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action; Steel and cotton; Why does the performer aim for a luxury balance? What does the performer's alteration of balance mean for the spectator?; Balance and imagination

Brecht's unknown dance; Dilation; The dilated body - Eugenio Barba; The bridge; Peripeteias; The negation principle; To think the thought; Twin logics; Seven-gated Thebes; The dilated mind - Franco Ruffini; Dramaturgy; Actions at work - Eugenio Barba; Energy; Kung-fu; Energy and continuity; Koshi, ki-hai, bayu; Animus, anima; Keras and manis; Lasya and tandava; Tame; Energy in space and energy in time; Santai, the actor's three bodies; Braking the action; The performer's presence; Equivalence; The equivalence principle; Dhanu: archery in Indian odissi dance

How one shoots an arrow in Japanese kyogen theatre; Shooting with a bow; Eurasian theatre; Eurasian theatre - Eugenio Barba; Dawn; Eurasian theatre; Anti-tradition; Why; Roots; Village; To interpret a text or to create a context; Spectator; Incomprehensions and inventions: from the silk road to Seki Sano - Nicola Savarese; Exercises; Score and subscore: the significance of exercise in the actor's dramaturgy - Eugenio Barba; A physical action: the smallest perceptible action; The age of exercises; Inner life and interpretation; The complexity of emotion; The real relationship; Sport as dance

The physical dialogue with the spectators; The real action; Meyerhold's theatre fission; The exercise: a model of organic and dynamic dramaturgy; Form, rhythm, flow; Tacit knowledge; Face and eyes; Physiology and codification; The concrete gaze; The action of seeing; Showing that one is seeing; The natural face; The provisional face; The painted face; Feet; Microcosm, macrocosm; On point; Foot grammar; Hands; Physiology and codification of the hands; The hands: pure sound or silence; How to invent hands in movement; India: hands and meaning; Hands and the Peking Opera; Hands and Balinese dance; Hands and the Japanese theatre

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## Sommario/riassunto

This is the second English language edition of the classic text, "A Dictionary of Theatre Anthropology" subtly juxtaposes the visual demonstrations of the performers' craft, from a wealth of Oriental and Occidental sources. Whereas most Western research is concerned with naturalism and psychological realism in acting, the "Dictionary" focuses on the performer's arduous and eclectic craft.

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