

INDEX OF CONCEPTS  
IN EUGENIO BARBA'S WRITINGS

LLUÍS MASGRAU

## CRITERIA

. Eugenio Barba's written work is a laboratory of concepts. Beyond the numerous texts and the apparent variety of subjects dealt with, there exists in his work a series of inner lines of strength that structure and amalgamate it in a coherent whole. These lines of strength are composed of a range of concepts that Barba takes up and elaborates from one text to another. These concepts move through his writings via innumerable intellectual peripetia.

. This document is an index of concepts with the respective bibliographical indications corresponding to Barba's written work. The bibliographical indications don't refer to the places where he quotes the concepts in question, but to the fragments where he formulates and elaborates them.

. The document includes all the concepts that have a precise and concrete formulation in Barba's writings, even if they have only one bibliographical reference. The document, however, does not include a whole series of very important concepts in his work which do not possess a precise formulation: "exile", "ethics", "ethos", "journey", "transcendence". This deliberate vagueness constitutes a kind of music or background throughout Barba's written work.

. The title is always in English. If the text doesn't exist in English, it is given in the language of its first publication.

. Article titles are written in lower case letters, book titles in capitals.

. The references included in every concept are in chronological order, from the most recent to the oldest.

. Barba's text, in which the most elaborate formulation of every concept appears, is in **bold**.

. When a concept is developed only in a part of an article or book that we quote, the indication of the chapter in the book or the section in the article, in which Barba developed the concept, appears in brackets next to the text's title.

. At the end of every concept, we give a list of concepts related to it.

1. Action (physical)
2. Actor's Dramaturgy
3. Ancestors
4. Appia, Adolphe
5. Artaud, Antonin
6. Atahualpa del Cioppo
7. Autodidactism
8. Balance (principle of)
9. Barter
10. Big History / Small History
11. Bjerneboe, Jens
12. Body-Mind
13. Brecht, Bertolt
14. Chines Opera
15. Concatenation
16. Consistent Inconsistency  
(principle of)
17. Copeau, Jacques
18. Craig, Gordon
19. Dance
20. Decroux, Etienne
21. Difference
22. Disorder
23. Dissidence
24. Dramaturgy
25. Eastern Theatre
26. Emotion
27. Empty Ritual
28. Energy
29. Equivalence (principle of)
30. Evocative Dramaturgy
31. Exercises
32. Extra-daily Technique
33. Eurasian Theatre
34. Fo, Dario
35. García, Santiago
36. Grotowski, Jerzy
37. Group (theatre)
38. Guru
39. History
40. Identity (professional ident. /  
cultural ident.)
41. Improvisation
42. Inculturation / Acculturation
43. Interculturalism
44. ISTA
45. Kabuki
46. Kathakali
47. Laboratory (Theatre)
48. Latinoamerica (and latinoamerican  
theatre)
49. Legacy
50. Marceau, Marcel
51. Master
52. Meaning (of the theatre)
53. Memory
54. Method
55. Meyerhold
56. Narrative Dramaturgy
57. No Theatre
58. Odissi Dance
59. Omission (principle of)
60. Organic Dramaturgy
61. Organicity
62. Origin
63. Opposition (principle of)
64. Overturning (principle of)
65. Pedagogy (theatrical)
66. Pre-expressivity
67. Presence
68. Reformers (the)
69. Sats
70. Score
71. Serendipity
72. Simultaneity
73. Space
74. Spectator
75. Spontaneity
76. Stanislavski, Konstantin
77. Sub-score
78. Subterranean History of  
Theatre
79. Superstition
80. Technique
81. Theatre Anthropology
82. Third Theatre
83. Thought (creative)
84. Tradition
85. Training
86. Utopia

87. Vakhtangov, Eugeni  
88. Value (of the theatre)  
89. Vocation  
90. Voice

91. Wound

## 1. ACTION (Physical)

**2009: *BURNING THE HOUSE* (Actor's Dramaturgy)**

2002: *The Ripe Action*

1996: *An Amulet Made of Memory* (A Physical Action: The Smallest Perceptible Action)

(Cf. "Actor's Dramaturgy", "Body-Mind", "Emotion", "Energy", "Organic Dramaturgy", "Organicity", "Pre-expressivity", "Presence", "Score")

## 2. ACTOR'S DRAMATURGY

**2009 : *BURNING THE HOUSE* (Actor's Dramaturgy)**

1999: *Le protagoniste absent* (Nouveau Théâtre, nouveaux exercices)

1996: *An Amulet Made of Memory* (The Age of Exercises – The Complexity of Emotion)

(Cf. "Action", "Balance", "Body-Mind", "Consistent Inconsistency", "Dance", "Dramaturgy", "Energy", "Equivalence", "Exercises", "Extra-daily", "technique", "Improvisation", "Inculturation/Acculturation", "Omission", "Organic", "Dramaturgy", "Organicity", "Opposition", "Pre-expressivity", "Presence", "Sats", "Score", "Spontaneity", "Sub-score", "Technique", "Theatre Anthropology")

## 3. ANCESTORS

2006: *Ellos están en nosotros*

2004: *La conquista della differenza* (La propria terra - Per una storia ermafrodita del teatro)

**2000: *The Essence of Theatre***

1999: *Le protagoniste absent* (Eclatement du théâtre d'art et naissance des petites traditions)

1988: *Eugenio Barba to Phillip Zarrilli*

1987: *The Third Bank of the River*

(Cf. "Identity", "Reformers", "Subterranean History of the Theatre", "Superstition", "Tradition", "Value")

4. APPIA, Adolphe

2006: *Ellos están en nosotros*

(Cf. “Ancestors”, “Reformers”, “Tradition”)

5. ARTAUD, Antonin

1967: Effterskrift in *Det Dobbelte teater*

(Cf. “Ancestors”, “Reformers”, “Tradition”)

6. ATAHUALPA DEL CIOPPPO

**2001: *Fabricantes de sombras***

1988: *The House with Two Doors* (Atahualpa del Cioppo and the Tradition-in-life)

(Cf. “Ancestors”, “Reformers”, “Tradition”)

7. AUTODIDACTISM

2002: *Grandfathers, Orphans, and the Family Saga of the European Theatre*  
(introito)

**1999: *The Transmission of a Legacy: Theatrical apprenticeship and Tacit Knowledge* (Introito – The Collective Guru – The Organic Environment – Waste and Legacy)**

1981: *Paradosso pedagogico*

1980: *Theatre Anthropolology: First Hypothesis*

(Cf. “Exercises”, “Method”, “Pedagogy”, “Theatre Anthropology”, “Third Theatre”, “Training”)

8. BALANCE (Principle of)

**1992: *THE PAPER CANOE* (3. Recurring Principles)**

1981: *Theatre Anthropology* (Balance in Action)

1980: *Theatre Anthropology: First Hypothesis*

(Cf. “Actor’s Dramaturgy”, “Body-Mind”, “Consistent Inconsistency”, “Dance”, “Energy”, “Extra-daily Technique”, “Inculturation / Acculturation”, “Organicity”, “Opposition”, “Pre-expressivity”, “Presence”, “Technique”, “Theatre Anthropology”)

## 9. BARTER

**2004: *La conquista della differenza (Terra di nessuno)***

1983: *Written Silence* (Secrecy and Barter)

1976: *Roots and Leaves* (chap.III)

1975: *Letter from the South of Italy*

1974: *Two Tribes* (Interview by Stig Krabbe Barfoed, included in *The Floating Islands*)

(Cf. “Difference”)

## 10. BIG HISTORY / SMALL HISTORY (See “History”)

## 11. BJERNEBØE, JENS

2006: *Ellos están en nosotros*

## 12. BODY-MIND

2009: *THE BURNING HOUSE* (The Actor’s Dramaturgy)

**1992: *THE PAPER CANOE* (6. The Dilated Body. Notes on the Search for Meaning - 7. A Theatre not Made of Stones and Bricks)**

1987: *The Fiction of Duality* (Organicity and Spontaneity)

1985: *The Dilated Body*

(Cf. “Action”, “Actor’s Dramaturgy”, “Dance”, “Energy”, “Inculturation / Acculturation”, “Organicity”, “Presence”, “Spontaneity”, “Theatre Anthropology”)

## 13. BRECHT, Bertolt

2006: *Ellos están en nosotros*

1998: *Om Brecht*

1992: *THE PAPER CANOE* (6. The Dilated Body: Notes on the Search for Meaning – 7. A Theatre Not Made of Stones and Bricks)

**1980: *Dialogue with Brecht***

1977: *Dialoghi su Brecht: agli attori*

1971: *Priëm, Ostranneja, Verfremdung, Hana*

(Cf. “Ancestors”, “Reformers”, “Tradition”)

14. CHINES OPERA (See “Eastern Theatre”)

15. CONCATENATION

**2009: *BURNING THE HOUSE* (Exú: swimming in a lasting presence)**

1983: *Dramaturgy*

16. CONSISTENT INCONSISTENCY (Principle of)

**1992: *THE PAPER CANOE* (3. Recurring Principles)**

1980: *Theatre Anthropology: First Hypothesis*

(Cf. “Actor’s Dramaturgy”, “Balance”, “Body-Mind”, “Energy”, “Equivalence”, “Exercises”, “Extra-daily Technique”, “Inculturation / Acculturation”, “ISTA”, “Omission”, “Organicity”, “Opposition”, “Pre-expressivity”, “Presence”, “Spontaneity”, “Technique”)

17. COPEAU, Jacques

1992: *THE PAPER CANOE* (7. A Theatre Not Made of Stones and Bricks)

(Cf. “Ancestors”, “Reformers”, “Tradition”)

18. CRAIG, Gordon

2006: *Ellos están en nosotros*

2001: *Los teatros del mundo*

1992: *THE PAPER CANOE* (7. A Theatre Not Made of Stones and Bricks)

(Cf. “Ancestors”, “Reformers”, “Tradition”)

19. DANCE

2009: *THE BURNING HOUSE* (The Actor’s Dramaturgy)

1997: *Danza profunda y danza evidente*

**1994: *All Theatre is Made of Dance***

1990: *THE SECRET ART OF THE PERFORMER* (Meyerhold: the Grotesque, that is Bio-mechanics)

1985: *Silver Horse*

1974: *The Book of Dances*

(Cf. “Actor’s Dramaturgy”, “Body-Mind”, “Emotion”, “Energy”, “Extra-daily Technique”, “Inculturation / Acculturation”, “Organicity”, “Pre-expressivity”, “Presence”, “Spontaneity”, “Theatre Anthropology”)

## 20. DECROUX, Etienne

**1997: *The Hidden Master***

1993: *Lettera di Eugenio Barba a Marco De Marinis*

1992: *THE PAPER CANOE* (6. The Dilated Body: Notes on Search for Meaning –  
7. A Theatre Not Made of Stones and Bricks)

(Cf. “Ancestors”, “Reformers”, “Tradition”)

## 21. DIFFERENCE

2010: *Running after oneself*

2005: *The Paradox of the Sea*

**2004: *La conquista della differenza***

2001: *Fabricantes de sombras*

1991: *People of Ritual*

1978: *Theatre-Culture*

1975: *Letter from South of Italy*

(Cf. “Dissidence”, “Group”, “Interculturalism”, “Laboratory”, “Meaning”, “Subterranean History of Theatre”, “Superstition”, “Vocation”, “Wound”)

## 22. DISORDER

2006: *Angelanimal*

**2004: *Children of Silence***

2000: *Incredulity and Seduction* (A Story that is Not to Be Believed)

(Cf. “Dramaturgy”, “Empty Ritual”, “Spectator”, “Value”, “Wound”)

## 23. DISSIDENCE

2006: *Ellos están en nosotros*



2004: *La conquista della differenza* (Viaggi verso la differenza)

**2002: *A Chosen Diaspora in the Guts of the Monster***

2001: *Fabricantes de sombras*

2000: *No pertenecer al mundo al cual pertenecemos*

1998: *Coltivare semi di dissidenza*

(Cf. "Ancestors", "Autodidactism", "Difference", "Theatre", "History", "Identity", "Laboratory", "Legacy", "Meaning", "Reformers", "Superstition", "Third Theatre", "Tradition", "Utopia", "Value", "Vocation", "Wound")

## 24. DRAMATURGY

**2009: *ON DIRECTING AND DRAMATURGY. BURNING THE HOUSE***

2004: *Children of Silence* (A Clearing in the Confusion – The Anarchy of Fairy Tales and the Art of Error)

2002: *The Torrid Zone of Memory*

1999: *Action, Structure, Coherence. Dramaturgical Techniques in the Performing Arts*

1998: *The Deep Order Called Turbulence*

1997: *Il fabbro di Abunaga*

1990: *Something Rich and Strange*

1988: *Four Spectators*

1985: *Diners and Banquets*

1983: *Dramaturgy*

1983: *Montage*

### 24/1. ORGANIC DRAMATURGY

**2009: *BURNING THE HOUSE* (A plurality of dramaturgies / Organic Dramaturgy as a level of organization)**

2002: *Grandfathers, Orphans, and the Family Saga of the European Theatre* (Perspicacious Theatre)

1998: *The Deep Order Called Turbulence*

1997: *Il fabbro di Abunaga* (Forme dell'attesa)

### 24/2. NARRATIVE DRAMATURGY

**2009: *BURNING THE HOUSE* (A Plurality of Dramaturgies / Narrative Dramaturgy as a Level of Organisation)**

2002: *Grandfathers, Orphans, and the Family Saga of the European Theatre* (Perspicacious Theatre)

1998: *The Deep Order Called Turbulence*

1997: *Il fabbro di Abunaga* (Forme dell'attesa)

### 24/3. EVOCATIVE DRAMATURGY

**2009: *BURNING THE HOUSE* (A Plurality of Dramaturgies /  
Evocative Dramaturgy as a Level of Organisation)**

2002: *Grandfathers, Orphans, and the Family Saga of the European  
Theatre* (Perspicacious Theatre)

1998: *The Deep Order Called Turbulence*

1997: *Il fabbro di Abunaga* (Forme dell'attesa – Stati di mutamento)

(Cf. "Disorder", "Empty Ritual", "Method", "Spectator", "Wound")

## 25. EASTERN THEATRE

2009: *Two Pairs of Eyes*

2005: *The Geography of Illusions*

2004: *La conquista della differenza* (Viaggi verso la differenza)

**2002: *The Ripe Action***

1992: *THE PAPER CANOE*

1982: *Orientalisk teater – bevegelse og uttrykk*

1981: *Theatre Anthropology*

1981: *Paradosso pedagogico*

1980: *Theatre Anthropology: First Hypothesis*

1972: *Words or Presence*

### 25/1. CHINES OPERA

2009: *Two Pairs of Eyes*

2005: *The Geography of Illusions*

1971: *Mei Lan-Fan*

### 25/2. KABUKI

1971: *Kabuki: en introduksjon*

### 25/3. KATHAKALI

1994: *The Steps on the River Bank* (A Footnote)

1977: *Un'altra cultura del corpo*

1965: *Kathakali (en klassisk indisk teaterskole)*

**1964: *The Kathakali Theatre***

### 25/4. NO THEATRE

1971: *Priëm ostranneja, Verfremdung, Hana*

### 25/5. ODISSI DANCE

1998: *Sanjukta Panigrahi: In Memory*

(Cf. “Balance”, “Consistent Inconsistency”, “Dance”, “Energy”, “Equivalence”, “Extra-daily Technique”, “Eurasian Theatre”, “Inculturation / Acculturation”, “Interculturalism”, “Omission”, “Opposition”, “Pre-expressivity”, “Technique”, “Theatre Anthropology”)

26. EMOTION

1996: *An Amulet Made of Memory* (The Complexity of Emotion)

(Cf. “Action”, “Body-Mind”, “Energy”, “Presence”)

27. EMPTY RITUAL

**2009: *BURNING THE HOUSE* (A plurality of dramaturgies)**

1992: *THE PAPER CANOE* (6. The Dilated Body: Notes on the Search for Meaning – People of Ritual)

1991: *People of Ritual*

1987: *The Third Bank of the River* (The “Why”: the Meaning)

1987: *The Fiction of Duality* (The Body-Actor and Ritual)

(“Difference”, “Disorder”, “Dramaturgy”, “Method”, “Spectator”, “Wound”)

28. ENERGY

**1992: *THE PAPER CANOE* (5. Energy, or Rather, the Thought**

1988: *La conferencia de Santiago* (El trabajo de la energía)

1985: *The Actor’s Energy: Male/Female versus Animus/Anima*

1985: *The Dilated Body: The Energies of Acting*

1981: *Theatre Anthropology*

1980: *Theatre Anthropology: First Hypothesis*

1979: *The Way of Opposites* (Communication)

(Cf. “Actor’s Dramaturgy”, “Balance”, “Body-Mind”, “Dance”, “Equivalence”, “Extra-daily Technique”, “Inculturation / Acculturation”, “Omission”, “Organicity”, “Opposition”, “Pre-expressivity”, “Presence”, “Sats”, “Spontaneity”, “Technique”, “Theatre Anthropology”)

29. EQUIVALENCE (Principle of)

2009: *BURNING THE HOUSE* (Actor's Dramaturgy)

**1992: *THE PAPER CANOE* (3. Recurring Principles)**

1985: *Identidad nacional y Antropología Teatral* (Crear equivalentes)

1981: *Theatre Anthropology* (The Virtue of Omission – Intermezzo)

(Cf. "Actor's Dramaturgy", "Body-Mind", "Eastern Theatre", "Extra-daily Technique", "Inculturation / Acculturation", "Omission", "Presence", "Technique", "Theatre Anthropology")

### 30. EVOCATIVE DRAMATURGY (See "Dramaturgy")

### 31. EXERCISES

2007: *The Ghost Room* (The Diverse Natures of the Exercises)

**2004: *Score and Subscore***

2002: *The Transmission of a Legacy. Theatrical Apprenticeship and Tacit Knowledge* (The Paradox of Exercises)

2000: *The Essence of Theatre* (Exercises to Forget the Moon and the Finger)

1999: *Le protagoniste absent* (Nouveau Théâtre, nouveaux exercices)

1996: *An Amulet Made of Memory* (The Age of Exercises – Inner Life and Interpretation)

1992: *THE PAPER CANOE* (7. A Theatre not Made of Stones and Bricks)

1979: *The Way of Opposites* (Communication)

1972: *Il training*

(Cf. "Autodidacticism", "Energy", "Extra-daily Technique", "Inculturation / Acculturation", "Pedagogy", "Pre-expressivity", "Technique", "Training")

### 32. EXTRA-DAILY TECHNIQUE (See "Technique")

### 33. EURASIAN THEATRE

1994: *The Steps on the River Bank* (Legacy)

1992: *THE PAPER CANOE* (4. Notes for the Perplexed and for Myself)

**1997: *Eurasian Theatre***

(Cf. "Eastern Theatre", "Identity", "Interculturalism", "ISTA", "Technique", "Theatre Anthropology", "Tradition")

### 34. FO, Dario

**1997: *Dario Fo and Franca Rame: amicizie di un altro milenio***  
1970: *Teater ud til folket*

(Cf. "Ancestors", "Reformers", "Tradition")

35. GARCÍA, Santiago

2001: *Llaneza y vaivén*

(Cf. "Ancestors", "Reformers", "Tradition")

36. GROTOWSKI, Jerzy

2009: *Lettera estiva su Grotowski*

1998: *Letter to Jerzy Grotowski*

**1998: *LAND OF ASHES AND DIAMONDS***

1992: *THE PAPER CANOE* (6. The Dialed Body: Notes on Search for Meaning –  
7. A Theatre Not Made of Stones and Bricks)

1991: *Letter to Aramis*

1979-1989: *The Pedagogical Paradox: Learning to Learn*

1965: *ALLA RICERCA DEL TEATRO PERDUTO*

1964: *Det magiske teater (13-rækkers teater i Opole)*

1963: *Ritual Theatre*

1962: *Theatre Laboratory 13 Rzedów*

(Cf. "Ancestors", "Master", "Method", "Reformers", "Tradition")

37. GROUP (Theatre)

**2004: *La conquista della differenza***

1990: *Klarsyn*

1983: *The Written Silence* (The Secrecy and Barter)

1978: *Theatre-Culture*

1976: *Roots and Leaves*

1975: *Letter from South of Italy*

(Cf. "Barter", "Difference", "Dissidence", "Meaning", "Superstition", "Third Theatre", "Vocation")

38. GURU (See "Master")

## 39. HISTORY

### 39/1. BIG HISTORY / SMALL HISTORY

2006: *Ellos están en nosotros*

2005: *The Paradox of de Sea*

2003: *I cento violini del guerriglero*

**2002: *A Chosen Diaspora in the Guts of the Monster* (The Dance of the Big and the Small)**

(Cf. "Difference", "Dissidence", "Group", "Identity" "Laboratory", "Meaning", "Third Theatre", "Utopia", "Value", "Vocation")

### 39/2. THE SUBTERRANEAN HISTORY OF THEATRE

2006: *Ellos están en nosotros*

2002: *A Chosen Diaspora in the Guts of the Monster* (The Other Face of Continuity)

**2000: *The Essence of Theatre* (Tradition Does Not Exist)**

1988: *Eugenio Barba to Phillip Zarrilli*

(Cf. "Ancestors", "Legacy", "Reformers", "Superstition", "Tradition")

## 40. IDENTITY. PROFESSIONAL IDENTITY / CULTURAL IDENTITY

**1994: *The Steps on the River Bank* (Cultural Identity and Professional Identity – Tradition and Founders of Traditions)**

1993: *Cultural Identity and Professional Identity*

1988: *The House with Two Doors* (A House with To Doors)

1988: *La conferencia de Santiago* (La identidad profesional)

1987: *Teatro antropológico*

(Cf. "Eastern Theatre", "Eurasian Theatre", "Interculturalism", "ISTA")

## 41. IMPROVISATION

**2009: *BURNING THE HOUSE* (The Actor's Dramaturgy)**

2005: *L'uomo del contrappunto*

2004: *Improvisation. Memory, Repetition, Discontinuity*

2001: *L'élève est plus important que la méthode* (Première école: l'observation)

1992: *THE PAPER CANOE* (7. A Theatre not Made of Stones and Bricks)

1981: *Pre-expressivity / Improvisation*

1979: *The Way of Opposites* (Creativity)

(Cf. “Actors Dramaturgy”, “Organicity”, “Spontaneity”)

#### 42. INCULTURATION / ACCULTURATION

**1999: *The Transmission of a Legacy. Theatrical Apprenticeship and Tacit Knowledge (Inculturation and Acculturation)***

1993: *Le corps credible* (Le corps-en-vie – Codification: technique d’inculturation et technique d’acculturation)

1988: *La conferecia de Santiago* (Inculturación – La presencia extra-cotidiana – La lógica de la aculturación)

1987: *The Third Bank of the River* (The “How”: Technique)

1987: *The Fiction of duality* (Organicity and Spontaneity)

1984: *The Way of Refusal* (Body Techniques and Aculturation – Natural / Artificial)

(Cf. “Eastern Theatre”, “Extra-daily Technique”, “Organicity”, “Spontaneity”, “Technique”, “Theatre Anthropology”, “Training”)

#### 43. INTERCULTURALISM

2005: *The Paradox of the Sea*

**2004: *La conquista della differenza***

1996: *The Paradoxical Space of Theatre*

1991: *People of Ritual*

1985: *The Etymological Intellectual*

(Cf. “Eastern Theatre”, “Eurasian Theatre”, “Identity”, “ISTA”, “Theatre Anthropology”)

#### 44. ISTA

**2004: *La conquista della differenza (Terra di nessuno)***

1994: *How ISTA Came into Being*

1994: *Aquí no se puede hacer nada*

1988: *Euenio Barba to Phillip Zarrilli*

1987: *Eurasian Theatre* (The Performer Village)

1981: *The Pedagogical Paradox: Learn to Learn*

1981: *Introduzione all’Antropologia Teatrale*

1981: Prefazione per *La scuola degli attori*

1980: *Theatre Anthropology: First Hypothesis*

(Cf. “Autodidactism”, “Eastern Theatre”, “Eurasian Theatre”, “Identity”, “Interculturalism”, “Pedagogy”, “Pre-expressivity”, “Technique”, “Theatre Anthropology”)

45. KABUKI (See “Eastern Theatre”)

46. KATHAKALI (See “Eastern Theatre”)

47. LABORATORY (Theatre)

**2004: *Lettera ai relatori del convegno internazionale “Why a Theatre Laboratory?”***

1990: *The Theatre of the Polis, and the Sanctuary of the Metropolis*

1977: *Senza illusioni*

1975: *Non il teatro politico ma, col teatro, una politica*

(Cf. “Autodidactism”, “Difference”, “Dissidence”, “Group”, “ISTA”, “Meaning”, “Pedagogy”, “Technique”, “Training”, “Vocation”)

48. LATINOAMERICA (AND LATINOAMERICAN THEATRE)

**2002: *ARAR EL CIELO***

1988: *The House with Two Doors*

(Cf. “Atahualpa del Cioppo”, “García”, “Group”, “Meaning”, “Third Theatre”)

49. LEGACY

1992: *THE PAPER CANOE* (4. Notes for the Perplexed and for Myself)

**1991: *The Legacy from Us to Ourselves***

1990: *Eftermæle, that which Will Be Said Afterwards*

(Cf. “Difference”, “Dissidence”, “Group”, “Meaning”, “Superstition”, “Value”)

50. MARCEAU, Marcel

1993: *Lettera di Eugenio Barba a Marco De Marinis*

51. MASTER (Guru)



**1999: *The Transmission of a Legacy. Theatrical Apprenticeship and Tacit Knowledge* (Introito – The Many Faces of the Guru – The Collective Guru – The Theatre Schools)**

1992: *THE PAPER CANOE* (6. The Dilated Body. Notes on the Search for Meaning)

1979-1989: *The Pedagogical Paradox: Lear to Learn*

(Cf. “Autodidactism”, “Grotowski”, “ISTA”, “Method”, “Pedagogy”)

## 52. MEANING (of the theatre)

2001: *Llaneza y vaivén*

**1991: *The Legacy from Us to Ourselves***

1987: *The Third Bank of the River* (The “Why”: the Meaning)

1988: *The House with two Doors*

(Cf. “Ancestors”, “Difference”, “Dissidence”, “Empty Ritual”, “Group”, “Subterranean History”, “Latinoamerica”, “Legacy”, “Reformers”, “Superstition”, “Third Theatre”, “Tradition”, “Utopia”, “Value”, “Wound”)

## 53. MEMORY

2009: *BURNING THE HOUSE* (The torrid zone of memory)

**2002: *The Torrid Zone of Memory***

1996: *Nostalgia*

(Cf. “Wound”)

## 54. METHOD

**2009: *BURNING THE HOUSE (The Field of Poppies)***

2003: “*I Don’t Need Money, I Don’t Need Buildings...*”

2002: *The Torrid Zone of Memory* (Concrete and Subtle Questions)

2001: *L’élève est plus important que la methode*

1999: *The Transmission of a Legacy. Theatrical Apprenticeship and Tacit Knowledge* (Introito – The Theatre Schools)

(Cf. “Dramaturgy”, “Master”, “Meaning”, “Pedagogy”, “Superstition”, “Technique”, “Training”, “Wound”)

## 55. MEYERHOLD, Vsevolod

2006: *Ellos están en nosotros*

**2002: *Grandfathers, Orphans, and the Family Saga of the European Theatre***

1999: *La edad de oro del teatro contemporáneo*

1992: *THE PAPER CANOE* (7. A Theatre Not Made of Stones and Bricks)

1990: *THE SECRET ART OF THE PERFORMER* (Meyerhold: the Grotesc, that is, Bio-mechanics)

1970: *Vsevolod Meyerhold*

1968: *Meyerhold-Dapertutto*

(Cf. “Ancestors”, “Reformers”, “Tradition”)

56. NARRATIVE DRAMATURGY (See “Dramaturgy”)

57. NO THEATRE (See “Eastern Theatre”)

58. ODISSI DANCE (See “Eastern Theatre”)

59. OMISSION (Principle of)

**1992: *THE PAPER CANOE* (3. Recurring Principles)**

1990: *THE SECRET ART OF THE PERFORMER* (Omission)

1981: *Theatre Anthropology* (The Virtue of Omission)

(Cf. “Actor’s Dramaturgy”, “Eastern Theatre”, “Equivalence”, “Extra-daily Technique”, “Inculturation / Acculturation”, “Theatre Anthropology”)

60. OPPOSITION (Principle of)

**1992: *THE PAPER CANOE* (3. Recurring Principles)**

1990: *THE SECRET ART OF THE PERFORMER* (Opposition)

1981: *Theatre Anthropology* (The Dance of Oppositions)

1980: *Theatre Anthropology* (First Hypothesis)

1979: *The Way of Opposites* (Communication)

(Cf. “Actor’s Dramaturgy”, “Balance”, “Eastern Theatre”, “Energy”, “Extra-daily Technique”, “Pre-expressivity”, “Presence”, “Score”, “Spontaneity”, “Technique”, “Theatre Anthropology”)

61. ORGANIC DRAMATURGY (See “Dramaturgy”)

## 62. ORGANICITY

2005: *THE SECRET ART OF THE PERFORMER* (Organicity)

**2002: *The Ripe Action* (Organic Effect – Working Languages)**

1997: *O-Effect. That Which is Organic for the Actor / That Which is Organic for the Spectator*

1987: *The Fiction of duality* (Organicity and Spontaneity)

(Cf. “Dance”, “Energy”, “Pre-expressivity”, “Presence”, “Sats”, “Score”, “Spectator”, Spontaneity”)

## 63. ORIGIN

**2009: *BURNING THE HOUSE***

1983: *Written Silence* (In the Heart)

(Cf. “Ancestors”, “Vocation”)

## 64. OVERTURNING (Principle of)

**2009: *BURNING THE HOUSE*** (A plurality of dramaturgies)

(Cf. “Dramaturgy”)

## 65. PEDAGOGY (Theatrical)

**1999: *The Transmission of a Legacy. Theatrical Apprenticeship and Tacit Knowledge.***

1979-1989: *The Pedagogical Paradox: Lear to Learn*

1984: *From “learning to learn” to “learning to learn”*

1983: *Written Silence* (How the Essential is Kept Silent)

1981: *Paradosso pedagogico*

1973: *Two Letters*

1972: *Words or Presence*

1972: *Training*

(Cf. “Autodidacticism”, “Exercises”, “ISTA”, “Master”, “Method”, “Technique”, “Theatre Anthropology”, “Training”)

## 66. PRE-EXPRESSIVITY

2005: *THE SECRET ART OF THE PERFORMER* (Pre-expressivity)

1993: *Le corps crédible* (La foudre et les étrusques, autrement dit l'Antropologie Théâtrale)

**1992: *THE PAPER CANOE* (2. Definition – 7. A Theatre not Made of Stones and Bricks)**

1987: *Eurasian Theatre* (The Performers Village)

1981: *Paradosso Pedagogico*

1980: *Theatre Anthropology: First Hypothesis*

(Cf. "Balance", "Consistent Inconsistency", "Eastern Theatre", "Energy", "Equivalence", "Exercises", "Omission", "Organic Dramaturgy", "Organicity", "Opposition", "Presence", "Score", "Technique", "Theatre Anthropology")

## 67. PRESENCE

**2002: *The Ripe Action* (Working Languages)**

1993: *Le corps crédible*

1994: *Exister avant de représenter*

1988: *La conferencia de Santiago*

1985: *The Dilated Body* (The Bridge)

1979: *The Way of Opposites* (Communication)

(Cf. "Actors Dramaturgy", "Balance", "Body-Mind", "Consistent Inconsistency", "Eastern Theatre", "Energy", "Equivalence", "Extra-daily Technique", "Organicity", "Opposition", "Pre-expressivity", "Sats", "Score", "Technique", "Theatre Anthropology")

## 68. REFORMERS (The)

2004: *La conquista della differenza* (La propria terra - Per una storia ermafrodita del teatro)

2004: *Children of Silence* (Silence)

2001: *Los teatros del mundo*

**2000: *The Essence of Theatre***

1999: *La edad de oro del teatro contemporáneo*

1998: *Caballeros con espadas de agua*

1997: *Os deus que morreram em Canudos*

1991: *The Legacy from Us to Ourselves*

1990: *The Theatre of the Polis and the Sanctuary of the Metropolis* (The Reformers)

1980: *Dialogue With Brecht*

1978: *Theatre-Culture* (Anti-historical Images)

(Cf. "Ancestors", "Subterranean History", "Meaning", "Superstition", "Tradition", "Value")

69. SATS

**1992: *THE PAPER CANOE* (4. Notes for the Perplexed and for Myself – 5. Energy, or Rather, the Thought)**

1979: *The Way of Opposites* (Communication)

(Cf. “Action”, “Dance”, “Organic Dramaturgy”, “Energy”, “Organicity”, “Pre-expressivity”, “Presence”)

70. SCORE

**2009: *BURNING THE HOUSE* (The Actor’s Dramaturgy)**

1992: *THE PAPER CANOE* (7. A Theatre Not Made of Stones and Bricks)

70/1. SUB-SCORE

**2009: *BURNING THE HOUSE* (The Actor’s Dramaturgy)**

1996: *An Amulet Made of Memory* (The Revolution of the Invisible)

1992: *THE PAPER CANOE* (7. A Theatre Not Made of Stones and Bricks)

(Cf. “Actors Dramaturgy”, “Body-Mind”, “Eastern Theatre”, “Energy”, “Extra-daily Technique”, “Inculturation / Acculturation”, “Organic Dramaturgy”, “Organicity”, “Pre-expressivity”, “Presence”)

71. SERENDIPITY

**2009: *BURNING THE HOUSE* (Creative thought / The torrid zone of memory)**

2002: *The Torrid Zone of Memory* (The long road of accumulation and destruction)

(Cf. “Dramaturgy”)

72. SIMULTANEITY

**2009: *BURNING THE HOUSE* (Simultaneity: narrating according to the laws of space)**

1983: *Dramaturgy*

(Cf. “Dramaturgy”)

### 73. SPACE

**2009: *BURNING THE HOUSE*** (Dramaturgy of the space)

1997: *Il fabbro di Abunaga*

(Cf. “Dramaturgy”)

### 74. SPECTATOR

**2009: *BURNING THE HOUSE*** (A plurality of dramaturgies / The spectator’s dramaturgy / A dramaturgy of dramaturgies)

2008: *O espaço interno*

2006: *Angelanimal*

2000: *The Essence of Theatre* (The Nonliving Spectators)

1999: *Action, Structure, Coherence. Dramaturgical Techniques in the Performing Arts*

1999: *Action, Structure, Coherence. Dramaturgical Techniques in the Performing Arts*

1995: *The Transmission of a Legacy* (The Invisible Spectator)

1988: *Four Spectators*

1987: *The Actor’s Tradition and the Spectator’s Identity*

1987: *Eurasian Theatre* (Spectator)

1968: *Il regista e la provocazione del pubblico*

(Cf. “Disorder”, “Dramaturgy”, “Empty Ritual”, “Value”)

### 75. SPONTANEITY

**1999: *The Transmission of a Legacy. Theatrical Apprenticeship and Tacit Knowledge*** (What the Feet Know – Inculturation and Acculturation)

1987: *The Third Bank of the River* (The “How”: Technique)

1987: *The Fiction of Duality* (Organicity and Spontaneity)

1984: *The Way of Refusal* (Natural / Artificial)

1979: *The Way of Opposites* (Spontaneity)

(Cf. “Actor’s Dramaturgy”, “Consistent Inconsistency”, “Extra-daily Technique”, “Improvisation”, “Inculturation / Acculturation”, “Organicity”, “Technique”)

### 76. STANISLAVSKI, Konstantin

2006: *Ellos están en nosotros*

**2002: *Grandfathers, Orphans, and the Family Saga of the European Theatre***

1997: *Os dues que morreram em Canudos*

1992: THE PAPER CANOE (7. A Theatre Not Made of Stones and Bricks)  
1984: *The Way of Refusal* (To Be and To Seem)  
1965: *Stanislavski Tvil*

(Cf. “Ancestors”, “Reformers”, “Tradition”)

#### 77. SUB-SCORE (See “Score”)

#### 78. SUBTERRANEAN HISTORY OF THEATRE (See “History”)

#### 79. SUPERSTITION

2009: *BURNING THE HOUSE* (A plurality of dramaturgies)  
2005: *Scale d’ombra*  
2001: *Los teatros del mundo*  
2000: *The Essence of Theatre* (Tradition Does Not Exist)

(Cf. “Ancestors”, “Difference”, “Dissidence”, “Group”, “Legacy”, “Meaning”, “Reformers”, “Subterranean History”, “Third Theatre”, “Tradition”, “Utopia”, “Vocation”, “Wound”)

#### 80. TECHNIQUE

**2006: *La danza dell’algebra e del fuoco***  
2005: *The Paradox of the Sea* (Organic Subterranean bridges)  
1988: *La conferencia de Santiago* (El organismo en vida)  
1987: *The Third Bank of the River* (The “How”: Technique)  
1979-1989: *The Pedagogical Paradox: Learn to Learn*  
1972: *Words or Presence*  
1972: *Training*  
1965: *Acerca de nuestro entrenamiento* (Text included in the programme of *Ornitofilene*. Published also in *A mis espectadores*)

#### 80/1. EXTRA-DAILY TECHNIQUE

**1992: *THE PAPER CANOE* (3. Recurring Principles)**  
1988: *La conferencia de Santiago* (La presencia extra-cotidiana)  
1984: *The Way of Refusal* (Body Techniques and Acculturation – Natural / Artificial)  
1981: *Theatre Anthropology* (Lokadharmi and Natyadharmi)  
1981: *Introduzione all’Antropologia Teatrale*

1981: *Paradosso pedagogico*  
1980: *Theatre Anthropology: First Hypothesis*

(Cf. “Autodidacticism”, “Inculturation / Acculturation”, “Master”, “Method”, “Pre-expressivity”, “Theatre Anthropology”)

## 81. THEATRE ANTHROPOLOGY

1994: *What is Theatre Anthropology*  
**1992: *THE PAPER CANOE***  
1990: Prefazione a *Il corpo scenico ovvero la tradizione tecnica*  
1981: *Theatre Anthropology*  
1980: *Theatre Anthropology: First Hypothesis*  
1980: *Introduzione all'Antropologia Teatrale*

(Cf. “Actor’s Dramaturgy”, “Balance”, “Consistent Inconsistency”, “Eastern Theatre”, “Energy”, “Equivalence”; “Identity”, “Inculturation / Acculturation”, “ISTA”, “Omission”, “Opposition”, “Pre-expressivity”, “Technique”)

## 82. THIRD THEATRE

1998: *El juramento de Atahualpa*  
**1991: *The Legacy from Us to Ourselves***  
1988: *The House with Two Doors* (Third Theatre)  
1988: *Reflections upon the Reencuentro Ayacucho 1988*  
1987: *The Third Bank of the River*  
1979: *Speech at the Opening of Madrid Meeting*  
1978: *Theatre-Culture*  
1977: *Senza illusioni*  
1976: *The Mutation*  
1976: *Third Theatre*

(Cf. “Big History / Small History”, “Difference”, “Dissidence”, “Group”, “Latinoamerica”, “Meaning”, “Superstition”, “Vocation”)

## 83. THOUGHT (Creative)

**2009: *BURNING THE HOUSE* (Creative Thought)**  
1998: *The Deep Order Called Turbulence*  
1985: *The Dilated Body*

(Cf. “Dramaturgy”)



## 84. TRADITION

- 2004: *La conquista della differenza* (Per una storia ermafrodita del teatro)  
2002: *Grandfathers, Orphans, and the Saga Family of the European Theatre* (The Microscope and History – The Grandfather’s House – Connecting the “Disconnected Tradition”)  
2001: *Los teatros del mundo*  
**2000: *The Essence of Theatre***  
1999: *Le protagoniste absent* (Eclatement du theatre et naissance des petites traditions)  
1997: *Os dues que morreram em Canudos*  
1995: *Ships of Stone and Floating Islands* (The Two Faces of Tradition)  
1994: *The Steps on the River Bank* (The Legacy – Tradition and Founders of Traditions)  
1993: *Tradition and Founders of Traditions*  
1988: *The House with Two Doors* (Atahualpa del Cioppo and the Tradition-in-life)  
1987: *Eurasian Theatre*

(Cf. “Ancerstors”, “Difference”, “Dissidence”, “Eurasian Theatre”, “Legacy”, “Meaning”, “Reformers”, “Subterranean History”, “Superstition”)

## 85. TRAINING

- 2007: *The Ghost Room***  
2004: *Children of Silence* (Organic Material)  
2003: *I Don’t Need Money, I Don’t Need Buildings*  
1999: *The Transmission of a Legacy. Theatrical Apprenticeship and Tacit Knowledge* (A Garden of One’s Own)  
1992: *THE PAPER CANOE* (7. A Theatre Not Made of Stones and Bricks)  
1987: *The Third Bank of the River* (The “How”: Technique)  
1985: *The Actor’s Energy: Male/Female versus Animus/Anima* (The Actor in His Origins)  
1976: *Questions on Training* (Interview by Franco Ruffini included in *The Floating Islands*)  
1984: *From “learining to “learning to learn”*  
1973: *Two Letters*  
1972: *Words or Presence*  
1972: *Training*  
1965: *Acerca de nuestro entrenamiento* (Text included in the programme of *Ornitofilene*. Published also in *A mis espectadores*)

(Cf. “Autodidactism”, “Exercises”, “Laboratory”, “Meaning”, “Pedagogy”, “Technique”)

## 86. UTOPIA

2002: *A Chosen Diaspora in the Guts of the Monster* (Dissidence and Utopia: a Time within another Time)

(Cf. "Difference", "Dissidence", "Big History / Small History", "Superstition", "Value", "Vocation")

## 87. VAKTHANGOV, Eugeni

1968: *Kjetteren Vakthangov*

(Cf. "Ancestors", "Reformers", "Tradition")

## 88. VALUE (Of the Theatre)

1999: *Le protagoniste absent* (Eclatement du theatre et naissance des petites traditions)

**1999: *La edad de oro del teatro contemporáneo***

(Cf. "Ancestors", "Difference", "Dissidence", "History", "Legacy", "Reformers", "Spectator", "Superstition", "Tradition")

## 89. VOCATION

**1995: *Ships of Stone and Floating Islands***

1990: *The Theatre of the Polis and the Sanctuary of the Metropolis*

1983: *Written Silence*

1975-1978: *The Disciple Who Walked on the Water*

1968: *Waiting for Revolution*

1968: *Strangers in the Theatre* (Interview by Bent Hagedsted included in *The Floating Islands*)

1967: *Letter to Actor D.*

1965: *Professionelt teater og amatørteater*

1964: *A Rift Theatre*

(Cf. "Difference", "Group", "Laboratory", "Latinoamerica", "Legacy", "Meaning", "Superstition", "Third Theatre")

## 90. VOICE

**2009: *BURNING THE HOUSE* (Sonorous dramaturgy)**

2000: *THE ELOQUENCE OF THE DUMB*

1979: *Voice, Sound, Music*

1972: *Words or Presence*

1972: *Training* (Vocal Training)

1965: *Acerca de nuestro entrenamiento* (Text included in the programme of *Ornitofilene*. Published also in *A mis espectadores*)

#### 91. WOUND (The)

2009: *BURNING THE HOUSE* (The torrid zone of memory)

**2002: *The Torrid Zone of Memory* (A Castle of Perfumes)**

2000: *The Essence of Theatre* (The Essential Can Only Be Mute)

1996: *Nostalgia* (The Wounds from Memory)

(Cf. “Difference”, “Dissidence”, “Meaning”, “Method”, “Reformers”, “Superstition”, “Third Theatre”, “Vocation”)