Stealing from the Saracens by Diana Darke (2020), which presents a broader survey of this theme advocating greater recognition for the wider influence of Byzantine and Ottoman buildings. Hart sets 'Orientalism' aside as being a concept identified with the Napoleonic period onwards, and he has little interest in the more theoretical explorations of cultural exchange, a decision that may strike some readers (though not this reviewer) as problematic. That said, the book — an intellectual architectural history constructed from connections which range from the secure to the speculative — engagingly takes the reader through sometimes arcane sources, enhancing the broader understanding of the buildings of later Stuart England.

Carolyn Yerkes and Heather Hyde Minor, *Piranesi Unbound* (Princeton, NJ: Princeton University Press, 2020), 240 pp. incl. 193 colour ills,
ISBN 9780691206103, £54
doi:10.1017/arh.2021.22

Reviewed by MAARTEN DELBEKE

To the already impressive list of identities assumed by and attributed to Giambattista Piranesi — etcher, draughtsman, architect, antiquarian, trader, theorist, polemicist, visionary — this publication adds another: bookmaker. Carolyn Yerkes and Heather Hyde Minor, who each wrote three chapters of this book and co-wrote the introduction, emphatically argue that the 'primary medium' defining Piranesi as an author is the book, not the etching, the text or the building. With that, they position themselves against a historiography rooted in the twentieth-century genre of the catalogue raisonné that has separated Piranesi's etchings from their discursive and material context, and within the burgeoning interest in the architecture book as a site of intellectual and artistic production in its own right, perhaps best exemplified by André Tavares's *The Anatomy of the Architectural Book* (2016).

Piranesi Unbound centres on a particular episode in Piranesi's editorial ventures: in the early 1750s, the Irishman James Caulfield, Lord Charlemont, intended to fund one of his publications. Dedicatory plates and frontispieces were drafted, title pages were printed, but the relationship turned sour and the patronage apparently never materialised. If this incident is well known in the literature, it is because Piranesi broadcast it: he published his correspondence with Charlemont in the *Lettere di giustificazione scritte a Milord Charlemont* (1757), a libellous indictment of Charlemont's apparent dereliction of duty, and prefaced the book that grew out of the botched initial project, the *Antichità Romane* (1756), with a visual *damnatio memoriae*: a first frontispiece with Charlemont's coat of arms and an engraved dedication is followed by a second where the arms have eroded and the name has been erased.

The Charlemont episode is significant in several respects. According to the authors, it marks the moment when Piranesi positioned himself as a maker of books rather than prints, conceiving his publications as composites of texts and images intended to dialogue

as much with contemporary antiquarian books as with collections of *vedute*. At the same time, by publicising the row with Charlemont, Piranesi made a stunningly brutal attempt at increasing his cultural capital; the vituperation of Charlemont granted Piranesi access to the former's peers. Finally, the episode has left a range of material traces, in snippets of discarded and reused paper, in reworked copper plates, in editions, re-editions and manuscript emendations of printed works, in book bindings and sales catalogues. This is the primary matter of *Piranesi Unbound*. Starting from pieces of scrap paper cut from a title page printed in 1753 for the possible original joint book project, the authors move to Piranesi's composition of pages, his handwritten dedications, the binding of his books and finally their sale and distribution. The Charlemont story thus extends from Piranesi's shop, where the artist revelled in sketching his printers at work, to today's rare book collections. It is an engrossing story to read, as it combines meticulous and painstaking research with a broad outlook on printmaking, publication culture, mechanisms of patronage, intellectual history and the history of collecting.

The narrative of *Piranesi Unbound* is carried by a carefully orchestrated interaction between text, image and page layout, employing the medium of the book to its full extent. This allows for the inclusion of material that is otherwise often banished to footnotes or appendices, such as lists of identified fragments of the 1753 title page, or a foldout with all identified dedicated copies of the second edition of the *Lettere di giustificazione*. The mobilisation of the medium of the book is declared by its cover, where a cloth binding partially hides the image of a rusticated wall composed of pages from Piranesi's book. In its emphasis on the materiality of paper and stone, of the book and the building, the cover suggests that, when it comes to Piranesi, one cannot be understood without the other.

By treating Piranesi's books as a distinct and specific medium, Yerkes and Hyde Minor draw attention to a feature of early modern publications that scholarship rarely fully acknowledges: their inherent instability and 'openness'. From *Piranesi Unbound*, the book emerges as a site of a continuous reconfiguration of content and printed matter, and this over the entire course of its life: from its conception, when plates are reused and content is cribbed, over its production and sale, when pages and fascicules are combined, bound and personalised, to its distribution and dispersal in collections of books and prints. This instability has implications for contemporary scholarship, as it forces us to consider early modern books not as closed, finished and datable objects, but as artefacts with uncertain boundaries, which overlap both conceptually and materially with others. In this sense, *Piranesi Unbound* resonates with Victor Plahte Tschudi's *Baroque Antiquity* (2017), which considered the production and reception of Giacomo Lauro's *Antiquae Urbis Splendor* as an open-ended construct of a particular ancient Rome in print. Like Tschudi's book, *Piranesi Unbound* calls for acknowledging how early modern book culture depended on processes of material, visual and discursive exchange — a phenomenon that arguably extends into the nineteenth century, when the second print revolution accelerated the circulation and repackaging of texts and images across various types of publications.

From *Piranesi Unbound*, the book thus emerges foremost as a layered artefact. The publication itself is built as an interlocking sequence of chapters. This accounts for some repetition, but grants each chapter its independence as well. It also allows for the

mixing of two authorial voices, a relatively rare feature in art-historical publications. As such, *Piranesi Unbound* pushes the seemingly paradoxical point that granting the book its specificity as a medium decentres the author, who becomes one of many agents involved in its existence. By casting Piranesi primarily as a bookmaker, *Piranesi Unbound* begins to liberate his work from his overbearing presence in its interpretation.

Richard Butler, *Building the Irish Courthouse and Prison: A Political History, 1750–1850* (Cork: Cork University Press, 2020), 652 pp. incl. 327 colour ills, ISBN 9781782053699, £35
doi:10.1017/arh.2021.23

Reviewed by LISA GODSON

Courthouses and prisons were the most consistently impressive of the public building types constructed in Ireland between 1750 and 1850, and this beautifully produced book by Richard Butler is the most complete history to date. It is a great work of synthesis and impressively thorough, with a wealth of data in the four appendices (including one that covers the courthouses and gaols of each county) and more than three hundred colour illustrations.

The period 1750–1850 in Ireland was a time of expanding towns and the spread of political and agrarian unrest that filled courtrooms and prisons. The other two main building types that became widespread during this time were 'lunatic asylums' and workhouses, denoting the development of new forms of incarceration and social ordering and the rise of specific building typologies dedicated to the punishment, management and shaping of behaviour.

Butler focuses on the political and administrative aspects of courthouse and prison building and demonstrates the particular agency of the grand juries, the most important and powerful form of local governance. These oligarchies operated at county level, and commissioned and oversaw the building of courthouses and jails at often extravagant cost. The interrelationship between the grand juries and central government, and competitiveness between juries of different counties, are recurring themes, and the author makes the important argument that local and provincial meanings of these buildings might be substituted for the tendency to portray them as imperial impositions. While Butler characterises his work as having a 'consumer' approach, this is in relation to the focus on the grand juries rather than a broader understanding which might have included the experience of those who occupied these buildings. That said, Butler's discussion of the aspirations and belief systems of the grand juries helps us appreciate their significance as patrons and taste-makers, and their importance in determining how these buildings came to be built and why they took the form they did.

The volume is organised around seven chapters, the first three dealing with assize courts and the rest with county gaols. Butler documents the establishment of the courthouse as a newly specialist building, distinct from the former accommodation of