAMA-HAMLET-DANSK-WEB.pdf>).
- *24-1(F). *Les nuages d'Hamlet. Scenarion et montage du texte*, in the program for the performance *Les nuages d'Hamlet* pp.4-9 (<https://odinteatret.org/wp-content/uploads/2024/12/PROGRAMA-HAMLET-FRANSK-DEC15-plus.pdf>).

24-2 (I). *Il paese della nostalgia* [text to introduce the Odin Teatret performance *Le nuvole di Amleto*] in the program for the performance *Le nuvole di Amleto*, pp. 10-23 (<https://odinteatret.org/wp-content/uploads/2024/10/PROGRAM-HAMLET-ITALIANO-WEB.pdf>).

- * 24-2(S). *El país de la nostalgia*, in the program for the performance *Las nubes de Hamlet*, pp. 10-23 (<https://odinteatret.org/wp-content/uploads/2024/10/PROGRAMA-HAMLET-ESPANOL-WEB.pdf>).
- *24-2 (E). *The country of longing*, in the program for the performance *Hamlet's Clouds* pp. 10-23 (<https://odinteatret.org/wp-content/uploads/2024/10/PROGRAM-HAMLET-ENGLISH-WEB.pdf>).
- *24-2(D). *Længeslens land*, in the program for the performance *Hamlets skyer*, pp. 10-23 (<https://odinteatret.org/wp-content/uploads/2025/02/PROGRAMA-HAMLET-DANSK-WEB.pdf>).
- *24-2 (F). *Le pays de la nostalgie*, in the program for the performance *Les nuages d'Hamlet* pp.10-23 (<https://odinteatret.org/wp-content/uploads/2024/12/PROGRAMA-HAMLET->

[FRANSK-DEC15-plus.pdf](#)).

APPENDIX 1: UNPUBLISHED TEXTS

We give here a collection of texts which are unpublished. Two types of texts make most of the appendix.

The first group is made by transcriptions of lectures, seminars or speeches. A long time ago, Barba has often used those transcriptions as a draft or a starting point to elaborate some of his well-known texts. For some reasons, a group of those transcriptions haven't had been reworked remaining as a rough and unpublished draft.

The second group is made by unpublished letters. We don't refer to administrative letters, but letters where Barba is putting down reflections and thoughts. In the XXIth century Barba has used more and more the form of a letter for his texts. Some of them was open letters written to be published; some other ones was private letters that he has afterwards included in a book or published as a single text. The letters of this appendix are a group of that kind of letters that haven't had been taken in consideration for later publication.

Ap.1/1(I). *Alcune osservazioni connesse al soggiorno in un circo bulgaro.* Report written for the Polish Culture Minister, 1962.

*Ap.1/1(P). *Kilka uwag na marginesie pobytu w cyrku bułgarskim.*

Ap.1/2(I). **Without title.** Text introducing the film *In search of Theatre*, 1974.

*Ap.1/2(F). French translation.

Ap.1/3(I). *Dicorso di Bergamo*, speech given in Bergamo, 7th september 1977, on the occasion of a Theatre Group Meeting.

Ap.1/4(S). *Barba en Ayacucho*, transcription of a lecture held in Ayacucho, in May 1978.

Ap.1/5(S). *Cinco días en el taller de Eugenio Barba en México*, [notes taken by Juan Jacobo HERNANDEZ during the workshop held by E. Barba in Mexico], "Escénica", época I no.10, Mexico City 1985.

Ap.1/6(S). *El tiempo de la memoria* [transcription of a seminar held in Cuzco '87, Peru, October 1987], "QOSQO, Documentos del VII Encuentro Internacional de Teatro de Grupo.

Ap.1/7(I). *Conferenza su Mejerchol'd*, lecture on Meyerhold held in Santarcangelo di Romagna, 15th June 1988.

Ap.1/8(E). *Theatre Labourers*, text on the occasion of the sixtieth birthday of Clive Barker. 1991.

Ap.1/9(E). *On the Way Through Theatre*, text about the Odin Teatret's history to a video made in 1992 by Exe CHRISTOFFERSEN.

*Ap.1/9(P). *W drodze przez teatr.*

*Ap.1/9(I). *In cammino attraverso il teatro.*

Ap.1/10(I). *Il processo creativo di Kaosmos*, text of the lecture held in Bergamo, in September 1992.

Ap.1/11(I). *Barba su Grotowski*. Interview by Nicola SAVARESE, July 1994.

Ap.1/12(I). *Atti del convegno “Teatro antropologico e Antropologia Teatrale”*, Scilla, June 1995. Contributions of Eugenio BARBA, Pier Giorgio GIACCHE', Luigi Maria LOMBARDI and Nicola SAVARESE. Eugenio BARBA's contribution pag. 2, 22, 55, 65, 71, 75, 78.

Ap.1/13(I). *Il teatro come rituale vuoto*, lecture given in the Haus de Kulturen of Berlin, the 19th January 1998.

*Ap.1/13 (E). *Theatre as Empty Ritual. Performance Aspects in the Ritual and Ritual Aspects of the Performance.*

Ap.1/14(I). *Quel che gli adulti chiamano neve*, final speech of the 11th public session of ISTA, Montemor o Novo, Portugal, 25 September 1998.

Ap.1/15(I). *Gli atlanti sono cambiati*, text written on the occasion of 11th public session of ISTA, Montemor o Novo, Portugal, September 1998.

Ap.1/16(P). *Bóg istnieje w detalu*, transcription by Magdalena Hasiuk of a meeting with Eugenio Barba and Odin's actors on the occasion of Odin Teatret's tournée in Wroclaw with *Mythos*, in October 1999.

Ap.1/17(I). *Le radici dei nomadi* [The roots of the nomads], text on the occasion of the performance *Ego Faust* in Bologna, 2000, which at the time was the cultural capital of Europe.

Ap.1/18(S). *Constricciones y proceso creativo* [Constrictions and creative process], lecture held in Cordoba – Argentina, 25th September 2001.

Ap.1/19(E). *Legacy as Mutation. The Essence of Small Wandering Traditions*, transcription of a lecture given in Torun - Poland, 30th May 2002.

Ap.1/20(I). *Discorso dell'Abbazia di Farfa* [Speech at Farfa Abbey], Italy, first June 2002.

Ap.1/21(D). *Odin Bryllupstale til Holstebro*, Eugenio Barba's speech on the occasion of the Odin Teatret's 40th anniversary. An official wedding ceremony was celebrated between the town and the theatre, second October 2004.

*Ap.1/21(E). *Odin Teatret's Speech during the Wedding Ceremony in Holstebro Town Hall.*

*Ap.1/21(I). *Discorso dell'Odin per la cerimonia di nozze al municipio.*

Ap.1/22(I). *Lettera ad Ariane Mnouchkine* [Letter to Ariane Mnouchkine], text from March 2007.

Ap.1/23(E). *Letter to Richard Gough and Judie Christie*, in support of their Center for Performance Research in Aberystwyth, 12th February 2008.

Ap.1/24(I). *Lettera a Ricardo Iniesta*, letter to Spanish director Ricardo Iniesta in occasion of 25th anniversary of his theatre group Atalaya, 9th February 2008.

* Ap.1/24(S). *Carta a Ricardo Iniesta.*

Ap.1/25(I). *Appunti di volo* [Flight notes], transcription by Isadora PEI of a radio broadcast, March 2009.

Ap.1/26(I). *Agli artisti aquilani* [To the artists of L'Aquila], on the occasion of the L'Aquila earthquake, spring 2009.

Ap.1/27(E). *About TDR*, text from 2009.

Ap.1/28(I). *Due istantanee con Leo*, [Two snapshots with Leo], text about the Italian theatre men Leo De Berardinis, May 2009.

Ap.1/29(I). *Cari amici di mus-e Italia* [Dear friends of Mus-e Italy]

Ap.1/30(I). *Lettera a Nicola Savarese*, [Letter to the Italian scholar Nicola Savarese, 15th January 2010].

Ap.1/31(I). *Lettera a Héctor Noguera*, [Letter to Chilean actor and director Héctor Noguera in occasion of the 20th anniversary of his theatre, Teatro Camino, 20th September 2010].

*Ap.1/31(S). *Carta a Héctor Noguera*.

Ap.1/32(E). *A Noble Actor*, text in occasion of the Zygmunt Molik's death October 2010. Molik was one of the best Jerzy Grotowski's actors.

Ap.1/33(I). *Letter to Enrico Rossi*, president of Tuscany region (Italy), 15th January 2011.

Ap. 1/34 (F). «*Brûler sa maison*» ou du *renouvellement comme principe de vie*, [«Burning the house» or renewal as a principle for life. Transcription by Daria Ioan of the lecture held by Barba at the Union des Écrivains in Cluj-Napoca, November 2012. It has been published. We insert here in the appendix for the unpublished texts because is a transcription not revised by Barba], in "Dramatica–Studia Universitatis Babeş-Bolyai", no. 1, Cluj-Napoca, 2014, pp.99-111. TRASCRIPTA DA DARIA IOAN,

Ap.1/35(I). *Per Dacia Maraini* [To Dacia Maraini], Letter to Dacia Maraini, Holstebro 23th March 2013.

Ap.1/36(N). *Brev til Linda Hofstad Helleland*, letter (Quito, 27th November 2017) to the Norwegian politician in support of Studium Actoris, a theatre group very close to Odin Teatret based in Frederikstad (Norway), to avoid the threat of funding cuts from the state.

*Ap.1/36(I). *Lettera a Linda Hofstad Helleland*

Ap.1/37(E). *A farewell to Zbyszek*, January 1st 2018 Prof. Zbyszek Osinski died in Warsaw. A memorial ceremony was held in Warsaw on January 12th in which the actor Tage Larsen spoke on behalf of the whole of Odin Teatret. Later Monika Blige from the Grotowski Institute read this text written by Eugenio Barba.

Ap.1/38(E). *The Identity of Odin Teatret as a Theatre Laboratory*, [text written for the Odin Teatret's board of directors] not published.

Ap.1/39(E). *The Art of Sowing Lions* [text of the speech to the Festival of Sharm El Sheik, 31 March 2019]

Ap.1/40(E). *Ludwik Flaszen: Farewell to a Totem* [letter written on the occasion of the death of Ludwik Flaszen the 24th October 2020].

Ap.1/41(I). *Quando il nipotino domanda: a che serve il teatro?*

***21-2(E).** *When the Little Grandson Asks: What Is Theatre For?*

***21-2(GR).** *Όταν ο εγγονός ρωτά: σε τι χρησιμεύει το θέατρο*

We have 'nt been able to establish the writing date of the following texts:

Ap.1/I(D). *En kommentar om indledende bemærkninger til studiet af S.I Witkiewicz*, [A comment on the opening remarks on the study of S. I. Witkiewicz] Eugenio Barba's comment on Jess Ørnsbo Phd dissertation about S.I Witkiewicz.

Ap.1/II(I). *Lamposts and Dingos* [Lamp posts and dingos, text written on the occasion of a theatre group meeting in Italy, which finally did not take place].

Ap.1/III(I). *Lo spazio paradossale. Risposta a Renata*, [The paradoxical space. An Answer to Renata. Text for the italian scholar Renata Molinari about the Third Theatre].

Ap.1/IV(I). *Teatro, convivenza del diverso*

***Ap.1/V(E).** *Theatre, Cohabitation of the Different*

Ap.1/V(E). *Working with Oneself. Martial Arts and Theatre Exercices* [Theatre, living together with diversity]

APPENDIX 2: TEXTS FOR THE PERFORMANCES

This appendix comprises all the texts written by E. Barba for his performances. These texts were elaborated and developed during the creative process as another element in the dramaturgy of each performance. Their value is not that of an autonomous literary work, but rather that a sort of libretto. Never the less, several of these texts have been published.

Ap.2/1(I). *Come! And The Day Will Be Ours*, in *Materiali sullo spettacolo e il lavoro dell'Odin Teatret*, Centro per la Sperimentazione e la Ricerca Teatrale, Pontedera 1976.

*Ap.2/1(S). *Come! And the Day Will Be Ours*, "Cultura" no.8, Buenos Aires 1978.

Ap.2/2(I). *Ceneri di Brecht*,

- [first version] "Biblioteca Teatrale" no. 26, Rome 1980.

- in *Il Brecht dell'Odin*, Milan, Ubulibri, 1981, pp.13-16.

- [second versión], not published.

*Ap.2/2(F). *Cendres de Brecht*, in *Bertolt Brecht*, Paris, Editions de l'Herne, 1982, pp.249-266.

*Ap.2/2(D). *Brechts Aske* [second versión] in *Thebens Syv Porte*, by Exe CHRISTOFFERSEN, Aarhus Universitetsforlag, Aarhus 1986, pp.130-173.

*Ap.2/2(G). *Brechts Asche* [second versión] not published.

*Ap.2/2(E). *Brecht's Ashes* [second versión] not published.

*Ap.2/2(S). *Cenizas de Brecht* [second versión] not published.

Ap.2/3(I). *Matrimonio con Dio* [Eugenio Barba made a montage of texts by several writers], not published.

*Ap.2/3(E). *Marriage with God*, not published.

*Ap.2/3(S). *Matrimonio con Dios*, not published.

*Ap.2/3(G). *Die Unmögliche Liebe*, not published.

Ap.2/4(I). *Il vangelo di Oxyrhincus*, in *Il corpo dilatato*, Rome, La Goliardica Editrice Universitaria di Rome, 1985, pp.31-75.

*Ap.2/4(E). *The Gospel according to Oxyrhincus*, in *The Dilated Body*, Rome, Zeami Libri, 1985, pp.35-80.

*Ap.2/4(F). *L'évangile d'Oxyrhincus*, not published.

Ap.2/5(S). *El Romencero de Edipo*, not published.

Ap.2/6(I). *Judith* [Text written in collaboration of Odin Teatret's actress Roberta CARRERI], not published.

Ap.2/7(I-E-D). *Talabot*, not published.

Ap.2/8(I). *Memoria* [Text written in collaboration of Odin Teatret's actors Else Marie LAUKVIK and Frans WINTHER], not published

*Ap.2/8(D). *Memoria*, not published.

*Ap.2/8(F). *Memoria*, not published.

Ap.2/9(E). *The Castle of Holstebro* [Text written in collaboration of Odin Teatret's actress Julia VARLEY], not published.

*Ap.2/9(I). *Il castello di Holstebro*, not published.

*Ap.2/9(S). *El castillo de Holstebro*, not published.

Ap.2/10(S). *Itsi-bitsi* [Text of the performance *Itsi-bitsi* written by the Odin Teatret's actress Iben NAGEL RASMUSSEN. Text montage by E. Barba],

- in "Conjunto" no.124, Havana 2002, pp.14-21.

- in "Primer Acto", no. 346, Madrid, 2014, pp.103-109.

- in *El caballo ciego*, by Iben NAGEL RASMUSSEN, ed. by Mirella SCHINO and Ferdinando TAVIANI, Havana, Alarcos Ediciones, 2011, pp.235-248.

- in *El caballo ciego. Diálogo con Eugenio Barba y otros escritos*, by Iben NAGEL RASMUSSEN, ed. by Mirella SCHINO and Ferdinando TAVIANI, Buenos Aires, Eternos Pasajeros, 2016, pp. 199-209.

*Ap.2/10(I). *Itsi-bitsi*,

- in *Il cavallo cieco*, by Iben NAGEL RASMUSSEN, ed. by Mirella SCHINO and Ferdinando TAVIANI, Rome, Bulzoni, 2006, pp.181-191.

- "Teatro e Storia" no.35/2014, Rome 2015, pp.233-237

*Ap.2/10(E). *Itsi-bitsi*,

- in *The Blind Horse. Dialogues with Eugenio Barba and Other Writings*, by Iben Nagel RASMUSSEN, ed. By Mirella SCHINO and Ferdinando TAVIANI, Enschede, BoekenGilde, 2018, pp. 289-308.

*Ap.2/10(PR). *Itsi-bitsi*

- in *O cavalo cego*, by Iben Nagel RASMUSSEN, ed. by Mirella SCHINO and Ferdinando TAVIANI, São Paulo, É Realizações Editora, 2016, pp. 257-270.

Ap.2/11(E). *The Snow that Never Melts (Scenario in 6 scenes for 3 actors)* [Dramatic text written together with Nando TAVIANI on the occasion of the 12th public session of ISTA, Bielefeld, Germany 2000]. Not published.

*Ap.2/11(I). *La neve che non si scioglie*. Not published.

Ap.2/12(I). *Ave Maria* [text written in collaboration with Odin Teatret's actress Julia Varley], in the program for the performance *Ave Maria*, Holstebro, 2013, pp.37-40.

*Ap.2/12(E). *Ave Maria*, in the program for the performance *Ave Maria*, Holstebro, 2013, pp.37-40.

*Ap.2/12(S). *Ave Maria*, in the program for the performance *Ave Maria*, Holstebro, 2013, pp.37-40.

APPENDIX 3: INTERVIEWS

This appendix collects together Eugenio Barba's most significant interviews published in magazines and books. Except in a few cases, we have left out of this bibliography the innumerable topical interviews published generally in newspapers and magazines all over the world on the occasion of Odin Teatret's tours and the presentation of their performances. The interviews are classified according to the same logic as the rest of the bibliography.

Ap. 3 - 1967

Ap.3/1(F). Marc FUMAROLI, *Eugenio Barba disciple de Grotowski: "L'acteur, ce héros qui ramène de l'abîme les monstres domptés"*, "Lettres-Arts-Sciences (supplément littéraire du Journal de Genève)", 10-11 June 1967, pp.I-II.

Ap.3/2(E). Bent HAGESTED, *A Sectarian Theatre*,

- "The Drama Review" no.45, New York, 1969.

- *Strangers in the Theatre*, in *The Floating Islands*, Holstebro, Drama, 1979, pp.25-31.

- in *Beyond the Floating Islands*, New York, Performing Arts Journal, 1986, pp.42-47.

*Ap.3/2(N). *Et sekterisk teater*, in *Ornitofilene, Kaspariana, Ferai*, Holstebro, Odin Teatrets Forlag, 1969, pp.76-82.

*Ap.3/2(F). *Un théâtre de sectaire*,

- in *Ornitofilene, Kaspariana, Ferai*, Op.Cit., Holstebro, Odin Teatrets Forlag, 1969, pp.80-87.

- in *Expériences*, Holstebro, Odin Teatrets Forlag, 1973, pp.155-162.

- *Etrangers dans le théâtre*,

- in *L'étranger qui danse*, ed. by Tony D'URSO and Ferdinando TAVIANI, Maison de la Culture de Rennes, 1977, pp.8-11

- in *L'archipel du théâtre*, Lectoure, « Contrastes » Bouffonneries, 1982, pp.15-19.

*Ap.3/2(S). *Extrangeros en el teatro*,

- "Cultura" no.8, Buenos Aires 1978, pp.267-33.

- in *Las islas flotantes*, Mexico City, Universidad Nacional Autónoma de México, 1983, pp.17-22.

- in *Más allá de las islas flotantes*,

. Mexico City, Gaceta Editorial, 1986, pp.61-69.

. Buenos Aires, Firpo Dobal, 1987, pp.61-69.

*Ap.3/2(GR). *Θένο ιστό θέατρο*,

- in *Τα πλωτά νησιά*, Athens, Andromeda, 1982, pp.29-37

- in *Τα πλωτά νησιά – Πέρα απ'τα πλωτά νησιά*, Athens, Dodoni, 2018, pp. 41-47.

*Ap.3/2(CAT). *Estrangers en el teatre*, in *Les illes flotants*, Barcelona, Institut del Teatre and Edicions '62, 1983, pp.17-22.

- *Ap.3/2(I). *Stranieri nel teatro*,
 - in *Aldilà delle isole galleggianti*, Milan, Ubulibri, 1985, pp.45-50.
 - in *Lo straniero che danza*, ed. by Tony D'URSO and Ferdinando TAVIANI, Turin, Studio Forma, 1977, pp.10-13.
 - [Excerpt] *E dove risaliamo alle parole pubbliche del regista* [mix with some excerpts of *Documenti: un serminario all'Odin Teatret (73-3)*], in *Il libro dell'Odin*, ed. by Ferdinando TAVIANI, Feltrinelli, Milan, 1975, pp.226-228.
- *Ap.3/2(G). *Fremde im Theatre*, in *Jenseits der Schwimmenden Inseln*, Hamburg, Rowohlts Enzyklopädie, 1985, pp.44-50.
- *Ap.3/2(T). *Sekter bir tiyatros*, "Mimesis" no.5, Istanbul 1994, pp.23-28.

Ap. 3 - 1969

Ap.3/3(I). Ferruccio MAROTTI, *Intervista con Eugenio Barba e Torgeir Wethal* [The original text of this interview, which is much longer than that finally published, is found in Odin Teatret's archives],
 - in *Il libro dell'Odin*, ed. by Ferdinando TAVIANI, Milan, Feltrinelli, 1975, pp.1-19.
 - [Excerpts] "Terzoprogramma" no.2/3, Torino 1973, pp.214-231.

Ap.3/4(S). TEATRO '70, *Cara a cara y en público*, [Transcription of a lecture-dialogue held by Eugenio Barba with the public of the "III BITEF 212 - International Theatre Festival of Belgrad" in 1969],
 . "Teatro '70" segunda edición no.0, Buenos Aires, 1971, pp.67-76.
 . "Teatro. Truenos & Misterios" no.24, Rosario 2001, pp.4-7.

Ap. 3 - 1970

Ap.3/5(SW). Ingvar HOLM, *Regissörens intentioner - intervju med Eugenio Barba* [This text is a résumé of a much longer interview which is kept in Odin Teatret's archives in a Norwegian version and a French translation], en I. HOLM, V. HAGNELL, J. RASCH, *Kulturmodell Holstebro*, Lund, Bo Cavefors Bk förlag, 1976, pp.46-53.

- *Ap.3/5(D). *Instruktörens intentioner - interview med Eugenio Barba*, in *Kulturmodell Holstebro*, Copenhagen, Rhodos, 1977, pp.49-56.
- *Ap.3/5(E). *The Intentions of the Director - Interview with Eugenio Barba*, in *A Model for Cultur Holstebro*, Stockholm, Almqvist & Wiksell International, 1985, pp.46-53.

Ap. 3 - 1974

Ap.3/6(I). Franco QUADRI, *Perché l'Odin si trasferisce nel Salento*, "Sipario" no.334, Milan 1974, pp.7-11.

Ap.3/7(I). Stig Krabbe BARFOED, *Due tribù*,

- *Intervista con Eugenio Barba*, Biblioteca Teatrale Bulzoni no.10-11, Rome 1974.
- in *Lo straniero che danza*, ed. by Tony D'URSO and Ferdinando TAVIANI, Turin, Studio Forma, 1977, pp.73-77.
- in *Aldilà delle isole galleggianti*, Milan, Ubulibri, 1985, pp.173-175.
- in *Teatro. Solitudine, mestiere, rivolta*, ed. by Lluís MASGRAU,
 - Milan, Ubulibri, 1996, pp.109-111.
 - Bari, Edizioni di Pagina, 2014, pp.101-103.
- in *Le mie vite nel Terzo Teatro. Differenza, mestiere, rivolta*, ed. by Lluís MASGRAU, Bari, Edizioni di Pagina, 2023, pp.337-340.

***Ap.3/7(S). *Dos tribus*,**

- *Entrevista con Eugenio Barba*, "Cultura" no.6, Buenos Aires 1975, pp.39-42.
- in *Las islas flotantes*, Mexico City, Universidad Nacional Autónoma de México, 1983, pp.99-101.
- in *Más allá de las islas flotantes*,
 - . Mexico City, Gaceta Editorial, 1986, pp.233-236.
 - . Buenos Aires, Firpo Dobal, 1987, pp.233-236.
- in *Teatro. Soledad, oficio y revuelta*, ed. by Lluís MASGRAU,
 - . Buenos Aires, Catálogos, 1997, pp.131-134.
 - . Mexico City, Escenología, 1998, pp.133-136.
 - . Havana, Ediciones Alarcos, 2003, pp.285-287 [together with *La tierra de cenizas y diamantes* under the title *Obras escogidas I*].
- [excerpt, published together with other articles under the title *La teoría después de la acción*], "Máscara" no.19-20, Mexico City 1995, pp.104-105.
- in *Mis vidas en el Tercer Teatro. Diferencia, oficio, revuelta*, ed. by Lluís MASGRAU, Mexico City, Paso del gato and Universidad Iberoamericana, 2024, pp.385-388.

***Ap.3/7(F). *Les deux tribus*,**

- in *L'étranger qui danse*, ed. by Tony D'URSO and Ferdinando TAVIANI, Maison de la Culture de Rennes, 1977, pp.66-71.
- in *L'archipel du théâtre*, Lectoure, «Contrastes» Bouffonneries, 1982, pp.87-89.
- in *Théâtre. Solitude, métier, révolte*, ed. by Lluís MASGRAU, Saussan, L'Entretiens, 1999, 116-119.

***Ap.3/7(E). *Two Tribes*,**

- in *The Floating Islands*, Holstebro, Drama, 1979, pp.115-117.
- in *Beyond the Floating Islands*, New York, Performing Arts Journal, 1986, pp.158-160.
- in *Theatre. Solitude, Craft, Revolt*, ed. by Lluís

- MASGRAU, Aberystwyth, Black Mountain Press, 1999, pp.111-113.
- *Ap.3/7(GR). *Δύο φυλές*,
 - in *Τα πλωτά νησιά*, Athens, Andromeda, 1982, pp.145-154.
 - in *Θέατρο. Μοναζιά, δεξιοτεχνία, εξέγερση*, Athens, Koan, 2001, pp.133-136.
 - in *Τα πλωτά νησιά – Πέρα απ'τα πλωτά νησιά*, Athens, Dodoni, 2018, pp. 137-140.
 - in *Οι ζωές μου στο τρίτο θέατρο. Διαφορά τέχνη εξέγερση*, ed. by Lluís MASGRAU, Athens, Kapa Ekdotiki, 2023, pp.257-260.
- *Ap.3/7(CAT). *Dues tribus*, in *Les illes flotants*, Barcelona, Institut del Teatre and Edicions '62, 1983, pp.121-123.
- *Ap.3/7(G). *Zwei stammer*, in *Jenseits der Schwimmenden Inseln*, Hamburg, Rowohlts Enzyklopädie, 1985, pp.176-178.
- *Ap.3/7(D). *To stammer*
 - in *Dy flydende øer*, Copenhagen, Borgens Forlag, 1989, pp.103-106.
 - in *Den fjerde dør*, by Iben NAGEL RASMUSSEN, Copenhagen, NYT Nordisk Forlag Arnold Busck, 2012, pp.33-36.
- *Ap.3/7(PR). *Duas tribos*,
 - in *Além das ilhas flutuantes*, São Paulo - Campinas, Hucitec, 1991, pp.103-105.
 - in *Teatro. Solidão, ofício, revolta*, ed. by Lluís MASGRAU, Brasília, Dulcina, 2010, pp.120-123.
- *Ap.3/7(P). *Dwa plemiona*, in *Teatr. Samotnosc, rzemioslo, bunt*, ed. by Lluís MASGRAU, Warsaw, Instytut Kultury Polskiej, 2003, pp.143-146.
- *Ap.3/7(RM). *Două triburi*, in *Teatru. Singurătate, meșteșg, revoltă*, ed. by Lluís MASGRAU, Bucharest, Nemira, 2010, pp.153-154.

Ap.3/8(S). **María STEN**, *Entrevista con Eugenio Barba*, “Revista Mexicana de Cultura”, Mexico 1974.

Ap. 3 - 1976

A.p.3/9(F). **Jean-Jacques DAETWYLER**, *Entretien avec Eugenio Barba*, in *L’Odin Teatret et la naissance du Tiers Théâtre*, Berne, Palindrome, 1980, pp.87-90.

Ap.3/10(D). **Per MOTH**, *Det Tredie Teater - en fornærmelse mod naturen*, “Rampelyset” no.124, Thisted 1977.

*Ap.3/10(F). *Une offence à la nature*, CIRP, “Bulletin du Centre International de Recherche pour une Nouvelle Pedagogie Théâtrale” no.1, Paris 1977.

*Ap.3/10(I). *Una offesa alla natura*, “Scena” no.5, Milan 1977, pp.17-

18.

- *Ap.3/10(S). *Una ofensa a la naturaleza*,
- "Cultura" no.8, Buenos Aires 1978, pp.8-12.
- "Tiemporeal" no.11, Caracas 1980, pp.10-11.
- *Ap.3/10(E). *An Offense Against Nature*, "Maskerade" no. summer
Cardiff, 1977, no pages.

Ap.3/11(F). Giovanni LISTA, *Théâtre vivant*, Canal, Paris, 1977.

Ap.3/12(I). Franco RUFFINI, *Domande sul training*,

- in *Materiali sullo spettacolo e sul lavoro dell'Odin Teatret*, Centro per la
Sperimentazione e la Ricerca Teatrale, Pontedera 1976, pp.111-114.
- *Il problema del training*, "Quarta Parete" no.3-4, Torino 1977.
- in *Aldilà delle isole galleggianti*, Milan, Ubulibri, 1985, pp.77-80.

- *Ap.3/12/(S). *Preguntas sobre el entrenamiento*,
- "Cultura" no.8, Buenos Aires 1978, pp.43-46.
- in *Las islas flotantes*, Mexico City, Universidad Nacional
Autónoma de México, 1983, pp.37-40.
- in *Más allá de las islas flotantes*,
. Mexico City, Gaceta Editorial, 1986, pp.105-109.
. Buenos Aires, Firpo Dobal, 1987, pp.105-109.

- *Ap.3/12(E). *Questions on Training*,
- in *The Floating Islands*, Holstebro, Drama, 1979, pp.81-
85.
- "Praxis" no.1, Bangalore 1982.
- in *Beyond the Floating Islands*, New York, Performing
Arts Journal, 1986, pp.70-73.

- *Ap.3/12(F). *Questions sur l'entraînement*, in *L'archipel du théâtre*,
Lectoure, «Contrastes» Bouffonneries, 1982, pp.35-37.

- *Ap.3/12(GR). *Ερωτήσεις πάνω στην εκπαίδευση*,
- in *Τα πλωτά νησιά*, Athens, Andromeda, 1982, pp.96-101
- in *Τα πλωτά νησιά – Πέρα απ'τα πλωτά νησιά*, Athens,
Dodoni, 2018.

- *Ap.3/12(CAT). *Qüestions sobre l'entrenament*, in *Les illes flotants*,
Barcelona, Institut del Teatre and Edicions '62, 1983,
pp.37-40.

- *Ap.3/12(G). *Fragen zum Training*, in *Jenseits der Schwimmenden
Inseln*, Hamburg, Rowohlts Enzyklopädie, 1985, pp.73-
76.

- *Ap.3/12(D). *Spørgsmål om træning*, in *De flydende øer*, Copenhagen,
Borgens Forlag, 1989, pp.71-74.

- *Ap.3/12(PR). *Preguntas sobre o treinamento*, in *Além das ilhas
flutuantes*, São Paulo - Campinas, Hucitec, 1991, pp.73-
76.

- *Ap.3/12(PER). *سوالاتی درباره Training*, in *Theatre, the Little Island of
Freedom*, Negah Publishing, Teheran 2009, pp.101-110.

Ap. 3 - 1977

Ap.3/13(I). Franco QUADRI, *Colloquio con Eugenio Barba*, in *Il teatro degli anni settanta, invenzione di un teatro diverso*, Torino, Giulio Einaudi editore, 1984, pp.59-90.

Ap. 3 - 1978

Ap.3/14(D). Per MOTH, *At udnytte vort handicap, forvandle det*, "Rampelyset" no.133, Thisted 1978.

Ap.3/15(I). Maria Grazia GREGORI, *Eugenio Barba*, in *Il signore della scena*, Milan, Feltrinelli, 1979, pp.215-229.

Ap.3/16(S). Ana María PORTUGAL, *Teatro y política*, "Conjunto" no.68, Havana 1986, pp.121-126.

Ap. 3 - 1979

Ap.3/17(E). Mike PEARSON and Richard GOUGH, *A conversation with Eugenio Barba*, "Selected Documents", Cardiff Laboratory Theatre, Cardiff, 1979, pp.2-8.

Ap.3/18(S). PRIMER ACTO, *Entrevista con Eugenio Barba*, "Primer Acto", Noviembre de 1979, Madrid, pp.71-73.

Ap. 3 - 1981

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