layer of glamour, reassurance, and sex appeal" (172). Baade concludes her book with a chapter on how the strong presence of American soldiers and American music in the buildup before D-Day rekindled apprehensions about dance music and the "Americanization" of British culture.

Victory through Harmony should be lauded for its presentation of the BBC as a complex institution where multiple voices contributed to programming and the meanings attached to it—"a site to contest what values, identities, and tastes were most essential to [the] nation" (5). Baade is finely attuned to racial and gendered assumptions underlying British attitudes toward dance music, leading her to many rich insights and persuasive arguments. She also makes the point that, by the Second World War, age—not class—was the key variable in determining one's taste in light music. When Baade discusses the "frenzied responses" (109) to musicians like Harry Parry (whose band was "mobbed by fans" [117] during a series of concerts in 1941), it is somewhat reminiscent of later youthful responses to popular music.

One of the challenges to writing radio and television history is that readers cannot, of course, actually hear (or see) the programs analyzed in the text. Baade begins to address this issue through a companion website that includes twenty-five audio files of key artists and songs. The samples are quite brief—twenty seconds each—but they are enough to give the listener the flavor of the performance (and all but one played without a glitch). Baade uses them most effectively when contrasting the styles of popular musicians and singers—for example, the bandleaders Jack Payne and Geraldo.

Baade's book is grounded in an impressive amount of primary source research. She has mined the archives deeply, most notably the BBC's Written Archive, and also draws on a significant amount of periodical literature (e.g., *Melody Maker*), where dance music, and the BBC, were carefully critiqued. Unfortunately, Baade's commendable use of the archives is not matched by a broad engagement with the historiographies of broadcasting history or national identity in Britain. The book's bibliography is thin, and Baade relies perhaps too heavily on a narrow selection of key texts.

Victory through Harmony effectively uses the BBC and popular music as a lens through which to examine the contested nature of national identity and good citizenship during the "People's War." It makes and important contribution to media history and should be read by anyone interested in the history of popular music in Britain.

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KARL BELL. *The Magical Imagination: Magic and Modernity in Urban England, 1780–1914*. Cambridge: Cambridge University Press, 2012. Pp. 300. $99.00 (cloth).
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In *The Magical Imagination* Karl Bell demonstrates that nineteenth-century English society was not only defined by industry and reason but also shaped by a preindustrial mind-set that turned to the supernatural to confront "the experience of modernization" (267). Comparing three urban contexts—Manchester, Norwich, and Portsmouth—Bell shows private and communal functions of the "popular or plebeian magical imagination" manifested through specific activities such as fortune-telling, spell-casting, ghost-hunting, legend-sharing, and memory-mapping (3). Bell also examines how people of higher social strata engaged with supernatural beliefs, and he reveals that historians have minimized the role of the "magical imagination" in general because they were beguiled by the emergence of modernity, "enacting a colonization of the past by the concept of modernization" (262).

Bell's thesis of adapting supernatural beliefs for a changing world builds on Bronislaw Malinowski's functionalist approach in anthropology that emphasizes how supernatural beliefs give power to the powerless (9). Bell joins the opposition against sociologist Max Weber

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and historian Keith Thomas because of Weber and Thomas's contention that the modern world was a disenchanted world where "rational bureaucratic systems" replaced supernatural beliefs and practices (13–14). Wary of cultural critics who would colonize the past ideologically, Bell critiques claims for a female contingent of magical practitioners defying a paternalistic male modernity. The magical imagination was enlisted by female fortune-tellers "to make ends meet," and they chiefly used their magical vocation "to manipulate other females" not as a "form of assertive proto-feminism" (185). Unhealthy living conditions, unsafe neighborhoods, and unstable job markets all contributed to people seeking magical remedies, whether through folk medicine, charms against burglary, or spells to help career advancement (72–74, 128).

Bell does not insist that there were no changes in supernatural belief amid changing social, economic, and technological innovations; rather, he argues for a "qualitative rather than quantitative decline in magic" in which the role of magic professionals diminished, while "the amateur, the dilettante, or simply the spiteful neighbour" carried on magical practices, including retributive spells (114–115). Chemists and pharmacists served customers who bought material such as "red gum resin," popularly known as "'dragon's blood,'" to be burned as a charm to ensnare someone with desire or to punish an enemy with misfortune (113). In observing changes from rural to urban folk beliefs, Bell points out that ghosts were almost exclusively anthropomorphic in the city while animal phantoms were common in the country (247). Bell also clarifies changes over time for supernatural beliefs within the city, such as how omens connected with strangely shaped cinders altered from "open wood fires to coal-burning fires" (think, for example, of the soot in the grate presaging the arrival of a stranger in Coleridge's "Frost at Midnight") and hanging horseshoes within a home as specific charms against witchcraft (and, in fact, horseshoes had been used against the fairies as well) in the 1820s and 1830s had shifted in general to vague totems of good fortune by the 1890s (82).

Bell examines urban ghost tales as markers of communal memory across space and time that rendered "the city both as it was and as it had been" (244). In Norwich a "phantom horseman had its origins in the local memories of Robert Kett's rebellion in the city in 1549 whilst the ghost's demise was linked to urban redevelopment in the 1790s, the horseman disappearing once Bishops Gate Tower was demolished in 1791" (245). Spanning four centuries of change in Norwich, this legend persisted beyond "the loss of past buildings through urban development," and the tale of the ghost through memory-mapping also recreated in the minds of those sharing the legend Bishops Gate Tower and "Hassett's Manor House, from where the ghost was said to originate" (245). Thus, the magical imagination shapes urban identity.

Much of Bell's book disentangles pervasive periodic assumptions about the nineteenth century from the extant historical evidence. Akin to claims for the perpetual vanishing of fairies, ghosts, and witches in the past, Bell points out there was "an ineluctable modernity that was forever on the verge of arriving" despite the insistence by many journalists and historians of the nineteenth century and critics of the twentieth and twenty-first that the modern age had dispelled the phantoms of the past (155). Instead of the overthrow of the magical imagination, Bell underscores that educated Victorians provided a new frame for the old ideas via the various psychical and paranormal groups among whose members were literary and scientific professionals. Likewise, while elites redefined ghosts as spiritualist phenomena, astrologers and fortune-tellers addressed new forms of socioeconomic fears.

Written with clarity and wit, this book elicits many questions literary critics, historians, and folklorists will wish to ask. What were other ways that the magical imagination affected daily life? Beyond the content of local legends, are specific tale-types and motifs represented in Manchester, Norwich, and Portsmouth, respectively? What of other English cities? How did the English magical imagination compare with the Irish and Scottish magical imaginations—and beyond? Bell's precision is limited occasionally by vocabulary that varies by discipline, such as his use of the term *urban legend*, which (folklorically defined) rarely has supernatural

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content and is more often international in its dissemination and scope rather than regional in focus as Bell implies when he refers to how "urban legends" in Manchester had few "long-established communities within which to root themselves" (258).

Bell explores "antinomian" studies emphasizing "paradoxical tension" within nineteenth-century English cultural contexts of skepticism where a cynical modernity competes with traditional magic (18). The Victorians' ironic and metaphorical treatment of magic rendered magic mundane or mere entertainment in magic shows, penny-dreadfuls, and satirical broadsides. Criminals manipulated supernatural beliefs, such as smugglers who exploited supernatural credulity to evade detection (69). Bell concludes that studies that claim the use of supernatural beliefs as irrevocably polluted and diluted by irony do not recognize the meaningful resonance of the magical imagination. The book is not fully persuasive that the deeper matrix of magical belief outweighs the ironical frames, but *The Magical Imagination* is an important reassessment of cultural history that explores the democratization, transformation, and persistence of magical beliefs.

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Faith Binckes. *Modernism, Magazines, and the British Avant-Garde: Reading Rhythm, 1910–1914. Oxford English Monographs*. Oxford: Oxford University Press, 2010. Pp. 272. $99.00 (cloth).
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Rupert Brooke, D. H. Lawrence, Katherine Mansfield, John Middleton Murry—these are all familiar faces on the modern British literary scene, but what do they have to do with Henri Gaudier-Brzeska, Wassily Kandinsky, Pablo Picasso, the Fantaisiste poet Francis Carco, the Scottish artist J. D. Fergusson, and the publishers Martin Secker and Charles Granville? The answer, Faith Binckes suggests in her useful study, is that they were all involved in the brief but nonetheless influential lives of the British modernist magazine *Rhythm*, which ran from summer 1911 to spring 1913, and its successor, the *Blue Review*, which went under in July 1913. The chief players in the drama are Murry, who, after cofounding *Rhythm* with M. T. H. Sadler, served as editor, and Mansfield, one of the magazine's most important contributors and also, by July 1912, its sole assistant editor. Mansfield's role in the *Blue Review* was more marginal, but Murry remained as editor to the very end. Later Murry would treat *Rhythm* and the *Blue Review* as "primarily expressive of his relationship with Mansfield" (97), and Binckes acknowledges its importance to her story by devoting one of her central chapters to its impact on the two magazines. As Binckes makes clear, though, there is much more to the story of *Rhythm* and the *Blue Review* than a mere episode in the Mansfield-Murry saga. It's a story that tells us a great deal about how the magazine and publishing culture of the modern period shaped the careers of a wide range of artists. It sheds some light, too, on the larger question of how British modernism was made.

Binckes begins in chapter 1 with a detailed account of the difficulties Murry and Mansfield encountered in their efforts to keep *Rhythm* afloat in the tricky if shallow—tricky *because* shallow—waters of avant-garde magazine finance. Her second chapter follows up by examining *Rhythm*'s attempts to forge a distinct but financially viable identity in an avant-garde culture still dominated by "the ideal of the continental literary periodical or little magazine as the textual negative of English philistinism" (71), an ideal that had emerged in the 1890s, the heyday of *Savoy* and the *Yellow Book*. In a climate that equated literary success with financial failure, Binckes argues, *Rhythm* faced the further challenge of "having to establish itself as an inheritor of those iconic little magazines of the 1890s while separating itself

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