

*Hallelujah Lads & Lasses: Remaking the Salvation Army in America, 1880–1930.* By Lillian Taiz. (Chapel Hill: University of North Carolina Press, 2001. Pp. xiv, 239. Illustrations, appendix, tables, notes, index. Clothbound, \$39.95; paperbound, \$16.95.)

Ask people today what the Salvation Army is, and you are bound to get a few stock answers. Most will point out that the Army raises money for the poor, especially during Christmastime, when bell-ringing members stand on city streetcorners to collect alms in red kettles. Others will recognize that the Army commonly provides emergency shelter and social services for the urban homeless and, during times of disaster, assumes a leading role in organizing public relief. Few, however, realize that the Army is an urban religious movement whose history stretches back to the last part of the nineteenth century and, more importantly, that originally it practiced few of the social roles that so many associate with it today.

In *Hallelujah Lads & Lasses* Lillian Taiz undertakes the task of explaining how the Army developed its modern identity. In a compact account of the first fifty years of the history of the Salvation Army in America, Taiz argues two basic points. Her first is that the early success of the Army lay in its ability to attract city laborers by appropriating aspects of street theater and popular culture. Membership rolls swelled as Army officers crafted religious services and outreach efforts that featured the boisterous parades, loud pageants, brass bands, maudlin plays, and songs that constituted so much of the culture of leisure for poor people in cities. Central to what Taiz calls the formation of this “working-class religious institution” was also the distinctive opportunity for leadership and service provided to women who joined the Army.

By the beginning of the twentieth century, however, the character of the organization had changed profoundly. Taiz’s second major point is that the Army grew more restrained and focused on a mission of social charity after the early 1900s. Seeking at once to respond to urban poverty by creating programs to supply housing, jobs, and food and to appear more respectable to middle-class politicians, the Army’s officers reordered their priorities: money and time were to be devoted to constructing long-term reform efforts, while church services and evangelical efforts were to become more disciplined. Gone was much of the earlier emphasis on winning souls for Christ by emulating popular entertainment. The ultimate result, Taiz maintains, was the Salvation Army known by so many today: a philanthropic institution largely shorn of its roots in working-class culture.

Taiz offers a fine portrait of the Salvation Army’s evolution, but she leaves several important questions hanging. The first is about the relationship between the Army and practices of race. Taiz notes that the movement was unsuccessful in recruiting and retaining African Americans; at one point she implies that the problem, in the city of Cleveland, was a function of housing segregation (pp. 20-21).

In another instance she writes that, unlike the Army, the Azusa Street revival, a turn-of-the-century biracial pentecostal movement, successfully incorporated physical aspects of popular theater (p. 163). One wonders whether the Army was like other urban reform movements that practiced subtle forms of racial discrimination or understood “respectability” as a privilege of white citizens.

A second question is how the range of modern technologies increasingly available to urban religious entrepreneurs in the late nineteenth and early twentieth centuries affected the organization. Much of the inventiveness of Taiz’s book comes from her effort to show how the Army drew from a marketplace of religious ideas and forms; one wonders how Army leaders responded to growth of radio and the railroad and to changes in print and photographic technologies. Similarly, one wants to know more about why the Salvation Army came to avoid popular entertainment when other successful evangelicals seeking middle-class audiences —Carry Nation and Billy Sunday, for example—embraced its methods. Still, Taiz offers scholarly and general readers alike a compelling and valuable portrait of the Salvation Army and more generally of urban revivalism.

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*The Geographical Imagination in America, 1880–1950.* By Susan Schulten. (Chicago: University of Chicago Press, 2001. Pp. x, 319. Maps, illustrations, notes, bibliography, index. \$40.00.)

According to Susan Schulten, the American view of the world changed drastically in the twentieth century. There were a number of reasons for this: the nation moved gradually from isolationism to interventionism from the time of the Spanish-American War to the Second World War; maps and atlases became widely available with changing cartographic technology; the *National Geographic Society Magazine* popularized the study of exotic lands; and the study of geography in school moved from rote memorization of facts to learning about natural resources and world trade patterns. One institution that did not contribute greatly to the escape from “geographic isolation” was the Association of American Geographers (AAG), the organization of academic geographers founded in 1904, which was, according to Schulten, elitist and devoted to environmental determinism until after World War II.

The revolution in the mental map of Americans came about only after cartographers abandoned the Mercator map projection, which portrayed America as protected behind the moat of a gigantic