INDEX OF CONCEPTS
IN EUGENIO BARBA’S WRITINGS

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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) | 45. | Kabuki |
| 2. | Actor’s Dramaturgy | 46. | Kathakali |
| 3. | Ancestors | 47. | Laboratory (Theatre) |
| 4. | Appia, Adolphe | 48. | Latinoamerica (and latinoamerican theatre) |
| 5. | Artaud, Antonin | 49. | Legacy |
| 6. | Atahualpa del Cioppo | 50. | Marceau, Marcel |
| 7. | Autodidactism | 51. | Master |
| 8. | Balance (principle of) | 52. | Meaning (of the theatre) |
| 9. | Barter | 53. | Memory |
| 10. | Big History / Small History | 54. | Method |
| 13. | Brecht, Bertolt | 57. | No Theatre |
| 14. | Chinese Opera | 58. | Odissi Dance |
| 15. | Concatenation | 59. | Omission (principle of) |
| 16. | Consistent Inconsistency (principle of) | 60. | Organic Dramaturgy |
| 17. | Copeau, Jacques | 61. | Organicity |
| 19. | Dance | 63. | Opposition (principle of) |
| 20. | Decroux, Etienne | 64. | Overturning (principle of) |
| 21. | Difference | 65. | Pedagogy (theatrical) |
| 22. | Disorder | 66. | Pre-expressivity |
| 23. | Dissidence | 67. | Presence |
| 24. | Dramaturgy | 68. | Reformers (the) |
| 25. | Eastern Theatre | 69. | Sats |
| 26. | Emotion | 70. | Score |
| 27. | Empty Ritual | 71. | Serendipity |
| 28. | Energy | 72. | Simultaneity |
| 29. | Equivalence (principle of) | 73. | Space |
| 30. | Evocative Dramaturgy | 74. | Spectator |
| 31. | Exercises | 75. | Spontaneity |
| 32. | Extra-daily Technique | 76. | Stanislavski, Konstantin |
| 33. | Eurasian Theatre | 77. | Sub-score |
| 34. | Fo, Dario | 78. | Subterranean History of Theatre |
| 35. | García, Santiago | 79. | Superstition |
| 36. | Grotowski, Jerzy | 80. | Technique |
| 37. | Group (theatre) | 81. | Theatre Anthropology |
| 38. | Guru | 82. | Third Theatre |
| 39. | History | 83. | Thought (creative) |
| 40. | Identity (professional ident. / cultural ident.) | 84. | Tradition |
| 41. | Improvisation | 85. | Training |
| 42. | Inculturation / Acculturation | 86. | Utopia |
| 43. | Interculturalism | 87. | Vakhtangov, Eugeni |
| 44. | ISTA | 88. | Value (of the theatre) |
1. ACTION (Physical)

2009: **BURNING THE HOUSE** *(Actor’s Dramaturgy)*
- 2002: *The Ripe Action*


2. ACTOR’S DRAMATURGY

2009: **BURNING THE HOUSE** *(Actor’s Dramaturgy)*
- 1999: *Le protagoniste absent* (Nouveau Théâtre, nouveaux exercices)


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*


89. Vocation
- 90. Voice
- 91. Wound
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 CIOppo

2001: *Fabricantes de sombras*


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

7. AUTODIDACTISM


1981: *Paradosso pedagogico*

1980: *Theatre Anthropology: First Hypothesis*


8. BALANCE (Principle of)


1981: *Theatre Anthropology* (Balance in Action)

1980: *Theatre Anthropology: First Hypothesis*


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)
1987: *The Fiction of Duality* (Organicity and Spontaneity)
1985: *The Dilated Body*


13. BRECHT, Bertolt

2006: *Ellos están en nosotros*
1998: *Om Brecht*

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)

1980: *Theatre Anthropology: First Hypothesis*


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 evidentemente*

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


20. DECROUX, Etienne

1997: The Hidden Master
1993: Lettera di Eugenio Barba a Marco De Marinis

(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


22. DISORDER

2006: Angelanimal
2004: Children of Silence
2000: Incredulity and Seduction (A Story that is Not to Be Believed)


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


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

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)


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: Orientalsk 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

26. EMOTION

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


27. EMPTY RITUAL

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


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)


29. EQUIVALENCE (Principle of)

2009: BURNING THE HOUSE (Actor’s Dramaturgy)
1985: Identidad nacional y Antropología Teatral (Crear equivalents)


30. EVOCATIVE DRAMATURGY (See “Dramaturgy”)

31. EXERCISES

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

**2004: Score and Subscore**


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

1999: *Le protagoniste absent* (Noveau Théâtre, noveaux exercises)

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*


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

33. EURASIAN THEATRE

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


**1997: Eurasian Theatre**


34. FO, Dario

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

1970: *Teater ud til folket*
35. GARCÍA, Santiago

2001: *Llanza 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**
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*


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)**  


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  


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  


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

1993: *Le corps credible* (Le corps-en-vie – Codification: technique d’inculturation et technique d’acculturation)
1988. *La conferencia de Santiago* (Inculturación – La presencia extra-cotidiana – La lógica de la aculturación)
1987: *The Fiction of duality* (Organicity and Spontaneity)
1984: *The Way of Refusal* (Body Techniques and Aculturation – Natural / Artificial)


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*


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*


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


48. LATINOAMERICA (AND LATINOAMERICAN THEATRE)

2002: ARAR EL CIELO
1988: The House with Two Doors


49. LEGACY

1991: The Legacy from Us to Ourselves
1990: Eftermæle, that which Will Be Said Afterwards


50. MARCEAU, Marcel

1993: Lettera di Eugenio Barba a Marco De Marinis

51. MASTER (Guru)

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


52. MEANING (of the theatre)

2001: *Llaneza y vaivén*
1991: *The Legacy from Us to Ourselves*
1988: *The House with two Doors*


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*


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*
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. ODILSSI DANCE (See “Eastern Theatre”)

59. OMISSION (Principle of)

1990: *THE SECRET ART OF THE PERFORMER* (Omission)
1981: *Theatre Anthropology* (The Virtue of Omission)


60. OPPOSITION (Principle of)

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)


61. ORGANIC DRAMATURGY (See “Dramaturgy”)

62. ORGANICITY

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


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)

1979-1989: *The Pedagogical Paradox: Lear to Learn*
1984: *From “learining 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*


66. PRE-EXPRESSIONIVITY

2005: *THE SECRET ART OF THE PERFORMER* (Pre-expressivity)
1993: *Le corps crédible* (La foudre et les étrusques, autrement dit l’Antropologie Théâtrale)
1987: *Eurasian Theatre* (The Performers Village)
1981: *Paradosso Pedagogico*
1980: *Theatre Anthropology: First Hypothesis*


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)*


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 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)*


69. SATS

1979: The Way of Opposites (Communication)


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)


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*
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*


75. SPONTANEITY

1987: *The Fiction of Duality* (Organicity and Spontaneity)
1979: *The Way of Opposites* (Spontaneity)


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*
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)

“Reformers”, “Subterranean History”, “Third Theatre”, “Tradition”, “Utopia”,
“Vocation”, “Wound”)

80. TECNIQUE

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

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

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*


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*


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)

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)


1993: *Tradition and Founders of Traditions*


1987: *Eurasian Theatre*


85. TRAINING

**2007: The Ghost Room**

2004: *Children of Silence* (Organic Material)

2003: *I Don’t Need Money, I Don’t Need Buildings*


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 “learning 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* )


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


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**


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 Hagested included in *The Floating Islands*)
1967: *Letter to Actor D.*
1965: *Professionelt teater og amatørteater*
1964: *A Rift 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)
