architecture of its exuberant and cohesive decoration. Time and again we see evidence of distinctive windows, walls and doors having been replaced with relentlessly utilitarian aluminum, resulting in whole city blocks stripped of their original character. Further comparisions may reveal that an increasingly conspicuous feature of the present city is the element of extensive space. Although intended to provide aesthetic or recreational essence, these spaces and voids are instead frequently impoverished by vacancy; they have become locations shunned because of their surreal hostility to the human psyche.

From the illustrations, it is possible to infer that, for all the smoke and chaos of early twentieth century Pittsburgh, it was an intimate city, rich with a patina of texture that can only accrue over decades. Pittsburghers will appreciate that it is the condition of the streets which seem to have most consistently improved.

The culture of Americans is a young one, unusually given to marking time intervals, and to conferring significance to anniversaries; Professor Smith’s book is particularly about time, and naturally so, since the camera deals not in the fuzzy metaphysical time of much human experience, but in “real” time. Thus in the book’s photographs, we see Pittsburgh located in a series of unique pictures, each of which is precisely marked by intersecting coordinates of “real” time and space; for instance, “The Point” on January 8, 1939 and again as photographed by the author in August 1987. Like a flashlight in a dark room, the camera has tantalizingly illuminated for us incidental fragments of our past and it reminds us of the infinitely greater amount of ourselves that has been lost.

In achieving this collection, which is a more powerfully focused construction than the usual visual chronology, the author offers more than the fruits of persistent scholarship. He has performed the historians’s most effectual task: to provide his constituency with the materials and direction with which each reader is impelled to make sense of life’s change and its consequences.

Grant C. Dinsmore
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**AIDS: The Burdens of History**
Edited by Elizabeth Fee and Daniel M. Fox

**Epidemics** have provided historians with some of the best material for their craft. The traditional, the social, and the applied historian all have used various epidemics, from the great plague of the fourteenth century through concerns over polio and venereal diseases in the twentieth century, to focus on major issues within a broad societal context. Therefore, it should not be surprising that our most recent epidemic, AIDS (Acquired Immune Deficiency Syndrome), should generate a continuation of this historiographical trend. This volume, containing 13 essays by noted medical historians, sociologists, and social critics presents a variety of approaches to the ongoing dilemmas created by this disease.

These essays can be roughly grouped into three broad categories. Beginning with the introductory article by the volume’s compilers, Elizabeth Fee and Daniel Fox, seven essays examine how past epidemics can teach us about how we are attempting to handle AIDS today, as well as cautioning us about potential problems we will encounter. Fox and Fee warn about the danger of presentism in interpreting the lessons from previous epidemics and emphasize that social, moral and cultural values are key factors in understanding how a society relates to a disease. Guenter Risse, using an ecological model of disease causation, discusses the public’s reactions to the 1656 plague in Rome, the 1832 cholera outbreak in New York City, and that city’s 1916 encounter with the Spanish influenza.

**Bookcase**

**Buck Fever: The Deer Hunting Tradition in Pennsylvania**
By Mike Sanja

This book is bound to be of special interest to hunters, whose experiences allow them perhaps to see deeper into Sanja’s thicket of anecdotes, but scholars will probably find that the definition, dimensions and importance of the “deer hunting tradition” emerge in only fleeting glimpses. Although the book might be a good primer for the curious, the ground remains open for a thorough examination of this extremely worthwhile topic.

**Search the Heart**
By Michael J. Schultz and Grace Gunderman
Cooksburg, Pa.: Sawmill Center for the Arts, 1990. Pp. 76. Acknowledgements, illustrations. $9.95 paperback, postpaid (payable to Sawmill Center for the Arts), Box 180, Cooksburg, PA 16217

“A subjective history of Loleta, Pa., a sawmill town,” is how the type below the title describes this narrative in verse form, which the authors say is based on the history and folklore of this lumber region in northwest Pennsylvania. The story, set in the early twentieth century, consists of eight personalized accounts. While people will undoubtedly disagree about the work’s literary staying power, the whole approach — plus the attractive color illustrations — makes the volume an imaginative presentation.
with polio. He emphasizes that history must restore the public's memory of how these diseases were perceived or else the same mistakes will occur in the AIDS crisis. The author of the highly acclaimed *The Cholera Years*, Charles Rosenberg, analyzes how American society has and continues to perceive both illness and the medical profession. He states that the public is returning to the precept that individuals can be held accountable for their own lack of health caused by improper behavior. Another article by Fox examines the inability of the American political system to effectively deal with the current health crisis and calls for drastic reforms to meet this situation.

Turning from the United States, Dorothy and Roy Porter use the nineteenth century debates in Great Britain over the Compulsory Vaccination Acts and the Contagious Disease Acts to explain the voluntary ideology underlying British public health activities, but caution that AIDS may challenge this long standing approach. Perhaps the most insightful essay in this group is by Allan Brandt, author of *No Magic Bullet*, a social history of venereal diseases in the United States. Brandt clearly delineates the parallels between these diseases and AIDS, while stressing that the complex socio-biological nature of this ailment precludes any simple, single medical or social response to this epidemic. Fox takes Brandt's model and applies it to Baltimore in the 1920-40 era, providing an interesting case study.

A second section, of three papers, looks at specific issues raised by the AIDS crisis. David Musto tackles the call for quarantining AIDS patients. By examining the failure of quarantine efforts in previous epidemics and the difficulty in even locating HIV (Human Immunodeficiency Virus) infected persons today, Musto strongly argues against this Draconian public health alternative. Yet he warns that public fear and ignorance could force government authorities to undertake such harsh measures. In a third article, Fox analyzes the sensitive topic of the physician's responsibility to care for patients during an epidemic. He concludes that AIDS does not raise new issues in this area and that civil authorities and the medical profession will again establish guidelines for this situation, as was done in the past. The final piece in this section includes 15 paintings, caricatures, sketches and photographs illustrating how the arts have depicted infectious diseases over the past five centuries.

The final segment, also with three articles, examines what impact AIDS has had on specific groups in the United States. Dennis Altman, an expert on the American homosexual community, analyzes the impact of AIDS on the gay political movement. He points out the interesting contradiction that AIDS has generated more blatant anti-gay sentiment from, and discrimination by, right wing religious and political factions while forcing the recognition of the gay political forces as a legitimate part of the American political system. Altman does overstate the current danger of AIDS to the American heterosexual populace, a major error on his part. The feminist perspective on AIDS is forcefully presented by Paula Treichler. She argues that the AIDS threat to American women has been and continues to be ignored and that feminist scholars must correct this glaring mistake. Regrettably Treichler, while raising several important issues, badly overstates her position and exaggerates the current direct danger of AIDS to women in the United States. Finally Gerald Oppenheimer describes the important role of the epidemiologist in unlocking the AIDS mystery. He encourages the continued multi-faceted use of laboratory research and public education in confronting the AIDS menace.

The compilers readily admit that there are major topics not covered in this volume. Certainly there is a need for studies examining such subjects as the media's role in covering this epidemic, the growing place of the IV-drug abuser as an AIDS victim, and the impact on public opinion as AIDS shifts from a middle- and upper middle-class disease to one found predominantly in the lower socio-economic classes, with a concomitant shift from whites to minorities. Still, this book is an outstanding sampler of high quality, diverse historical and sociological commentary on an epidemic which will be with us for the foreseeable future.

**Jonathon Erlen**  
University of Pittsburgh

**Photo Credits**

**Ash Pile or Steel City?**  
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Carnegie Library of Pittsburgh

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Courtesy Enoch Pratt Free Library

Page 55-57  
Courtesy Allegheny Conference on Community Development

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Photographs by Paul Roberts, Editor

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Inset: From Historical Society of Western Pennsylvania, *Made in Western Pennsylvania* (Pittsburgh, 1982); Main photo: Historical Society Archives.

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Inset on 68: Lyon, Shorb & Co. Album, Historical Society Archives; all others, Historical Society Archives.

**'Let Us Be Independent'**  
Page 72  
Courtesy Westmoreland Museum of Art, original oil on canvas, 30" x 42"

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Historical Society of Western Pennsylvania Archives

Page 78, 79  
Paintings by Ray Forquer, Washington, Pa., originals acrylic on canvas.

Page 80, 83, 85  
Courtesy Westmoreland Museum of Art — oil on canvas, 36" x 44"; oil on canvas, 30" x 36"; block print, 4 1/4" x 5 3/4".

**Book Reviews**  
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Courtesy WDBV-FM; photograph by Tom Gilotti