

A SYSTEMATIC BIBLIOGRAPHY OF
EUGENIO BARBA'S WRITINGS

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CRITERIA

1. The bibliography is in English.
2. This bibliography contains all the writings of Eugenio Barba, listed chronologically, according to their *date of writing*.
3. Each text has a reference number and letter(s). The first two numbers indicates the year of writing and the position in the year (ex. 07-3 means the third text written in 2007); the letter corresponds to the first letter (in English) of the language they are in. Using the number and the letter it is possible to locate them in the files.

We have used the following abbreviations for the different languages:

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

4. In some cases it has been impossible to establish the exact succession of the texts in the general chronology. Therefore it has not always been possible to verify the correct order within the particular year of their composition.

5. The bibliography includes Eugenio Barba's articles and books. The books appear in the bibliography in capital letters, in order to distinguish them from the single articles. The books appear in the right position according to their date of writing. However, we give at the beginning a list of Eugenio Barba's books.

6. In each case we give the references for all the different versions we are aware of and which are available in the Odin Teatret archives, regardless of whether or not they have been published. The different versions of each text appear in *Order of publication*. The title in bold at the beginning of each article refers to its first publication date.

7. Some articles, or parts of articles, have been published under different titles. On the following page we give a list of the most important variations and the references according to which have been classified in the bibliography.

8. The bibliography goes up to August 2010.

VARIATIONS

- *A Decisive Phase*..... 73-3(E)
- *A Few Is The Right Number*..... 97-8(E)
- *A Moonless Night*..... 97-2(E)
- *A Premise on Written Silence*..... 83-1(E)
- *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*..... 80-3(G)
- *Ancora sul training: "il regista"*..... 72-2(I)
- *Antropologia teatru: geneza, definicija*..... 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)
- *Aquella parte de nosotros que vive en el exilio*..... 82-2(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)
- *Brev til Jennifer Merin*..... 75-4(D)

- *Carta a un hermano peruano*..... 98-7(S)
- *Carta de Eugenio Barba a Nitis Jacon*..... 94-5 (S and PR)
- *Cette part de nous qui vit en exile*..... 88-2(F)

- <i>Con nombre propio</i>	08-7(S)
- <i>Creating the Roles</i>	Ap.3/19(E)
- <i>Cuando el actor abandona los territorios conocidos</i>	79-2(S)
- <i>Danza profunda y danza evidente</i>	95-5(S)
- <i>Decydujący etap</i>	73-3(P)
- <i>Dîners et banquets</i>	85-5(F)
- <i>Dinners and Banquets</i>	85-5(E)
- <i>Director as Innovator and Author: Grotowski's Laboratory Theatre</i>	62-1(E)
- <i>Discurso de agradecimiento de Eugenio Barba con ocasión del nombramiento como Doctor Honoris Causa por la Universidad de Bolonia (1998)</i>	98-10(S)
- <i>Doctor Faustus in Poland</i>	63-1(E)
- <i>Dramaturgia: el orden profundo llamado turbulencia</i>	98-11(S)
- <i>Dårlig far og dårlig sønn</i>	79-2(N)
- <i>E dove risaliamo alle parole pubbliche del regista</i>	74-3(I)
- <i>Efekt organiczności</i>	02-2(P)
- <i>Effet d'organicité</i>	02-2(F)
- <i>El mito de la técnica</i>	72-2(S)
- <i>El Odin Teatret, treinta años de actividad</i>	95-4(S)
- <i>El periodo de la vulnerabilidad</i>	86-3(S)
- <i>El silencio escrito</i>	83-1(S)
- <i>En nat uden mâne</i>	97-2(D)
- <i>Entre texto escrito y espectáculo</i>	82-2(S)
- <i>Entrevista con Eugenio Barba</i>	Ap.3/7(S)
- <i>Estrangers en el teatro</i>	Ap.3/2(CAT)

- *Et dramaturgisk grundprincip*..... 00-5(D)
- *Étrangers dans le théâtre*.....Ap.3/2(F)
- *Eugenio Barba y el Odin Teatret*..... 83-1(S)
- *Extraer lo difícil de lo difícil*.....98-11(S)
- *Extranjeros en el teatro*..... Ap.3/2(S)

- *Feljegyzések (Kételkedők és saját magam számára)*..... 92-1(H)
- *Forord til en skreven stilhed*..... 83-1(D)
- *Fremde im Theatre*..... Ap.3/2(G)

- *Holstebro come Atene*..... 90-4(I)

- *I metalli più disparati*..... 72-2(I)
- *Il corpo stesso*..... 84-4(I)
- *Il mito della tecnica*..... 72-2(I)
- *Il paradosso pedagogico: apprendere ad apprendere*..... Ap.3/43(I)
- *Il periodo della vulnerabilità*..... 86-3(I)
- *Il problema del training*..... Ap.3/12(I)
- *Il silenzio scritto*..... 83-1(I)
- *Il teatro come emigrazione*..... 96-4(I)
- *Il veleno di Bertolt Brecht*..... 98-2(I)
- *Il viaggio delle identità*.....93-3(I) and 94-
1(I)
- *Immagini da una realtà senza teatro*..... 75-2(I)
- *In the Heart*..... 83-1(E)
- *İncinebilirlik dönemi*..... 86-3(T)
- *Intervista con Eugenio Barba*..... Ap.3/7(I)

- *Interview d'Eugenio Barba à Volterra*..... Ap.3/20(F)
- *Imparare a imparare*..... 79-2(I)
- *Języki robocze /Obecność / Axé, Shinmyong, taksu / Matah, mijuku, kacha..* 02-2(P)
- *Kjære Jennifer Merin*..... 75-4(D)
- *Komunikacija*..... 79-2(SR/CR)
- *Kun handlingen er levende, men ordet alene vil bestå*..... 91-2(D)
- *L'azione reale*..... 92-1(I)
- *La danse de la foi sur le squelette de la Baleine Blanche*..... Ap.3/25(F)
- *La danza della fede sullo scheletro della Balena Bianca*..... Ap.3/25(I)
- *La fisión teatral de Meyerhold*..... 02-3(S)
- *La fission théâtrale de Meyerhold*..... 02-3(F)
- *La fisione teatrale di Mejerchol'd*..... 02-3(I)
- *La lunga iniziazione*..... 63-4(I)
- *La paradoja pedagógica : aprender a aprender*..... Ap.3/43(S)
- *La présence physique*..... 79-2(F)
- *La presencia física*..... 79-2(S)
- *La presenza fisica*..... 79-2(I)
- *La teoría después de la acción*.....67-1(S), 76-2(S), 93-4(S) and Ap.3/7(S)
- *Langues de travail / La présence / Axé, shinmyong, taksu / Matah, mi-juku, kacha*..... 02-2(F)
- *Le mythe de la technique*..... 72-2(F)
- *Le paradoxe pédagogique: apprendre à apprendre*.....Ap.3/43(F) and Ap.3/43(K)
- *Le silence écrit*..... 83-1(F)
- *Lenguas de trabajo*..... 02-2(S)
- *Letter by Eugenio Barba to Nitis Jacon*..... 94-5(E)

- Lettera a un fratello peruviano.....	98-7(I)
- Lettera da Eugenio Barba a Nitis Jacon.....	94-5(I)
- Lo strumento addormentato nel bosco. Musica come teatralità.....	79-1(I)
- Los cultivadores de oasis.....	97-5(S)
- Lingue di lavoro / La presenza / Axé, Shinmyong, taksu / Matah, mi-juku, kacha.....	02-2(I)
- Materiali di lavoro.....	04-1(I), 04-6(I) and 04-7(I)
- Min fars hus.....	72-1
- Mit Tehnike.....	72-2(SR/CR)
- Mit techniki.....	72-2(P)
- Meyerhold's Theatre Fission.....	02-3(I)
- Modsetningernes spil.....	79-2(D)
- Nasza czastk zyjaca na wygnaniu.....	82-2(P)
- Mot et sakralt og profant teater.....	63-3(N)
- Natura dramaturgii.....	82-2(P)
- Notas sobre Antropología Teatral y técnicas de la representación historiográfica...	90-1(S)
- Nur die Handlung ist lebendig, doch nur das Wort bleibt.....	91-2(G)
- Obras escogidas I.....	95-9(S)
- Obecność fizyczna.....	79-2(P)
- Odin Teatret (dets historie og idag).....	83-1(D)
- Odin Teatret: storia e oggi.....	83-1(I)
- Odlučujuća faza.....	73-3(SR/CR)
- Only the Action is Alive, But Only the World Remains.....	91-2(E)
- Organic Effect.....	02-2(E)

- *Organicidad, presencia, bios escénico*..... 02-2(S)
- *Organicità, presenza e bios scenico*..... 02-2(I)

- *Paradoks pedagogiczny: uczyć się jak się uczyć*..... Ap.2/43(P)
- *Potpuno prisustvo*..... 79-2(SR/CR)
- *Plutajuci Otoci*..... 78-1(SR/CR)
- *Pranzi e banchetti*..... 85-4(I)
- *Prefacio for the book Dramaturgia invisible*..... 08-1(S)
- *Presença total*..... 79-2(PR)
- *Premisa sobre el silencio escrito*..... 83-1(S)
- *Premissa sobre o silêncio escrito*..... 83-1(PR)
- *Principi che ritornano*..... 92-1(I)

- *Quella parte di noi che vive in esilio*..... 88-2(I)

- *Reflexiones sobre la dirección teatral*..... 85-5(S)
- *Ritual Theatre*..... 63-3(E)
- *Ritüel tiyatros*..... 63-3(T)
- *Rozhodující období*..... 73-3(CZ)
- *Rozsczepienie teatru przez Meyerholda* 02-3(P)
- *Rumo a um teatro santo e sacrilego*..... 63-3(PR)

- *Seeds of Dissidence*..... (98-10)
- *Semi di dissidenza*..... (98-10)
- *Seule l'action est vivante, mais seul le mot reste*..... 91-2(F)
- *Solo l'azione è viva, ma solo la parola rimane*..... 91-2(I)
- *Sólo la acción está viva, pero sólo la palabra permanece*..... 91-2(S)

- <i>Stemme, lyd, musik</i>	79-1(D)
- <i>Stimme, Ton und Musik</i>	79-1(G)
- <i>Strangers in the Theatre</i>	Ap.3/2(E)
- <i>Stranieri nel teatro</i>	Ap.3/2(I)
- <i>Tam varlik</i>	79-2(T)
- <i>Teater og revolusjon</i>	68-6(N)
- <i>Teateranthropologie: Über Orientalische und Abendländische Schauspielkunst</i>	80-2(G)
- <i>Teatro e revolução</i>	68-6(PR)
- <i>Teatro e rivoluzione</i>	68-6(I)
- <i>Teatro y revolución</i>	68-6(S)
- <i>Tebas de las siete puertas</i>	84-4(S)
- <i>Tebe dalle sette porte</i>	84-4(I)
- <i>Teknik söylencesi</i>	72-2(T)
- <i>Tělesná prítomnosť</i>	79-2(CZ)
- <i>The Dance of the Big and the Small</i>	02-1(E)
- <i>The Genesis of Theatre Anthropology</i>	92-1(E)
- <i>The Myth of Technique</i>	72-2(E)
- <i>The Nature of Dramaturgy: Describing Actions at Work</i>	82-2(E)
- <i>The Pedagogical Paradox : Learn to Learn</i>	Ap.3/43(E)
- <i>The Part of Us which Lives in Exile</i>	88-2(E)
- <i>The Period of Vulnerability</i>	86-3(E)
- <i>The 'Science' of the Theatre</i>	76-2(E)
- <i>The Spectator in Theatre</i>	88-2(AR)
- <i>Théâtre et révolution</i>	68-6(F)
- <i>Thebens syv porte</i>	84-4(D)

- <i>To Like Rabbits and Dream Lions</i>	95-4(E)
- <i>Todo teatro está hecho de danza</i>	94-7(S)
- <i>Todo teatro é feito de dança</i>	94-7(PR)
- <i>Totaal Theatre versus totale acteur</i>	62-1(DU)
- <i>Total Presence</i>	79-2(E)
- <i>Tiyatro Antropolojisi nedir?</i>	92-1(T)
- <i>Uma etapa decisiva</i>	73-3(PR)
- <i>Una etapa decisiva</i>	73-3(S)
- <i>Una noche sin luna</i>	97-2(S)
- <i>Una notte senza luna</i>	97-2(I)
- <i>Une étape décisive</i>	73-3(F)
- <i>Une nuit sans lune</i>	97-2(F)
- <i>Una tapa decisiva</i>	73-3(S)
- <i>Verdensteater</i>	05-5(D)
- <i>Verso un teatro santo e sacrilego</i>	63-3(I)
- <i>Veü, sons, música</i>	79-1(CAT)
- <i>Vivir de conejos soñando leones</i>	95-4(S)
- <i>Voice, Sound, Music</i>	79-1(E)
- <i>Voix, sons, musique</i>	79-1(F)
- <i>Vorwort: Uber Geschriebenes Schweigen</i>	83-1(G)
- <i>Voz, sonidos, música</i>	79-1(S)
- <i>Working Languages / Presence / Axé Shinmiong, taksu / Matah, mi-juku, kacha</i>	02-2(E)
- <i>Zapisana cisza</i>	83-1(P)

- *Zapiski dla zaklopotanych (i dla siebie samego)*..... 92-1(P)

- *Η ολική Παρουσία*..... 79-2(GR)
- *Η περίοδος της ευμάθειας*..... 86-3(GR)
- *Η θεατρική σχέση του Μεγερχόλντ*..... 02-3(GR)
- *Επαγγελματικές διάλεκτοι / Η παρουσία / Αχέ, shinmyong, taksu / Matah, mi-juku, kacha*..02-3(GR)
- *Μια αποφασιστική φάση*..... 73-3(GR)
- *Μόνο η δράση είναι ζωντανή, αλλά μόνο η λέξη παραμένει*..... 91-2(GR)
- *Ο κόσμος της τελετής*..... 91-3(GR)
- *Ο μύθος της τεχνικήκ*..... 72-2(GR)
- *Οργανικότητα, παρουσία, σκηνικός βίος*..... 02-2(GR)
- *Τό παιδαγωγικό παράδοξο: Μάθε νά μαθαίνεις*..... Αρ.3/43(GR)

- *Толѳко деѳствие живо, но только слово остается*..... 91-2(R)

BOOKS

(I). *Alla ricerca del teatro perduto* (In Search of a Lost Theatre. Contains: *Theatre Laboratory 13 Rzedów* (reelaborated) (62-1), *Actor's Training* (62-2), "*Doktor Faustus*": *Textual Montage* (63-1) and *A Theatre of Magic and Sacrilege* (only in the Italian version) (63-3)), Padua, Marsilio, 1965.

(H). *Kirserletek Szinhaza*, Budapest, Szinhaztudományi Intézet, 1965

(E). *The Floating Islands*, [Contains: *Letter to Actor D.* (67-1), *Waiting for the Revolution* (68-6), *Min Fars Hus* (72-1), *Words or Presence* (72-2), *Physical Training – Vocal Training* (71-5), *Two Letters* (73-1), *The Book of dances* (74-2), *Letter from the South of Italy* (75-4), *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 πλωτα νησια*, Athens, Andromeda, 1982.

(F). *L'archipel du théâtre* [Contains also: *Voice, Sound and Music* (79-1), *The Way of Opposites* (79-2), *Theatre Anthropology: First Hypothesis* (80-2), *Dialogue with Brecht* (80-3) 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*, México, Universidad Nacional Autónoma, 1983.

(I). *Aldilà delle isole galleggianti* [Second version of *The Floating Islands*. In relation to the last edition of *The Floating Islands* don't contain *Introduction to the Theatre Anthropology*. Contains also: *A Premise on Written Silence* (83-1)], Milan, Ubulibri, 1985.

(G). *Jenseits der Schwimmenden Inseln* (In relation to the last version contains also *The Odin Story* by Ferdinando TAVIANI), 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 don't contain *Theatre Anthropology: First Hypothesis*, *Theatre Anthropology* and *The Way of Opposites*. Contains also: *The Way of Refusa* (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.

(D). *Modsetningernes spil* (*The Way of Opposites*), Copenhagen, Berg, 1980.

(I). *La corsa dei contrari*, [Contains also: *Theatre-Culture* (78-1), *The Way of Opposites* (79-2) and *Theatre Anthropology* (81-5)], Milan, Feltrinelli, 1981.

- (A) *Masirat al-mu-askin*, Damascus, Dar al kinuz, 1995.
- (G) *Bemerkungen zum Schweigen der Schrift*, [In relation to the last version of the book contains also: *Dialogue with Brecht* (80-3)]. Cologne, Verlag der Theatreassoziation, 1983.

(I). *Il Brecht dell'Odin* [Odin's Brecht. Contains: *Dialogue with Brecht: to the Actors* (77-4), *Dialogue with Brecht: to the Spectators* (80-3) and *Brecht's Ashes* (Ap.2/2)], Milan, Ubulibri, 1981.

The Secret Art of the Performer, in collaboration with Nicola SAVARESE [**First version.** Contains: *Theatre Anthropology* (81-5), *Dramaturgy* (82-2), and *Montage* (82-3)]

- (I). *Anatomia del teatro* (*Anatomy of the Theatre*), Florence, La Casa Usher, 1983.
- (F). *Anatomie de l'acteur*, Lectoure, Bouffonneries, 1985 (contains also *From "Learning" to "Learning to learn"* (84-3)).
- (S). *Anatomía del actor*, Mexico City, Gaceta Editorial, 1988.

***The Secret Art of the Performer* (Second version.** In relation to the first version contains also: *The Dilated Body* (84-4), *Meyerhold: the Grotesc; that is, Bio-mechanics* (89)).

- (S). *El arte secreto del actor*, Mexico City, Escenología, 1990.
- (E). *The Secret Art of the Performer*, London and New York, Centre for Performance Research – Routledge, 1991, and only Roudledge 1993, 1995, 1999.
- (F). *L'énergie qui danse*, Lectoure, Bouffonneries, 1995.
- (J). *Haiyuu no kaibougaku. Engeki jinruigaku jiten*, Tokyo, Parco, 1995
- (PR). *A arte secreta do actor*, São Paulo-Campinas, Hucitec, 1995
- (SR/CR). *Tajna umetnost glumca*, Belgrade, Institut za pozoriste, 1996
- (I). *L'arte segreta dell'attore*, Lecce, Argo, 1996 and 1998
- (CZ). *Slovník divadelní Antropologie. O Skrytém Umění Herců*, Prague, Divadelní Ústav, 2000.
- (T). *Oyuncunun Gizli Sanati. Tiyatro Antropolojisi Sözlüğü*, ed. Cem Akas, Istanbul, Yapi Kredi Yayinlari, 2002.

***The Secret Art of the Performer* (Third 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),

- (I). *L'arte segreta dell'attore*, Milan, Ubulibri, 2005.
- (E). *The Secret Art of the Performer*, London and New York, Routledge 2005.
- (P). *Sekretna Sztuka Aktora*, Wroclaw, Ośrodek Badań Twórczości Grotowskiego, 2005.
- (S). *El arte secreto del actor*,
 - . Havana, Ediciones Alarcos, 2007.
 - . Escenología, Mexico City, 2009.
 - . Editorial San Marcos, Lima, 2010.
- (F). *L'énergie qui danse*, Montpellier, L'Entretiens, 2008.
- (GR). *Η μυστική τέχνη του ηθοποιού*, Athens, Koan, 2008.

(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.

(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 edition: Brindisi, Alfeo, 1990

- Second revised edition: Brindisi, Alfeo, 1994

- Third revised edition: Milan ubulibri, 2000

(S). *La canoa de papel*. (Contains: *Silver Horse* (85-3), *Only the Action is Alive, but Only the Word Remains* (91-2) and *People of Ritual* (91-3). Contains also some excerpts and reelaborated texts from *Dialoghi su Brecht: algi spettatori* (49), *Theatre Anthropology* (81-5), *The Dilated Body* (84-4), *The Actor's Energy: Male-Female Versus Animus-Anima* (86-3), *Eurasian Theatre* (87-3), *Viaggio tra le culture* (89-1) and *Eftermæle: that Which Will Be Said Afterwards* (90-2)),

- Mexico City, Escenología, 1992

- Buenos Aires, Catálogos, 1995.

(I). *La canoa di carta*, Bologna, Il Mulino, 1993

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¹ Dado que la versión argentina reproduce exactamente la versión mexicana (artículos, traducciones, paginado...) a partir de ahora sólo voy a dar la referencia bibliográfica de la versión mexicana.

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- *80-2(N). *Theatreanthropologi: første hypoteser*, not published.

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- *90-7(F). *Tiers Théâtre: l’héritage de nous à nous-mêmes*,
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- 90-8(I). *L'ARTE SEGRETTA DELL'ATTORE*, Lecce, Argo, 1996 and 1998
- 90-8(CZ). *SLOVNÍK DIVADELNÍ ANTROPOLOGIE. O SKRYTÉM UMĚNÍ HERCŮ*, Prague, Divadelní Ústav, 2000.
- 90-8(T). *OYUNCUNUN GIZLI SANATI*, Yapi Kredi Yayinlari, Istanbul 2002.

1991

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- *Kun handlingen er levende, men ordet alene vil bestå*, in *En kano af papir*, Graasten, Drama, 1994, pp.160-162.

- *91-2(E). *Letter to Aramis*,
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 - *Only the Action is Alive, but Only the Word Remains*, in *The Paper Canoe*, London and New York, Routledge, 1995, pp.135-138.

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 - *Solo l'azione è viva, ma solo la parola rimane*, in *La canoa di carta*, Bologna, Il Mulino, 1993, pp.204-206.

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- *91-2(P). *List do Aramisa*,
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 - *Tylko działanie jest żywe, ale tym, co pozostaje, jest słowo*, in *Canoe z papieru*, Wrocław, Instytut im. Jerzego Grotowskiego, 2007, pp.210-213
- *91-2(H). *Csak a tett eleven, de csak a szó marad meg*, Budapest, Kijarat Kiadó, 2001, pp.171-173.
- *91-2(K). *Letter to Aramis*, in *The Paper Canoe*, (Korean translation), Seoul 2001, pp.259-263.
- *91-2(U). *Тільки дії є живими, але залишаюмься мілцьки слова*, Lviv, Літопис, 2001, pp.214-217.
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- *91-2(SL). *Samó dejanje je živo, ampak samó beseda ostaja*, in *Papirnati kanu*, Ljubljana, Mestno gledališče ljubljansko, 2005, pp.201-203.
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*91-3(PR). *O povo do ritual*, in *A canoa de papel*,

- São Paulo, Hucitec, 1994, pp.203-218.
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*91-3(E). *People of Ritual*,

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- in *Theatre. Solitude, Craft, Revolt*, Aberystwyth, Black Mountain Press, 1999, pp.146-155.
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*91-3(DU). *De mensen van het ritueel*, in *De kano van papier*, Amsterdam, International Theatre and Film Books, 1997, pp.183-192.

*91-3(G). *Das Volk des Rituals*,

- "Tagezeitung", Berlin
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*91-3(H). *A rítus népe*, in *Papírkenu*, Budapest, Kijárat Kiadó, 2001, pp.179-188.

- *91-3(GR). *οί άνθρωποι της τελετής*,
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 - *Ο κόσμος της τελετής*, in *Η μυστική τέχνη του ηθοποιού*, Athens, Koan, 2008, pp.234-244.
- *91-3(P). *Lud rytualu*,
 - in *Teatr. Samotnosc, rzemioslo, bunt*, Warsaw, Instytut Kultury Polskiej, 2003, pp.183-192.
 - in *Canoe z papieru*, Wrocław, Institut im. Jerzego Grotowskiego, 2007, pp.220-231.
- *91-3(K). *People of Ritual*, in *The Paper Canoe*, (Korean translation), Seoul 2001, pp.272-285.
- *91-3(U). *Люди ритуалу*, Lviv, Літопис, 2001, pp.224-237.
- *91-3(RM). *Poporul ritualului*,
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- *91-3(SL). *Ljudstvo rituala*, in *Papirnati kanu*, Ljubljana, Mestno gledališče ljubljansko, 2005, pp.210-218.
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- *91-3(AR). *People of Ritual*, in *Zawraq men waraq* [The Paper Canoe], Cairo, Al hayya' al masyra l amma lil kitab, 2006.
- *91-3(R). *Люди ритуала*, in *Бумажное каноэ*, Saint Petersburg, Академия театрального искусства, 2008, pp.240-250.

1992

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- Mexico City, Escenología, 1992.
- Buenos Aires, Catálogos, 1995.
- (Excerpt chapter IV) *Apuntes para los perplejos (y para mí mismo)* "Máscara" no.9-10, Mexico City 1992, pp.108-118.
- (Excerpt chapter II) *Antropología Teatral*, "Primer Acto" no.263, Madrid 1996, pp.13-15.

- *92-1(I). *LA CANOA DI CARTA*, Bologna, Il Mulino, 1993.
 - (Excerpt chapter IV) *Appunti per i perplessi (e per me stesso)*,
 - in *Tecniche della rappresentazione e storiografia*, ed. by Gerardo GUCCINI and Cristina VALENTI, Bologna, Biblioteca Universale Synergon, 1992, pp.33-45.

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- (Excerpt chapter VI) *L'azione reale* "Teatro e Storia" no.13, Bologna 1992, pp.183-202.
- (Excerpt chapter IV) *La deriva degli esercizi*, in *Training*, ed. by Nicola SAVARESE and Claudia BRUNETTO, Dino Audino Editore, Rome 2004, pp.105-112.
- (Excerpt: chapter III) *Principi che ritornano*, in *Il danzatore attore*, ed. by Concetta LO IACONO, Dino Audio Editore, Rome 2007, pp.139-141.
- *92-1(F). *LA CANOË DE PAPIER*,
 - Lectoure (France), Bouffonneries, 1993.
 - Saussan (France), L'Entretemps Éditions, 2004.
- *92-1(PR). *A CANOA DE PAPEL*,
 - São Paulo, Hucitec, 1994.
 - Brasília, Dulcina, 2009.
- *92-1(P). *CANOE Z PAPIERU*,
 - (Excerpt chapter I-II) *Antropologia teatru: geneza, definicja "Dialog"*, vol.XXXVIII no.12, Warsaw 1993, pp.144-152.
 - (Excerpt chapter IV), *Zapiski dla zaklopotanych (i dla siebie samego)* "Dialog", vol.XLI no.10, Warsaw 1996, pp.151-162.
 - *Canoe z papieru*, Wroclaw, Institut im. Jerzego Grotowskiego, 2007.
- *92-1(D). *EN KANO AF PAPIR*, Graasten, Drama, 1994.
- *92-1(E). *THE PAPER CANOE*,
 - (Excerpt chapter I), *The Genesis of Theatre Anthropology* "New Theatre Quarterly" no.38, Cambridge 1994, pp.167-173.
 - *The Paper Canoe*, London and New York, Routledge, 1995.
- *92-1(DU). *DE KANO VAN PAPIER*, Amsterdam, International Theatre and Film Books, 1997.
- *92-1(G). *EIN KANU AUS PAPIER*,
 - (Excerpt chapter III), *Wiederkehrende Prinzipien in Der Sprechende Körper*, Zurich and Berlin, Museum für Gestaltung Zurich and Alexander Verlag Berlin, 1996, pp.77-98.
 - *Ein kanu as papier*, Cologne, Flamboyant, 1998.
- *92-1(ES). *PABERLAEVUKE*, Tallin, Eesti Teatriliit, 1999.
- *92-1(H). *PAPIRKENU*,
 - (Excerpt chapter IV), *Feljegyzések (Kétkedők és saját magam számára)* "Szinhez", vol.XXVIII no.2, Budapest 1995, pp.7-9.
 - *Papierkenu*, Budapest, Kijarat Kiadó, 2001.
- *92-1(K). *THE PAPER CANOE* (Korean translation), Seoul 2001.
- *92-1(U). *ПАПЕРОВ КАНО*, Lviv, Літопис, 2001.
- *92-1(RM). *O CANOE DE HÁRTIE*, Bucharest, Unitext, 2003.
- *92-1(SL). *PAPIRNATI KANU*,

- (Excerpt chapter II and III), *Antropologija gledališča* "Prisotnost predstavljanje teatralnost", Ljubljana 1996, pp.241-267.
- *Papirnati Kanu*, Ljubljana, Mestno gledališče ljubljansko, 2005.
- *92-1(AR). *ZAWRAQ MEN WARAQ*, Cairo, Al hayya' al masyra l amma lil kitab, 2006.
- *92-1(GR). *TO XAPTINO KANO*, Athens, Εκδόσεις Δωδώνη, 2007
- *92-1(R). *БУМАЖНОЕ КАНОЗ*, Saint Petersburg, Академия театрального искусства, 2008.
- *92-1(T). (Excerpt chapter II), *Tiyatro Antropolojisi nedir?* not published.

93-2(F). *Le corps crédible* [This text contains some reelaborated excerpts from *La finzione della dualità* (87-6)], in *Le corps en jeu*, ed. by Odette ASLAN, Paris, CNRS, 1993, pp.251-260.

- *92-2(I). *Il corpo credibile*, not published.

1993

93-1(I). *Origini di Kaosmos*, (Text introducing Odin Teatert performance *Kasmos*), in the programme for the performance, Holstebro, 1993, pp.14-15.

- *93-1(S). *Orígenes de Kaosmos*,
- Idem. pp.14-15.
- in *A mis espectadores*, Gijón, Oris Teatro, 2004, pp.91-93.
- *93-1(E). *Origins of Kaosmos*, In the programme for the Odin Teatret performance *Kaosmos*, Holstebro, 1993, pp.14-15.
- *93-1(D). *Kaosmos' oprindelse*, Idem. pp.14-15.
- *93-1(F). *Les origines de Kaosmos*, Idem. pp.14-15.

93-2(I). *Il rituale della Porta (tratto da uno scritto di Ferenc Gombai)*, (text introducing the Odin Teatret performance *Kaosmos*) in the programme for the performance, Holstebro, 1993, pp.16-23.

- *93-2(S). *El ritual de la Puerta (extracto de un escrito de Ferenc Gombai)*, Idem. pp.16-23.
- *93-2(E). *The Ritual of the Door*, Idem. pp.16-23.
- *93-2(D). *Dørens ritual*, Idem. pp.16-23.
- *93-2(F). *Le rituel de la Porte*, Idem. pp.16-23.

93-3(S). *La tradición y los fundadores de la tradición* (Text introducing the eighth public session of ISTA, Londrina, 11-22 August 1994)

- "Máscara" no.15, México 1993, p.79.
- "Máscara" no.17-18, México 1994, p.123.
- *93-3(E). *Tradition and Founders of Traditions*,
- in the letlef of 8th public session of ISTA.
- in *The Tradition of ISTA*, ed. by Rina SKEEL, Londrina, FILO, 1994, pp.92-93.

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- *93-3(PR). *Tradição e fundadores de tradição*,
 - in the letlef of 8th public session of ISTA.
 - in *A tradição da ISTA*, ed. by Rina SKEEL, Londrina, FILO, 1994, pp.92-93.
- *93-3(F). *Traditions et fondateurs de tradition*, "Marsyas" no.31, Paris 1994, p.39.
- *93-3(I). *Tradizione e fondatori di tradizioni* (This article was published with *La scala sulla riva del fiume* (94-1) under the title *Il viaggio delle identità*), in *Il Patalogo 17*, Milan, Ubulibri, 1994, p.113.
- *93-3(G). *Traditionen und traditionsgründer*, "Flamboyant" no.1, Cologne 1995, pp.19-20.

93-4(E). Cultural Identity and Professional Identity [This text is a montage of some excerpts from: *Identidad nacional y Antropología Teatral* (86-1), *The House with Two Doors* (88-4), *People of Ritual* (91-3) y *Apuntes para los perplejos (y para mí mismo)*, chapter IV of *The Paper Canoe* (92-1). The text has been included in *The Steps on the River Bank* (94-1)],

- in *The tradition of ISTA*, ed. by Rina SKEEL, Londrina, FILO, 1994, pp.9-14.
- in *The Performer's Village*, ed. by Kirsten HASTRUP, Graasten, Drama, 1996, pp.28-31.
- (Excerpt) "The Soul of the American Actor" vol.4 no.4, New York 2002, p.18.

- *93-4(PR). *Identidade cultural e identidade profissional*, in *A tradição da ISTA*, ed. by Rina SKEEL, Londrina, FILO, 1994, pp.9-14.
- *93-4(S). *Identidad cultural e identidad profesional: el sentido de la Antropología Teatral* (publishe together with other articles under the title *La teoría después de la acción*) "Máscara" no.19-20, Mexico City, 1995, pp.107-109.
- *93-4(G). *Kulturelle identität, professionelle identität*, "Flamboyant" no.3, Cologne 1996, pp.8-14.
- *93-4(T). *Kültürel kılmık ve mesleki kımlık*, not published.

93-5(I). Lettera di Eugenio Barba a Marco De Marinis (This text is a letter that E. Barba wrote to Marco De Marinis in July 1993. The letter has benn published together with Marco De Marini's answer under the title *Due lettere sul pre-espressivo dell'attore, il mimo e i rapporti fra pratica e teoria*), "Teatro e Storia" no.16, Bologna 1994, pp.241-247.

93-6(P). Bez oklasków można wyzyc (This text is the transcription of an encounter between E. Barba and a group of Polish theatre people organised by the Centrum Sztuki Współczesnej in Warszawa on the occasion of Odin Teatret's visit to Poland. The meeting centred on the meaning of the term "Third Theatre"), "Dialog", vol.XXXIX no.1, Warsaw 1994, pp.120-130.

93-7(D). Fortælle, in *Brøndums Encyklopædi*, Brøndum & Aschehoug, Copenhagen, 1994, pp.103-104.

- *93-7(I). *Raccontare*, not published.

93-8(E). The Return of the Ancient Gods, "New Theatre Quarterly", vol.X no.40, Cambridge 1994, pp.323-326.

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- (Excerpt) *The Dance of the Big and the Small*, in *Kaospilot A-Z*, by Uffe ELBÆK, Aarhus, KaosCommunication, 2003, pp.218-220.

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*02-1(PR). *Nas entranhas do monstro*, "Repertório" no.8, Salvador 2005, pp.66-73.

*02-1(D). *I uhyrets bug*, not published.

*02-1(F). *Dans les entrailles du monstre*, not published.

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- "Mime Journal" 2002-2003, California, pp.237-250.

- (Excerpt) *Organic Effect* [This excerpt is an enlargement of *O-Effect. That which is Organic for the Actor / that which is Organic for the Spectator* (97-6)], in the chapter

- “Organicity” of *The Secret Art of the Performer* by Eugenio BARBA and Nicola SAVARESE, (only in the second English edition), London and New York, Routledge, 2005, p.206,
- (Excerpts) *Working Languages / Presence / Axé Shinmiong, taksu / Matah, mi-juku, kacha* in the chapter “Organicity” of *The Secret Art of the Performer* by Eugenio BARBA and Nicola SAVARESE (only in the edition of 2005), London and New York, Routledge, 2005, pp.210-211.
 - *02-2(I). *L'azione matura*,
 - not published.
 - (Excerpt) *Organicità, presenza e bios scenico* [The excerpt is an enlargement of *O-Effect. That which is Organic for the Actor / that which is Organic for the Spectator (97-6)*], in the chapter “Oranicità” of *L'arte segreta dell'attore*, by Eugenio BARBA and Nicola SAVARESE (only in the edition of 2005), Milan, Ubulibri, 2005, p.172.
 - (Excerpts) *Lingue di lavoro / La presenza / Axé, Shinmyong, taksu / Matah, mi-juku, kacha* in the chapter “Organicità” of *L'arte segreta dell'attore* by Eugenio BARBA and Nicola SAVARESE (only in the edition of 2005), Milan, Ubulibri, 2005, pp.176-177.
 - *02-2(P). - (Excerpt) *Efekt organiczności* [This excerpt is an enlargement of *O-Effect. That which is Organic for the Actor / that which is Organic for the Spectator (97-6)*], in in the chapter “organiczność” of *Sekretna sztuka aktora*, by Eugenio BARBA and Nicola SAVARESE, Wrocław, Ośrodek Badań Twórczości Grotowskiego, 2005, p.137.
 - (Excerpt) *Języki robocze /Obecność / Axé, Shinmyong, taksu / Matah, mijuku, kacha* in the chapter “organiczność” of *Sekretna sztuka aktora* by Eugenio BARBA and Nicola SAVARESE, Wrocław, Ośrodek Badań Twórczości Grotowskiego, 2005, pp.141-142.
 - *02-2(S). - (Excerpt) *Organicidad, presencia, bios escénico* [This excerpt is an enlargement of *O-Effect. Lo que es orgánico para el actor / lo que es orgánico para el espectador (97-6)*], in the chapter “Organicidad” of *El arte secreto del actor* by Eugenio BARBA and Nicola SAVARESE,
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 - (Excerpt) *Lenguas de trabajo*, in the chapter “Organicidad” of *El arte secreto del actor* by Eugenio BARBA and Nicola SAVARESE,
 - Havana, Ediciones Alarcos, 2007, pp.269-271.
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 - Editorial San Marcos, Lima, 2010, pp.255-257.
 - *02-2(F). - (Excerpt) *Effet d'organicité* [This excerpt is an enlargement of *O-Effect. That which is Organic for the Actor / that which is Organic for the Spectator (97-6)*], in in the chapter « Organicité » of *L'energie qui danse* (only

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- (Excerpts) *Langues de travail / La présence / Axé, shinmyong, taksu / Matah, mi-juku, kacha*, in the chapter « Organicité » of *L'énergie qui danse* by Eugenio BARBA and Nicola SAVARESE (only in the edition of 2008), Montpellier, L'entretemps, 2008, pp.180-181.
 - *02-2(GR). - (Excerpt) *Οργανικότητα, παρουσία, σκηνικός βίος*, [This excerpt is an enlargement of *O-Effect. That which is Organic for the Actor / that which is Organic for the Spectator* (97-6)] in the chapter “*Οργανικότητα*” of *Η μυστική τέχνη του ηθοποιού* by Eugenio BARBA and Nicola SAVARESE, Athens, Koan, 2008, pp.243-244.
 - (Excerpt) *Επαγγελματικές διάλεκτοι / Η παρουσία / Axé, shinmyong, taksu / Matah, mi-juku, kacha*, in the chapter “*Οργανικότητα*” of *Η μυστική τέχνη του ηθοποιού* by Eugenio BARBA and Nicola SAVARESE, Athens, Koan, 2008, pp.247-249.

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- (Excerpt) *Meyerhold's Theatre Fission* in the chapter “Exercises” of *The Secret Art of the Performer*, (Only in the edition of 2005) by Eugenio BARBA and Nicola SAVARESE, London and New York, Routledge, 2005, p.118.
- *02-3(P). *Dziadkowie i sieroty*, “Didaskalia” no.54-55-56, Krakow 2003, pp.17-21.
- (Excerpt) *Rozszepienie teatru przez Meyerholda*, in the chapter “Ćwiczenia” of *Sekretna Sztuka Aktora*, by Eugenio BARBA and Nicola SAVARESE, Wrocław, Ośrodek Badań Twórczości Grotowskiego, 2005, pp.30-32.
- *02-3(S). *Abuelos y huérfanos*,
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 - (Excerpt) *La fisión teatral de Meyerhold*, in the chapter “Ejercicios” of *El arte secreto del actor* by Eugenio BARBA and Nicola SAVARESE,
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- (Excerpt) *La fission teatrale di Mejerchol'd*, in the chapter “Esercizi” of *L'arte segreta dell'attore*, (Only in the edition of 2005), by Eugenio BARBA and Nicola SAVARESE, Milan, Ubulibri, 2005, p.108.
- *02-3(F). - *Grand-pères et orphelins*, not published.
- (Excerpt) *La fission théâtrale de Meyerhold*, in the chapter « Exercices » of *L'énergie qui danse*, (Only in the edition

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*02-4(D). *Erindringens hede zone*, Idem.

*02-4(E). *The Torrid Zone of Memory*, Idem.

*02-4(S). *La zona tórrida del recuerdo*,
- in *A mis espectadores*, Gijón, Oris Teatro, 2004, pp.145-162.

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*02-5(E). *The Transmission of a Legacy. Theatrical Apprenticeship and Tacit Knowledge*, not published.

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- *03-1(E). *The House Of My Origins - And My Return*, "TDR" no.181, New York 2004, pp.6-10.
- *03-1(D). *Oprindelsens og tilbagekomstens hjem*, in *Fools (25 ars teater, dans og performance med Københavns International Teater)*, Københavns International Teater, 2004, pp.102-104.
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- *04-2(P). *Dzieci Cizy*, "Kontesksty" vol.LX no.2, Warsaw 2005, pp.128-132.

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- *04-3(E). *Seven meetings between Andersen and Scheherezade*, in the programme of the Odin Teatret performance *Andersen's Dream*, Holstebro, 2004, pp.42-49.
- *04-3(S). *Siete encuentros entre Andersen y Sharazade*, Idem.
- *04-3(D). *Syv møder mellem Andersen og Shahrazad*, Idem.

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- *04-6(E). *Score and Subscore*, in the chapter "Exercises" of *The Secret Art of the Performer* (Only in the edition of 2005), by Eugenio BARBA and Nicola SAVARESE, London and New York, Routledge, 2005, pp.112-121.
- *04-6(P). *Partytura i podpartytura*, in the chapter "Ćwiczenia" of *Sekretna sztuka aktora*, by Eugenio BARBA and Nicola

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*05-6(E). *About Saxo, Hamlet and the Performance*, in the English programme of the performance *Ur-Hamlet*, pp.10-15.

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 - *06-4(F). *Ange-animal. Techniques perdues pour le spectateur*, « L'ethnographie », Nouvelle Édition no.4, Paris 2009, pp.17-26.
 - *06-4(S). *Angelanimal*, in *La conquista de la diferencia*, Lima, Editorial San Marcos, 2008, pp.88-99.
 - *06-4(E). *Angelanimal*, not published.

06-5(I). *Brecht al di là del mare. Introduzione ad Aderbal Freire Filho*, "Teatro e Storia" no.27, Rome 2006, pp.373-376.

06-6(I). *Un pensiero per Tonino Guerra*, in *Tonino Guerra*, by Rita GIANNINI, Veronelli Editore, Curnasco di Treviso (Italy) 2006, p.109.

06-7(I). *Prefazione in forma di lettera*, in *Tracce. Training e storia di un'attrice dell'Odin Teatret*, by Roberta CARRERI, Il principe costante Edizioni, Milan 2007, pp.7-8.

*06-7(E). *Preface in the Form of a Letter*, not published.

06-8(S). *Sexto Programa and Séptimo programa*, (Transcription of a radio programme recorded in Uruguay), in *Más allá del estado de las cosas. Diálogos pot tv y radio en vivo y en directo*, pp. 77-98.

2007

07-1(I). *La stanza fantasma*, "Teatro e Storia" no.28, Rome 2007, pp.115-128.

*07-1(PR). *O quarto fantasma*, "Urdimento" vol.1 no.9, Florianópolis 2007, pp.29-42.

*07-1(S). *El cuarto fantasma*,

- "Conjunto" no.147, Havana 2008, pp.74-83.

- in *Atalaya XXV, buscando utopías*, Junta de Andalucía, Seville, 2008, pp. 347-359.

- in *La conquista de la diferencia*, Lima, Editorial San Marcos, 2008, pp.111-127.

*07-1(E). *The Ghost Room*, "Contemporary Theatre" vol.19 no.2, London and New York 2009, pp.214-220.

07-2(I). *LA SOPRAVVIVENZA DEL TEATRO* (This book is a transcription of a Eugenio Barba's meeting with students and scholars, held in Università Degli Studi Roma Tre, 4th June 2007), Rome, Biblioteca di Area dell'Arti Università Roma Tre, 2008.

07-3(I). *Crazy Donkey pedetemptim. Su alcuni futuri teatri*, in *Il patalogo 30*, Milan, Ubulibri, 2007, pp.258-260.

07-4(S). LA CONQUISTA DE LA DIFERENCIA, [This book is a collection of old articles and texts concerning the personal meaning of Theatre. Contains: *La conquista de la diferencia* (04-10), *La esencia del teatro* (00-4), *Abuelos y huérfanos* (02-3), *La casa de los orígenes y del retorno* (03-1), *Angelanimal* (06-4), *Un amuleto hecho de memoria* (96-1), *El cuarto fantasma* (07-1), *la danza del álgebra y del fuego* (05-8), *Dramaturgia: el orden profundo llamado turbulencia* (98-11), *Aquí no se puede hacer nada* (94-5), *Caballeros con espadas de agua* (98-5), *El juramento de Atahualpa* (98-7), *Cómo arde el teatro de papel* (99-3), *No pertenecer al mundo en el cual vivimos* (00-2), *Llaneza y vaivén* (01-2), *Fabricantes de sombras* (01-1), *El espacio paradójico del teatro* (96-4), *La paradoja del mar* (05-5), *En las entrañas del monstruo* (02-1)]. Lima, Editorial San Marcos, 2008.

07-5(I). Sei stato un grande concittadino del paese itinerante del teatro, (Letter to Romeo Donati, mayor of Santarcangelo. Text from June 2007), “Persone e idee per la città. I quaderni di tuttoSantarcangelo” no.8, a cura Rita GIANNINI e Giovanni RAZZANI, Santarcangelo 2010, pp.34-35.

2008

08-1(I). BRUCIARE LA CASA, (This book is about Dramaturgy. Contains the article *Children of Silence* (04-2) and excerpts of old articles which have been revised to be included in the final version of the book: *Il fabbro di Abunaga* (97-1), *The Deep Order Called Turbulence* (98-11) and *The Torrid Zone of Memory* (02-4). The book has been written along 14 years, from 1994 to 2008). Milan, Ubulibri, 2009.

*08-1(S). (Excerpt of the chapter *Una prularita di drammaturgie*)
Prefacio for the book *Dramaturgia invisible* by Roxana ÁVILA and David KORISH, San José, EUNA, 2008, pp.11-16.

*08-1(E). *On Directing and Dramaturgy. Burning the House*, New York & London, Routledge, 2010.

08-2(E). Foreword: A landscape made of bridges, in *Psychophysical Acting*, by Phillip ZARRILLI, New York, Routledge, 2009, p.XIII-XIV.

08-3(PR). O espaço interno, “Sala preta” no.8, São Paulo 2008, pp.9-10.

08-4(E). Eternal Return (Text introducing the performance *The Marriage of Medea*), in the programme for the performance, Holstebro 2008, pp.9-11.

*08-4(D). *Evig genkomst*,
- in the programme for the performance *Medeas Bryllup*,
Holstebro 2008, pp.9-11.
- “Peripeti” 2009, Aarhus Universitet 2009, pp.25-26.

*08-4(I). *Eterno ritorno*, not published.

08-5(I). Lettera dal mare (Open letter to the people of the magazine “Teatro e Storia”, August 2008), “Teatro e Storia” no.29 (Estratto), Rome 2008.

08-6(G). *Die Torheit Theatres* (Open letter on the occasion of the 25 years of Theatrelabor Bielefeld), in *Abseits vom zeitgeist. 25 Jahre Theatrelabor Bielefeld*, Theatrelabor, Bielefeld, 2008.

*08-6(I). *L'imprudenza del teatro*, not published.

08-7(S). *La imprudenza del teatro* (Text introducing the Odin Teatret performance *The Great Cities Under the Moon*. This text contains some excerpts from *Die Torheit Theatres* (08-2)),

- in the programme for the Odin Teatret tour in Mexico City, September 2008.
- *Con nombre propio*, in the programme of Festival de Otoño, Madrid 2008.

08-8(E). *Dear Pál, dear Janos* (Text for János Regös director of Skéné, a theatre group from Budapest which has give hospitality to Odin Teatret since 1986 up to 2009), in *Skéné Színház 1968-2008*, by Pál REGÖS and János REGÖS, Budapest, Műegyetemi Kiadó, 2008, p.79.

*08-8(H). *Kedves Pál és János*, in *Skéné Színház 1968-2008*, by Pál REGÖS and János REGÖS, Budapest, Műegyetemi Kiadó, 2008, p.79.

08-9(S). *Elogio del incendio* (Speech of thanks on the occasion of the Honorary Doctorate bestowed on Eugenio Barba by the National University of the Arts (IUNA) of Buenos Aires, on 5th December 2008),

- "Picadero" no.22, Buenos Aires 2008, pp.44-45.
- "Artez" no.144, Bilbao 2009, pp.82-84.
- "El apuntador" no.19, Córdoba (Argentina) 2009, pp.48-53.
- "Maldoror" no.28, Montevideo 2009, pp.33-35.
- "Memorias de teatro" no.5, Cali 2009, pp.6-9.

*08-9(PR). *Elogio do incêndio*, "Sala Preta" no.8, São Paulo 2008, pp.287-291.

*08-9(P). *Pochwała ognia*, "Didaskalia" no.90, Kraków 2009, pp.106-107.

*08-9(T). *Ateşe övgü*, "Gist" no.3, Istanbul 2009, pp.4-7.

*08-9(I). *Elogio dell'incendio*, in *Prediche dal giardino*, Rimini (Italy), L'arboreto Edizioni, 2010, pp.83-89.

*08-9(E). *In Praise of fire*, not published.

*08-9(F). *Eloge de l'incendie*, not published.

*08-9(G). *Lob des Feuers*, not published.

*08-9(CZ). *Chvála Ohni*, not published.

2009

09-1(E). *Two Pairs of Eyes*, in *The Soul of Jingju: Creativity and Continuity in Performing Beijing Opera in Changing China* by Ruru LI, Hong Kong, Hong Kong University Press, 2010, pp.XI-XIV.

*09-1(I). *Due paia di occhi*, not published.

09-2(E). *A Tribute to Ludwik Flaszen* (preface for the book *Grotowski and Co.* by Ludwik FLASZEN), in *Grotowski & Company*, by Ludwik FLASZEN, Holstebro (Denmark) – Wrocław – Valletta (Malta), Icarus Publishing Enterprise, 2009, p.9.

*09-1(I). *Tributo a Ludwik Flaszen*, not published.

09-3(I). *Il cielo del teatro* (Speech of thanks on the occasion of the Honorary Doctorate bestowed on Eugenio Barba by Theatre and Music Academy of Estonia, on 27 May 2009), in *Prediche dal giardino*, Rimini (Italy), L'Arboreto Edizioni, 2010, pp.91-95.

*09-3(E). *The Sky of the Theatre*, "New Theatre Quarterly" no.102, Cambridge 2010, pp.99-101.

*09-3(S). *El cielo del teatro*, "Gestos" no.49, review on line, Irvine (USA) 2010, pp.155-159.

*09-3(ES). *Teatritaevas*, "Teater, Muusika, Kino" no.11, tallin 2009, pp.16-18.

09-4(I). *Lettera estiva su Grotowski* (Letter to Ferdinando Taviani, Carpignano 21 July 2009), "Teatro e Storia" no.1/2009, Rome 2009, pp.128-131.

09-5(I). *Cara Annet* (Letter to Annet Henneman of Teatro di Nascosto, Volterra, Italy, 7 october 2009). Not published for the moment.

09-6(I). *Un augurio. A Koreja, affinché si ostini a fraffiare i muri* (Open letter to the italian theatre group Koreja, 20 November 2009), in *Graffiare i muri. Cantieri Koreja, storia di un teatro*, a cura di Mauro MARINO, Pisa, Titivillus, 2010, pp.95-96.

09-7(I). *Da che giardino viene la predica?* (Preface for *Prediche dal giardino*), in *Prediche dal giardino*, Rimini (Italy), L'Arboreto Edizioni, 2010, pp.13-16.

2010

10-1(I). *Ricordo di un paesano* (Letter in memoriam of Tonny D'Urso, 19 January 2010), "Stratagemmi" no. dicembre 2009, Milan 2010, pp.189-190.

10-2(I). *PREDICHE DAL GIARDINO*, [Contains: *Da che giardino viene la predica* (09-7), *Cavalieri con spade di acqua* (98-5), *Semi di dissidenza* (98-10), *Una fune tra le nuvole* (00-1), *Dentro le viscere del mostro* (02-1), *La casa delle origini e del ritorno* (03-1), *Il paradosso del mare* (05-5), *Angelanimal. Tecniche perdute per lo spettatore* (06-4), *Elogio dell'incendio* (08-9), *Il cielo del teatro* (09-3)], in *Prediche dal giardino*, Rimini (Italy), L'arboreto Edizioni, 2010.

10-3(PR). *Seguir a si mesmo* (Open letter on the occasion of the 40 anniversary of the peruvian theatre group Yuyachkani, Carpignano 20 July 2010), not published for the moment.

*10-3(S). *Seguirse a sí mismo*, not published for the moment.

*10-3(I). *Inseguire se stessi*, not published for the moment.

10-4(I). *Ho conosciuto Ariel*, not published for the moment.

APPENDIX 1: UNPUBLISHED TEXTS AND TRANSCRIPTIONS

This is an appendix of all the texts by E. Barba which are either unpublished or not written by the author himself (transcriptions of conferences, transcriptions of some seminars, etc...)

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 bulgarskim.*

Ap.1/2(I). *Teatro polacco*, ed. by Eugenio BARBA, "Sipario" no.208-209, Milan 1963.

Ap.1/3(I). **Without title** (text introducing the film *In search of Theatre*, 1974). Not published.

*Ap.1/3(F). Not published.

Ap.1/4(I). *Dicorso di Bergamo*, (speech given in Bergamo, 7 september 1977, on the occasion of a Theatre Group Meeting). Not published.

Ap.1/5(S). *Barba en Ayacucho* (transcription of a lecture held in Ayacucho, in May 1978).

Ap.1/6(F). *Le musée du théâtre* (text for a project including a group of solo performances of Odin Teatret. September 1979). Not published.

*Ap.1/6(S). *El museo del teatro*, not published.

*Ap.1/6(G). *Museum des Theatres*, not published.

Ap.1/7(I). *L'attore: tradizione e ricerca* (transcription of a seminar held at the Università degli Studi di Rome, Istituto del teatro e dello spettacolo, 22-25th April 1980. Transcription by G. OTTAVIANI ALDEGA and E. TAMBURINI), in *L'attore: tradizione e ricerca*, Rome, Università degli Studi di Rome, Istituto del Teatro e dello Spettacolo, 1980, pp.190-236.

Ap.1/8(I). *Sapere e comprendere*, (transcription of Eugenio Barba's contribution to the international seminar "ricerca teatrale e diverso culturale" held in Palermo, in May 1980). "Ricerca teatrale e diverso culturale", Quaderni del laboratorio teatrale della Università di Palermo, 1983, pp.24-34.

Ap.1/9(I). *Tradizioni e tradimenti* (transcription of a conference held in Rovereto on September 26th 1982, as a part of the East-West Festival), Teatro Tascabile de Bergamo, Istituto di Cultura Scenica Internazionale.

Ap.1/10(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 México), “Escénica”, época I no.10, México 1985.

Ap.1/11(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.1/12(I). *Conferenza su Mejerchol’d* (lecture on Meyerhold held in Santarcangelo di Romagna, 15th June 1988), not published.

Ap.1/13(E). *Theatre Labourers* (text on the occasion of the sixtieth birthday of Clive Barker. 1991), not published.

Ap.1/14(E). *On the Way Through Theatre* (text about the Odin Teatret’s history to a video made in 1992 by Exe CHRISTOFFERSEN), not published.

*Ap.1/14(P). *W drodze przez teatr*, not published.

*Ap.1/14(I). *In cammino attraverso il teatro*, not published.

Ap.1/15(I). *Il processo creativo di Kaosmos* (text of the lecture held in Bergamo, in September 1992), not published.

Ap.1/16(I). *Barba su Grotowski* (interview by Nicola SAVARESE, July 1994), not published.

Ap.1/17(I). *Atti del convegno “Teatro antropologico e Antropologia Teatrale”*, (Scilla, June 1995) not published. (Contributions of Eugenio BARBA, Pier Giorgio GIACCHÈ, Luigi Maria LOMBARDI and Nicola SAVARESE. Eugenio BARBA’s contribution pag. 2, 22, 55, 65, 71, 75, 78)

Ap.1/18(I). *Il teatro come rituale vuoto* (lecture given in the Haus de Kulturen of Berlin, the 19th January 1998). Not published.

Ap.1/19(I). *Quel che gli adulti chiamano neve* (final speech of the 11th public session of ISTA, Montemor o Novo, Portugal, 25 September 1998). Not published.

Ap.1/20(I). *Gli atlanti sono cambiati* (text written on the occasion of 11th public session of ISTA, Montemor o Novo, Portugal, September 1998). Not published.

Ap.1/21(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 Wrocław with *Mythos*, in October 1999).

Ap.1/22(I). *Le radici dei nomadi* (Text on the occasion of the performance *Ego Faust* in Bologna (2000) which at the time was the cultural capital of Europe), not published.

Ap.1/23(I). *Una collina che resiste* (letter for the 20 years of Abraxa Teatro, 19. 9. 2001). Not published.

Ap.1/24(S). *Constricciones y proceso creativo* (lecture held in Cordoba – Argentina, 25-9-2001). Not published.

Ap.1/25(E). *Legacy as Mutation. The Essence of Small Wandering Traditions* (Transcription of a lecture given in Torun - Poland, 30 May 2002). Not published.

Ap.1/26(I). *Discorso dell'Abbazia di Farfa* (speech given in Farfa Abbey – Italy, 1 June 2002). Not published.

Ap.1/27(I). *I cento violini del guerrigliero*, (lecture held in the meeting of Università del Teatro Eurasiano “Teatro tra macerie e barricate”, Caulonia – Italy, 24 June 2003). Not published.

Ap.1/28(D). *Odin Bryllupstale til Holstebro* (Eugenio Barba's speech on the occasion of the Odin Teatret's 40 anniversary. An official wedding ceremony was celebrated between the town and the theatre, 2 October 2004), not published.

*Ap.1/28(E). *Odin Teatret's Speech during the Wedding Ceremony in Holstebro Town Hall*, not published.

*Ap.1/28(I). *Discorso dell'Odin per la cerimonia di nozze al municipio*, not published.

Ap.1/29(I). *Lettera ad Ariane Mnouchkine*, (text from March 2007), not published

Ap.1/30(I). *Lettera a Romeo Donati* (Mayor of Santarcangelo. Text from June 2007). The text have been published in 2010. See: 07-5.

Ap.1/31(E). **Without title** (Letter to Richard Gough and Judie Christie in support of their Center for Performance Research in Aberystwyth, 12th February 2008), not published.

Ap.1/32(I). *Appunti di volo* (Transcription by Isadora PEI of a radio broadcast, March 2009), not published.

Ap.1/33(I). *Agli artisti aquilani* (Letter to the artists of L'Aquila on the occasion of the L'Aquila earthquake, spring 2009), not published.

Ap.1/34(E). *About TDR* (text from 2009), not published.

Ap.1/35(I). *Due istantanee con Leo* (text about the Italian theatre men Leo De Berardinis, May 2009), not published.

Ap.1/36(I). Letter to Nicola Savarese, 15 January 2010. Not published.

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

Ap.1/I(I). *Perché siamo qui?* (Letter introducing a Beatriz Iacovello's book about street theatre). Not published.

Ap.1/II(D). *En kommentar om indledende bemærkninger til studiet af S.I Witkiewicz* (Eugenio Barba's comment on Jess Ørnsbo Phd dissertation about S.I Witkiewicz), not published.

Ap.1/III(I). *Lamposts and Dingos* (Text written on the occasion of a theatre group meeting in Italy, which did not take place), not published.

Ap.1/IV(I). *Lo spazio paradossale. Risposta a Renata* (Text for the italian scholar Renata MOLINARI about the Third Theatre), not published.

Ap.1/V(I). *Teatro, convivenza del diverso*, not published.

*Ap.1/V(E). *Theatre, Cohabitation of the Different*, not published.

Ap.1/VI (E). *Working with Oneself. Martial Arts and Theatre Exercices*, not published.

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 version) 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 version) in *Thebens Syv Porte*, by Exe CHRISTOFFERSEN, Aarhus Universitetsforlag, Aarhus 1986, pp.130-173.

*Ap.2/2(G). *Brechts Asche* (second version) not published.

*Ap.2/2(E). *Brecht's Ashes* (second version) not published.

*Ap.2/2(S). *Cenizas de Brecht* (second version) 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 Oxyrhyncus*, in *Il corpo dilatato*, Rome, La Goliardica Editrice Universitaria di Rome, 1985, pp.31-75.

*Ap.2/4(E). *The Gospel according to Oxyrhyncus*, 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 Teatre'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 written by the Odin Teatret's actress Iben NAGEL RASMUSSEN. Text montage by E. Barba), "Conjunto" no.124, Havana 2002, pp.14-21.

*Ap.2/10(E). *Itsi-Bitsi*, not published.

*Ap.2/10(I). *Itsi-Bitsi*, not published.

*Ap.2/10(PR). *Itsi-Bitsi*, not published.

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.

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 magazines in 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, that is to say date and with all existing translations by date of publication.

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*, México, Gaceta Editorial, 1986, pp.61-69.
- *Ap.3/2(GR). *Θένο ιστό θέατρο*, in *Τα πλωτα νησια*, Athens, Andromeda, 1982, pp.29-37.
- *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.
- *Ap.3/2(G). *Fremde im Theatre*, in *Jenseits der Schwimmenden Inseln*, Hamburg, Rowohlt's Enzyklopädie, 1985, pp.44-50.
- *Ap.3/2(T). *Sekter bir tiyatro*, "Mimesis" no.5, Istanbul 1994, pp.23-28.

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),
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