Contents

List of Illustrations  ix
Notes on Contributors xi
Acknowledgements xv

Introduction  1
Yu Jin Ko

Part 1  Shakespearean Persons

1 How Dark Was It in That Room? Performing a Scene Shakespeare Never Wrote  19
Michael Bristol

2 Shakespearean Characters and Early Modern Subjectivity: The Case of King Lear  35
Bruce W. Young

3 What Makes Someone a Character in Shakespeare?  53
William Flesch

4 Wopsle’s Revenge, or, Reading Hamlet as Character in Great Expectations  65
James E. Berg

Part 2  Character in Action

5 Historicizing Spontaneity: The Illusion of the First Time of “The Illusion of the First Time”  85
Cary M. Mazer

6 (Re:)Historicizing Spontaneity: Original Practices, Stanislavski, and Characterization  99
Tiffany Stern

7 Retracing Antonio: In Search of the Merchant of Venice  111
Diego Arciniegas

8 Letting Unpleasantness Lie: Counter-Intuition and Character in The Merchant of Venice  127
Brett Gamboa

9 Iago: In Following Him I Follow But Myself  141
Dan Donohue
10 “I lay with Cassio lately”: Iago’s Fantasy, the Actor and Audience Response to Othello in 3.3
  *Michael W. Shurgot*

**Part 3  Beyond Naturalism: Then and Now**

11 Just Do It: Theory and Practice in Acting
  *Eunice Roberts*

12 Playing Sodomites: Gender and Protean Character in *As You Like It*
  *Lina Perkins Wilder*

13 “ Stops” in the Name of Love: Playing Typological Iago
  *Travis Curtright*

14 *Henry V*’s Character Conflict
  *James Wells*

*Bibliography*  241
*Index*  257
List of Illustrations

7.1 From left to right: Steven Barkhimer (Shylock), Diego Arciniegas (Antonio), and William Gardiner (Gaoler). Carroll Photography 121

8.1 From left to right: Lily Rabe (Portia), Byron Jennings (Antonio), Al Pacino (Shylock). Photo by Joan Marcus 133