The earliest journal begins in the spring of 1788 when Saugrain with two companions descended the Ohio River from Pittsburgh. It narrates an attack upon the party by Indians and the killing of his companions opposite the Big Miami, and recounts his escape to Louisville. Saugrain spent several months in the vicinity of Pittsburgh waiting for favorable weather to depart, but in none of his writings is a description of that place given, although mention is made of his activity in looking for iron, copper, and silver near by.

Another journal recounts his journey from Louisville to Philadelphia by way of Pittsburgh, Bedford, and Lancaster in the same year. The editor in his introduction observes that Saugrain "had only a rudimentary knowledge of orthography," and this the reader readily believes when he finds he must recognize the names Biver, Pisbour, Grinebourg, Stoni Criik, Belfort, Guniata, Chemperbourg, Chiperbourg, and Cignas as representing Beaver, Pittsburgh, Greensburg, Stony Creek, Bedford, Juniata, Chambersburg, Shippensburg, and Susquehanna. Footnotes provide translations of these names and give additional information, but for all but the most careful students the English translation of the journals which appeared in the Proceedings of the American Antiquarian Society in 1898 and 1909 will still suffice.

_Historical Society of Western Pennsylvania_  
_John W. Harpster_


Late in 1846 Stephen Foster was shipped off to Cincinnati. The family wanted to make something practical of the young dreamer. By excellent, if oblique, fortune, he had just escaped being appointed to West Point; and the family's next thought was to put him at keeping books for brother Dunning's steamboat agency in the Queen City. Was "Oh! Susanna" in manuscript, in his carpetbag, when he left Pittsburgh? There is no telling. But certainly in his three years—the golden gleam of his early twenties—in Cincinnati, Foster wrote some of his most beloved songs; drank a Pierian bumper of success; found he could make a living by song-writing; and decided to make his art his profession.
Life in Cincinnati meant social activity, lectures, concerts, plays. The town was a center of western industry, trade, and travel; Stephen had much book-keeping to do, and, be it said, made his ledgers models of accuracy. But Cincinnati was not to be measured in decibels of pig-squeals and steamboat whistles; there were other harmonics in its song of life. "Porkopolis" was famous for its several colleges and fifteen schools, its astronomical observatory, its thirty-five newspapers and magazines, its half-dozen book and music publishing houses, its three concert halls and three theaters with their abundant offerings in music and drama. "Here was an environment having flavor and charm," writes President Walters, "which spurred on this young man who wanted to be both poet and musician; here he was able, in after-hours leisure, to produce verse and music notable for quality and quantity; here he received generous public notice."

But Foster's formative years had been lived in another environment of flavor and charm, that older metropolis of western trade, the town at the Forks of the Ohio. Here the lad, in care of a mulatto servant, often went to a church of colored "shouters," and drank the strains of negro melody at their source. Here the young man saw minstrel performances and mingled with the actors. Here he knew the "mudsills" of the Monongahela wharf, and the precious darlings of Pittsburgh society. Here he sang in amateur chorals, and joined his fellow members of "The Knights of the Square Table" in parlor musics. Here were those "dear friends and gentle hearts" to whom he dedicated many of his romantic songs. And in Pittsburgh are his grave, his statue, his enduring shrine in tradition and in stone.

In view of the merit of a previous volume on the place of Cincinnati in Foster's life—E. Jay Wolgemuth's *Within Three Chords*—President Walters' labors may seem not wholly necessary. But new material has been gathered and old material rechecked; this little book happily blends affection and scholarship.

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While Dorothea Dix is remembered chiefly for her work in behalf of the mentally ill, the scope of reforms that claimed her attention extended to the major social problems of her time. For the forty years from 1841 to 1881, she