towards museum professionals or scholars whose focus is the material properties of the work. The third section presents the visual material that comprises the exhibition itself, including images of *Étant donnés* and virtually all related works produced by Duchamp, the series of images the artist took of the installation for his *Manual of Instructions* – a document that has been reissued to accompany the show, with a new essay by Taylor – and a portfolio of photographs of the work in Duchamp's studio by Denise Browne Hare. This catalogue adds two very significant contributions to the study of Duchamp, the first of which is the documentation of previously unknown works of art produced during the time he was constructing *Étant donnés*, most notably a series of electroplated plaster works created from the casting process of the female mannequin.

The second major contribution, which begins the final section of the book, is the first published appearance of the mythical letters between Duchamp and the Brazilian sculptor Maria Martins, with whom he had a lengthy affair. These letters were privately owned and could not be reproduced, apparently because they were too personal, until 2006 when they were sold at auction and revealed to the public. The extant thirty-five letters from Duchamp to Martins – her letters having been lost – are published here for the first time and shed significant light on the early processes of *Étant donnés*, which Duchamp discusses, along with a unique picture of the artist at his most personal and passionate.

Marcel Duchamp: Étant donnés provides a wide range of information and is generally accessible for readers both familiar and unfamiliar with the work. The catalogue is a thorough and engaging account of Duchamp's final installation.

JULIAN JASON HALADYN

Monument Wars: Washington, D.C., the National Mall, and the Transformation of the Memorial Landscape. By Kirk Savage. 408 pp. incl. 126 b. & w. ills. (University of California Press, Berkeley, 2009), £24.95. ISBN 978–0–520–256545.

Kirk Savage's book examines the National Mall in Washington, a geographically small space, which occupies an enormous place in the hearts and minds of the American nation. The long strip of land extends from the foot of the Capitol – the heart of American democracy – to the Lincoln memorial – symbol of freedom for many. The inauguration of President Barack Obama in 2009 reminded the world how effectively this space could be used to translate the messages of the American constitution into a form of civic pageantry and the way in which the monuments that punctuate the space help to articulate these hopes and dreams.

Savage makes quite clear how heavily stage-managed this space is, and in particular the very different elements of the American dream which have been emphasised at different historical moments. The image of permanency and ancient roots suggested by the boldly classicising forms of the Capitol and the Lincoln memorial, or the overtly imperial obelisk of the Washington memorial, are of jarringly recent manufacture. In 2001 the National Coalition to Save Our Mall protested against the location of the proposed national Second World War memorial on the grounds that it would disrupt the sightlines from the Washington memorial to the Lincoln memorial. Savage points out that when veterans gathered at the memorial's dedication in 2004 many of them were older than the landscaping of the Mall itself, which was completed only in the 1930s. These tensions, between the rhetoric of foundational ideals and the modernity of the spaces used to articulate them, are a unifying theme in Savage's book.

The first chapter looks at Pierre Charles L'Enfant's plan for the city made in 1791 (the broad model for the site as it exists today), examining the battles over the legacy of George Washington that stalled its progress. Later chapters consider the building of both the Washington and Lincoln memorials and the debates surrounding abstraction, figuration and inscription that went to shape their forms. Other chapters look at the landscaping of the site itself – moving from a collection of gardens and allotments, privately owned and tended, into a thoroughly controlled public place. The final chapter examines how the Mall became a space marking 'the conscience of the nation' as it began to be used as a site for rallies dedicated to civil rights and anti-war causes, which overtly criticised the Government of the country at the time. This chapter looks in detail at Maya Lin's 1981 Vietnam veteran's memorial and the difficult job it does both to commemorate the fallen and reflect the unpopularity of the conflict for many American citizens.

JAMES BOADEN

Architecture

Palazzo Magnani in Bologna. Edited by Sergio Bettini. 192 pp. incl. 150 col. ills. (Federico Motta Editore, Milan, 2009), €60. ISBN 978–88–7179–616–1.

In four excellent essays with a valuable documentary appendix, all aspects of the Palazzo Magnani are dealt with by Samuel Vitali, Sergio Bettini, Richard Tuttle and Grazia Lucisano. Lorenzo Magnani entered the Bolognese Senate in 1590 thanks to G.B. Castagna, who became Urban VII in the same year. Vitali suggests that he began the palace in 1577 as a self-advertisement to support his claim to the Senate, and that other Bolognese aspirants – the Vizzani, Bolognetti, Bocchi – did the same. In the case of Magnani's prestigious chapel in S. Giacomo (1572–75), dedicated to the Purification of the Virgin, the attribution of the *pala d'altare* and the stuccos to Orazio Samacchini is confirmed; Bartolomeo Cesi, and not Nosadella (d.1571), must have been responsible for the lateral frescos of his other chapel, that of S. Guglielmo (1581). The *Sala grande* with the splendid Carracci frieze was completed after Magnani became a senator and in time to celebrate his appointment as Gonfaloniere di Giustizia (1st July 1592). Lorenzo was conventionally orthodox, and not a great collector of antique art, books or paintings; for him high art was more a matter of public self-promotion than an indication of his own apparently exiguous cultural interests.

Bettini examines the architecture of the palace, Domenico Tibaldi's last major work. He acutely reconstructs the much-changed interior, which included a spectacular staircase somewhat like that of the 'Palace of Maecenas' known through Serlio or Palladio. A mass of possible precedents for the façade with rusticated ground-floor and the orders above doubled at the corners is cited and the notes are full of information on Tibaldi's work elsewhere. Domenico's allusive and tranquil style, favoured especially by Paleotti, conceals its own erudition, making it difficult to identify sources. With respect to the key question of what this style means (pp.82–83), Bettini rightly maintains that it cannot be a post-Tridentine revolt against classicism, still less anti-Roman or anticlerical, particularly since it is more or less the same whether he is designing churches or palaces.

Examining the *Sala grande*, Vitali demonstrates that Zanetti's inscriptions conform to Paleotti's (1582) injunction that they should condense the moral implicit in pagan scenes rather than summarise the story; but finding references to contemporary Bolognese politics in these inscriptions is difficult, and 'STRENUI DIVITIBUS PRAEVALE-MUR' remains obscure, since the cattle-rustlers depicted in the painting can hardly be called 'rich'; the frieze presumably indicates gratitude to the Pope, just as the Foundation of Rome frescos on the Palazzo Torfanini explicitly thanked Julius II and Leo X.

The most puzzling problem not solved in this excellent book is the identity of the statue in the courtyard, now showing Hercules; the original version presented a balding figure holding a book and bowl of fruit accompanied by a child. It may not have represented Magnani in the guise of Hercules, or indeed Hercules himself; baldness was not one of his attributes, and although the fruit could be the Apples of the Hesperides, Hercules never holds them aloft in a bowl, was not known as a bibliophile and was not accompanied by a putto.

RICHARD SCHOFIELD

The French Hospital in England: Its Huguenot History and Collections. By Tessa Murdoch and Randolph Vigne. 128 pp. incl. 145 col. + b. & w. ills. (John Adamson, Cambridge, 2009), £30. ISBN 978–0–9524322–7–2.

The Revocation of the Edict of Nantes in 1685 brought a flood of Huguenot refugees to England, described by Londoners at the time as a plague of frogs. Jacques de Gastigny, professional soldier and passionate huntsman, left money in his will of 1708 to found a refuge for frail and elderly French Protestants. The hospital was founded in Finsbury, moved in the 1860s to Hackney and in 1958 to Rochester where it still flourishes. This book charts the hospital's peregrinations and buildings, describes the life of its inmates and illustrates its collection of paintings, furniture and, in particular, silver, all meticulously annotated. The Huguenot Society, founded in 1885, has chronicled the diaspora, genealogy and heraldry of many of the refugee families.

J.T.M.

Lost London. By Philip Davies. 398 pp. incl. numerous b. & w. ills. (Transatlantic Press, London, 2009), £29.99. ISBN 978–0–955–794988.

While this may appear to be yet another misty-eyed account of 'olde' London before its wanton destruction, *Lost London* should be praised, at the very least, for the scale of its ambition. Most of the images reproduced here are taken from the vast collection of the archives of the former London County Council, and predate the now all-too-familiar interventions of rapacious post-War planners. It is a detailed and balanced panorama of streets and buildings of every conceivable social function. For every image of a salubrious mansion, we see a sunless rookery, presenting the case both for urban renewal and the statutory protection of buildings.

The Holborn and Strand district, for example, was associated with the legal profession, but also notable for its dilapidated slums. This 'City between Cities' – the subject of chapter three – best illustrates London's juxtaposition of politeness and poverty, but also the merciless acceleration in redevelopment that episodically transforms the cityscape. This squalid patch, along with three ancient Inns of Court and countless architectural curiosities, was swept away during the construction of Kingsway and Aldwych. It was the most extensive clearance of buildings since the Great Fire. The most exceptional casualty was Wych Street, a picturesque arrangement of protruding timber shops and Elizabethan taverns. We learn that much of London looked like this: a maze of narrow medieval streets, alleys and courtyards lined with timber-framed, weatherboarded buildings. *Lost London* brings to our attention the remarkable extent to which seventeenth-century vernacular buildings, many dating from before the Restoration, had survived well into the twentieth century. Over the water, London's old-world air was even more prevalent. Contained within the ancient riverside neighbourhoods of Bermondsey and Rotherhithe are rows of vernacular Jacobean cottages and rare architectural details such as the horizontal sliding casements of 66 Grange Walk.

As Director of Planning for English Heritage in the South East, Philip Davies has a mission to preserve the character of places. The content of this book, which includes his excellent annotations and a detailed historical appendix, suggests that he is more than sufficiently well informed to appraise London's historical texture. Heritage aside, most of these beautiful, haunting images can be enjoyed without contextual analysis. The Piranesian views of hollowed-out churches in the final chapter, for example, are stunning in their own right.

The story of London's ever-changing topography is now well known but rarely has it been told with such attention to detail and uncluttered presentation. The book also stands alone as a photographic record of London's muddy medieval footprint.

ALEX KIDD