

**INDICE CONCEPTUAL DE LA OBRA ESCRITA
DE EUGENIO BARBA**

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CRITERIA

. La obra escrita de Eugenio Barba es un laboratorio de conceptos. Más allá de los distintos textos que la integran y de la dispersión aparente de materiales, en la obra de Barba hay una serie de líneas de fuerza internas que la estructuran y la convierten en un todo coherente. Estas líneas de fuerza están compuestas por una serie de conceptos que Barba retoma y reelabora de un texto a otro. Estos conceptos viajan por la obra de Barba a través de innumerables peripecias intelectuales.

. Este documento es un índice de conceptos con sus respectivas indicaciones bibliográficas correspondientes a la obra escrita de Eugenio Barba. Las indicaciones bibliográficas no se refieren a los lugares donde Eugenio Barba *cita* los conceptos en cuestión, sino a los fragmentos donde Eugenio Barba *formula y elabora* esos conceptos.

. El documento incluye todos los conceptos que tienen una formulación precisa y concreta en la obra de Barba, aunque sólo tengan una sólo referencia bibliográfica. En cambio, el documento no incluye toda una serie de conceptos que son muy importantes en la obra de Barba, pero que no tienen una formulación precisa: “Exilio”, “Ética” o “*Ethos*”, “Viaje”, “Transcendencia”. Esa vaguedad intencionada constituye una especie de música o transfondo que recorre toda la obra escrita de Barba.

. En cada caso damos los títulos en inglés. Si el texto en cuestión no existe en inglés, lo citamos en la lengua de su primera publicación.

. Los artículos aparecen citados en minúscula. Los libros en mayúscula.

. Las referencias que aparecen bajo cada voz están ordenadas cronológicamente de más reciente a más antigua.

. **En negrita** damos el texto de Eugenio Barba donde aparece la formulación más elaborada de cada concepto.

. Cuando el concepto en cuestión es desarrollado sólo en una parte del artículo o libro que citamos, al lado del título del texto damos entre paréntesis la indicación del capítulo del libro o la sección del artículo donde aparece desarrollado el concepto.

. Al final de cada voz damos una lista de conceptos relacionados con esa voz.

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

1. ACTION (Physical)

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 (See “Dramaturgy”)

3. ANCESTORS

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. ARTAUD, Antonin (See “Reformers”)

5. ATAHUALPA DEL CIOppo (See “Reformers”)

6. 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 Anthropology: First Hypothesis*

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

7. 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”)

8. 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*

(Cf. “Difference”)

9. BIG HISTORY / SMALL HISTORY (See “History”)

(Cf. “Difference”, “Dissidence”, “Group”, “Identity”, “Laboratory”, “Utopia”, “Vocation”)

10. BODY-MIND

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”)

11. BRECHT, Bertolt (See “Reformers”)

12. CHINES OPERA (See “Eastern Theatre”)

13. 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”)

14. COPEAU, Jacques (See “Reformers”)

15. CRAIG, Gordon (See “Reformers”)

16. DANCE

1994: *All Theatre is Made of Dance*

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

1985: *Silver Horse*

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

17. DECROUX, Etienne (See “Reformers”)

18. DIFFERENCE

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”)

19. 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”)

20. DISSIDENCE

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”)

21. DRAMATURGY

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*

(Cf. “Disorder”, “Empty Ritual”, “Method”, “Spectator”, “Wound”)

21/1. ORGANIC DRAMATURGY

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)

21/2. NARRATIVE DRAMATURGY

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)

21/3. EVOCATIVE DRAMATURGY

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)

21/4. 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)

22. EASTERN THEATRE

- 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*

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

22/1. CHINES OPERA

- 2005: *The Geography of Illusions*
1971: *Mei Lan-Fan*

22/2. KABUKI

- 1971: *Kabuki: en introduksjon*

22/3. 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

22/4. NO THEATRE

- 1971: *Priëm ostranneja, Verfremdung, Hana*

22/5. ODISSI DANCE

- 1998: *Sanjukta Panigrahi: In Memory*

23. EMOTION

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

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

24. EMPTY RITUAL

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”)

25. 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”)

26. EQUIVALENCE (Principle of)

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”)

27. EVOCATIVE DRAMATURGY (See “Dramaturgy”)

28. EXERCISES

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

2000: *The Essence of Theatre* (The paradox of Exercises – 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”)

29. EXTRA-DAILY TECHNIQUE (See “Technique”)

30. 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”)

31. FO, Dario (See “Reformers”)

32. GARCÍA, Santiago (See “Reformers”)

33. GROTOWSKI, Jerzy (See “Reformers”)

34. 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”)

35. GURU (See “Master”)

36. HISTORY

36/1. BIG HISTORY / SMALL HISTORY

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

(Cf. “Difference”, “Dissidence”, “Group”, “Laboratory”, “Meaning”, “Third Theatre”, “Utopia”, “Value”)

36/2. THE SUBTERRANEAN HISTORY OF THEATRE

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”)

37. 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”)

38. IMPROVISATION

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”)

39. 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”)

40. INTERCULTURALISM

2004: *La conquista della differenza*

1991: *People of Ritual*

1985: *The Etymological Intellectual*

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

41. 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. “Autodidacticism”, “Eastern Theatre”, “Eurasian Theatre”, “Identity”, “Interculturalism”, “Pedagogy”, “Pre-expressivity”, “Technique”, “Theatre Anthropology”)

42. KABUKI (See “Eastern Theatre”)

43. KATHAKALI (See “Eastern Theatre”)

44. 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. "Autodidacticism", "Difference", "Dissidence", "Group", "ISTA", "Meaning", "Pedagogy", "Technique", "Training", "Vocation")

45. LATINOAMERICA (AND LATINOAMERICAN THEATRE)

2002: *ARAR EL CIELO*

1988: *The House with Two Doors*

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

46. 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")

47. MARCEAU, Marcel (See "Reformers")

48. 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. "Autodidacticism", "Grotowski", "ISTA", "Method", "Pedagogy")

49. 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”)

50. METHOD

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”)

51. MEYERHOLD, Vsevolod (See “Reformers”)

52. NARRATIVE DRAMATURGY (See “Dramaturgy”)

53. NO THEATRE (See “Eastern Theatre”)

54. ODISSI DANCE (See “Eastern Theatre”)

55. 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”)

56. ORGANIC DRAMATURGY (See “Dramaturgy”)

57. ORGANICITY

2005: *THE SECREAT 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”)

58. 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”)

59. PEDAGOGY (Theatrical)

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

1979-1989: *The Pedagogical Paradox: Lear 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”)

60. PRE-EXPRESSIVITY

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

1993: *Le corps crédible* (La foudre et les étrusques, autrement dit l’Anthropologie 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”)

61. 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”)

62. REFORMERS (The)

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 en 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”)

62/1. ARTAUD, Antonin

1967: *Eftterskrift in Det Dobbelte teater*

62/2. ATAHUALPA DEL CIOPPO

2001: *Fabricantes de sombras*

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

62/3. BRECHT, Bertolt

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*

62/4. COPEAU, Jacques

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

62/5. CRAIG, Gordon

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

62/6. 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)

62/7. FO, Dario

1997: *Dario Fo and Franca Rame: amicizie di un altro milenio*

1970: *Teater ud til folket*

62/8. GARCÍA, Santiago

2001: *Llaneza y vaivén*

62/9. GROTOWSKI, Jerzy

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*

62/10. MARCEAU, Marcel

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

62/11. MEYERHOLD, Vsevolod

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*

62/12. STANISLAVSKI, Konstantin

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*

62/13. VAKTHANGOV

1968: *Kjetteren Vakthangov*

63. 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”)

64. SCORE

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

64/1. SUB-SCORE

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”)

65. SPECTATOR

2006: *Angelanimal*

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

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”)

66. 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”)

67. STANISLAVSKI, Konstantin (See “Reformers”)

68. SUB-SCORE (See “Score”)

69. SUBTERRANEAN HISTORY OF THEATRE (See “History”)

70. SUPERSTITION

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”)

71. TECNIQUE

2006: *La danza dell’algebra e del fuoco*

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*)

71/1. 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”)

72. 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”)

73. 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”)

74. 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”)

75. TRAINING

- 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)
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”)

76. 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”)

77. VAKTHANGOV, Eugeni (See “Reformers”)

78. 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”)

79. 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*

1967: *Letter to Actor D.*

1965: *Professionelt teater og amatørteater*

1964: *A Rift Theatre*

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

80. VOICE

2000: *THE ELOQUENCE OF THE DUMB*

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*)

81. WOUND (The)

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”)