

and performance, including an analysis of the work of Rimini Protokoll, The Builders Association, and the network of non-profit art and community groups who stepped into the gap left by absent public services following Hurricane Katrina in New Orleans in 2005.

This latter focus makes up the content of the final chapter of the book, and the weight of this is given over to an exploration of Paul Chan and Classical Theatre of Harlem's extraordinary production *Waiting for Godot in New Orleans* in 2007. Jackson shows how the process of making and performing here was interdependent with systems of infrastructural support that depended on diverse configurations of labour, relationships, and resources. This brilliant book asks us to think about art and performance as forms of human welfare, performatively creating and sustaining systems of social support, and working in ways that secure the maintenance of life.

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Brian Schneider

The Framing Text in Early Modern English Drama: 'Whining' Prologues and 'Armed' Epilogues

Aldershot: Ashgate, 2011. 330 p. £60.00.
ISBN: 978-14094-1017-1.

In his study of the prologues and epilogues which ushered dramatic texts on and off the early modern stage, Brian Schneider explores a period of 'extraordinary experimentation' and self-reflexive plays. He argues for the need to consider framing texts as a genre, noting that while individual prologues and epilogues have received considerable critical attention, significantly less has been done to chart what these sites can tell us about attitudes to early modern theatre, shifting dramatic conventions, or performance practice.

The introduction charts existing critical work, noting particularly Bruster and Weimann's stimulating *Prologues to Shakespeare's Theatre* (Routledge, 2004), which informs this book in a number of respects. It is a chronologically wide-ranging survey, which includes unpublished as well as published texts, though this material might fruitfully have been expanded to consider the implications of recent scholarly interest in a broad range of paratextual material, and could more fully consider the relationship between stage and page.

The book is 'topic driven', with a chapter on the theatrical self-consciousness of framing texts succeeded by another dealing with classical precursors, and a third which offers some valuable observations on medieval traditions. Chapters 4 to 5 both deal with questions of audience; Chapter 4's examination of the theatre's anatomization of its spectators has perhaps already been dealt

with more fully in relation to particular texts and playwrights (particularly Jonson) than Schneider always acknowledges, but his discussion of addresses to women provides a useful – and earlier – counterpart to David Roberts's *The Ladies: Female Patronage of Restoration Drama, 1660–1700* (Oxford: Clarendon Press, 1989). A final chapter charts the importance of prologues and epilogues, particularly the former, on the Restoration stage, making a strong case for their generic importance, though also raising the question of why the appended catalogues stop at 1660.

Nearly half the volume is occupied by two appendices: the first (and most substantial) catalogues prologues and epilogues until 1660, the second lists additional materials, including prologues and epilogues attached to plays-within-plays and framing texts divorced from their dramatic companions. Though it draws primarily on existing catalogues, this is a detailed listing, and should form a useful supplement to Martin Wiggins's *British Drama 1533–1642: a Catalogue* (Oxford University Press, 2011).

HELEN SMITH

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Laura Engel

Fashioning Celebrity: Eighteenth-Century British Actresses and Strategies for Image Making

Columbus: Ohio State University Press, 2011.
184 p. £31.39 (cloth), £11.05 (CD-ROM).
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(CD-ROM) 978-0-8142-9247-1.

Recent years have seen a burgeoning interest in the history of celebrity, and Laura Engel's study of the first modern female celebrities, and their reinterpretation of idealized femininity as a means of self-fashioning, is a valuable addition to the field. While Sarah Siddons, who is the first of Engel's three case studies (or four if the shorter epilogue on Fanny Kelly is included), is one of the most studied figures in the field, Engel offers a valuable new perspective on the actress. Drawing on the rarely studied *Reminiscences of Sarah Siddons: 1773–1785* (1942), Engel makes a compelling argument for Siddons's agency in cultivating her *diva* status. Through appropriating contemporary feminine ideals such as royalty and maternity, Engel argues, Siddons became associated with models of female worship and was able to align her public and domestic identities and create an important fiction of authenticity.

As the following two chapters argue, however, this authenticity was harder for other actresses to achieve. Mary Robinson aspired to similar success by adapting conventions of the Gothic and domestic novel, and regularly 'changing costume' within her *Memoirs* (1803), to present herself as