



Professor Howard is a co-editor of The Norton Shakespeare (2nd ed. 2007) and General Editor of the Bedford Contextual Editions of Shakespeare. A recent book, Theater of a City: The Places of London Comedy 1598-1642 (University of Pennsylvania Press, 2007), won the Barnard Hewitt award for Outstanding Theater History for 2008. She has just published, with Crystal Bartolovich, a monograph on Shakespeare and Marx in the Great Shakespeareans series for Continuum Press (2012) and is currently completing a book entitled Staging History that uses Shakespeare's history plays as a starting point for considering Tony Kushner and Caryl Churchill's use of history in framing debates about current political issues. A book on early modern tragedy is in the works.

Her books include Shakespeare's Art of Orchestration (1984); Shakespeare Reproduced: The Text in History and Ideology, edited with Marion O'Connor (1987); The Stage and Struggle in Early Modern England (1994); with Phyllis Rackin, Engendering a Nation: A Feminist Account of Shakespeare's English Histories (1997); Marxist Shakespeares, edited with Scott Shershow (2000); and four generically organized Companions to Shakespeare, edited with Richard Dutton (2001).

Phyllis Rackin has work in Shakespears Tragedies, Stages of History:Shakespear's English Chronicles, Shakespears and Women.

From 1996 to 1999 Professor Howard directed the Institute for Research on Women and Gender at Columbia; in 1999-2000 she was President of the Shakespeare Association of America; from 2004-2007 she served as Columbia's first Vice Provost for Diversity Initiatives; and from 2008-2011 she was Chair of the Department of English and Comparative Literature.

Phyllis Rackin is a professor. She has been the past president of Shakespeare Association of America. The same author of many articles on Shakespeare.

Greenblatt has written and edited numerous books and articles relevant to New Historicism, the study of culture, Renaissance studies and Shakespeare studies and is considered to be an expert in these fields. He is also co-founder of the literary-cultural journal Representations, which often publishes articles by new historicists.

Literary Criticisms of Shakespeare's Twelfth Night

George Delacorte Professor in the Humanities at Columbia University
Frank's books use Shakespeare's Craft of Coordination (1984); Shakespeare Recreated: The Content in History and Belief system, altered with Marion O'Connor (1987).



she chairs the Brown University President's Diversity Advisory Council and serves on the Advisory Board of the Pembroke Center; she is also a Senator of Phi Beta Kappa.

Hartman uses his Critiques to dissect several of Shakespeare's plays such as "twelfth night". In his criticism he claims that Shakespeare's writing has much more depth than what is revealed on the surface. He believes "there is always more to say."

Geoffrey Hartman is a literary critic who has written on a wide range of topics, with more than 15 literary works. At times he can be identified with the Yale school of deconstruction. In Shakespeare and the Question of Theory(1985) Hartman describes that there is always more than meets the eye with Shakespeare's work.

Prof. Howard is on the editorial board of Shakespeare Studies and Renaissance Drama. She has published essays on Shakespeare, Pope, Ford, Heywood, Dekker, Marston, and Jonson, as well as on aspects of contemporary critical theory including new historicism, Marxism, and issues in feminism.

"The Mature Comedies" is a critique deemed to be professional and very informed and understanding of Shakespeare's works, but it fails in credibility as its generalizations make the writing seem to opinionated, maybe even biased. //LV

Summers, Joseph: Took part stimulus was a production of the play during the years at Bard College, 1948-50, when the drama teacher asked to talk to his cast about the play just as they were beginning to work on it. The critique later on described is usually about the beginning of the plays the bliss of the young lover is usually barred by an older generation of parents and rulers, a group which has supposedly experienced its own fulfillment in the past and which is now concerned with preserving old.//LV

Phyllis Rackin plays between a male and female actor with a problematic relationship and shows the dramatic action and the reality it imitates that the audience watches. The relationship of the actor being a male and female informs the audience with the devaluation of the feminine is parallel to the rejection of fantasy and a sense of deepening anxiety through theatrical representation.

Frank Kermode critiques various Shakespeare plays in order to compare the techniques the playwright used in them as a way of informing people on his methods.

Joseph Summers
Wrote: Dreams of Love and Power: On Shakespeare's Plays. By Summers Joseph H.. Oxford: The Clarendon Press, 1984. Pp. viii + 161.

Summers was known for his groundbreaking work on 17th-century poet George Herbert that, in the eyes of many scholars, secured Herbert's reputation as one of England's great lyric poets, and for his critical studies of John Milton, which earned him honors from the Milton Society of America. Summers also wrote extensively on Shakespeare, John Donne, and other writers in the 16th and 17th centuries.

Greenblatt, Stephen establishes that, since women were understood to be inverted mirror images of men. The men would inherent homoeroticism in all sexuality although love is primarily between a man and a woman.

Catherine Belsey, a British literary critic, in Alternative Shakespeares commented on the comedic method Shakespeare used of switching gender roles in his plays which broke patriarchal views. She then reminded, "plays are more than their endings."