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**Talent, Tensions, and Tragedy:
The life and writings of Sarah E. Chester Logie
by Deidre A. Johnson**

Demographically, Sarah E. Chester (who also wrote as Sallie Chester) shares several traits with other women who created girls' series. A minister's daughter, she lived in the Northeastern United States and had several family members who also wrote for publication. Like several of her counterparts with close associations to the clergy, she worked primarily with religious presses. And, like many married series authors, she found the shape of her life affected by her husband's actions and decisions – in her case, quite drastically. Although her fiction has distinctly religious elements, a number of Chester's stories are more notable for the apparent struggles with gender expectations or for the overtones suggesting internal turmoil in relation to duty and desire.

Introduction

"We all have our rights . . . and I would n't let any one tell me that I had n't a right to be a girl. It is my opinion that if you had been meant for a boy you would have been made one. . . . [L]et's go to sleep and have sweet dreams and a blithe waking to girlhood in the morning, when we will make up with Mr. John; for he sends these chocolate-creams to let you know that he is sorry."

-- Sarah E. Chester, "Molly's Boyhood" (1877)

Thus reads the penultimate paragraph of one of Sarah Chester's short stories, its conclusion verifying that the former tomboy Molly will, indeed, accept her girlhood and forgive Mr. John. His chocolate creams are apparently adequate penance for having not only teased her into giving up her beloved doll (now returned) but also engineered a situation accidentally

causing her to "[knock] her teeth through her lip" only a few hours earlier.¹ In that respect, his choice of conciliatory offering is particularly telling, certain to elicit pain from her injured lip even as she enjoys its chocolaty, sweet taste. The tensions and contradictions inherent in this scene regarding gender roles and men's treatment of women (for it is also Mr. John, not Molly's mother, who is responsible for her decision to "wak[e] to girlhood") thread through much of Chester's fiction and life.

Sarah E. Chester's life history is one of the more unusual and tragic biographies. The outlines of her early life appear almost stereotypically saintly: the daughter of a minister, she was raised in a religious family, spent years at home as the eldest daughter caring for siblings, and devoted most of her talent to producing stories for the American Tract Society. Living with her parents, she could write for supplementary income rather than subsistence and consequently did not need to be prolific or to focus on more lucrative markets. For over a decade, Chester enjoyed modest success and received a few favorable reviews, gradually gaining notice even in the secular press. Her later years, however, took a different direction, one that might have served as a cautionary tale in one of her father's sermons or the stuff of sensational fiction: an unwise marriage, a few years of fortune, then disaster. Her fiction, like her life, contains discordant notes, hints that her filial obedience and acquiescence to traditional gender roles may have come at a cost. Taken together, Chester's early years and writings suggest the tensions of a creative woman whose background and family circumstances surrounded her with prominent male role models and a conservative Christian outlook, while her later years serve as a reminder of the impact marriage -- and a husband's character -- could have on the shape (and even length) of a woman's life.

Family background and early years

"[T]he Chester family in America were noted for the three p's, to-wit, piety, poetry and productiveness," remarks one family historian,² and his assessment holds true for Sarah Chester's background, which laid the foundation for her faith and fiction. Her father, Charles Huntington Chester, was one of nine children.³ Charles's eldest brother Albert was a Presbyterian clergyman

1 Sarah E. Chester, "Mollie's Boyhood," *St. Nicholas* 5 (1877): 12.

2 "Chester Genealogy," *The "Old Northwest" Genealogical Quarterly* 10 (1907): 163, Google Books.

3 Reuben H. Walworth, *Hyde Genealogy, or, The Descendants in the Female as Well as the Male Lines: from William Hyde of Norwich, with Their Places of Residences, and Dates of Births, Marriages, &c., and Other Particulars of Them and Their Families and Ancestry*, vol. 1 (Albany: J. Munsell, 1864): 442-44, Google Books.

who, after completing his education and establishing himself in a parish, provided a home for his siblings⁴ (modeling a behavior that his nieces and nephews would later emulate). One beneficiary of his largesse was Charles, who studied under his brother's tutelage and entered the ministry. So did another brother, Anson.⁵ Two of Sarah's uncles wrote poetry, primarily religious verse. (And if "productiveness" also equates with producing progeny, most of the family again excelled: Albert and his wife had nine children; Anson and his wife, at least eight.)⁶

Charles H. Chester married in 1841 and, like his father and brothers, had a large family.⁷ By the time Sarah Elizabeth was born on January 15, 1847, in Schuylerville, New York, Charles and his wife, Julia Anna Thomas, had had three other children, two of whom survived infancy – four-year-old William and two-year-old Thomas. Sarah thus grew up with older brothers, a family demographic replayed in some of her fiction. Over the next decade, Charles changed parishes three times (with the move from Schuylerville occurring when Sarah was two), and Sarah's mother gave birth to five additional children. As the eldest daughter, Sarah probably carried the heaviest responsibility for helping with the household and watching her younger siblings – the latter perhaps offering an opportunity for developing her stories. Closest in age to Sarah were Eliza, eighteen months her junior, and Carlos, born in 1851, both of whom would later play important roles in Sarah's children's lives.

The 1860 census offers a snapshot of the family, then living in Geneva, New York. All eight children were still at home – eighteen-year-old William, fifteen-year-old Thomas, thirteen-year-old Sarah, eleven-year-old Eliza, nine-year-old Carlos, seven-year-old Frederick, five-year-old Clara, three-year-old Porter Lee – and the household also included Sarah's seventy-year-old

4 "Joseph Lemuel Chester, LL.D., D.C.L.," *The Historical and Genealogical Register* 28 (1884): 2, Google Books.

5 "Charles Huntington Chester," *Necrological Reports and Annual Proceedings of the Alumni Association of Princeton Theological Seminary*, vol. 1 (Princeton: C. S. Robinson & Co., 1891): 45-45, Google Books; "Chester, Anson G.," *The Ministerial Directory of the Ministers in "The Presbyterian Church in the United States" (Southern) and in "The Presbyterian Church in the United States of America" (Northern)*, vol. 1., ed. Edgar Sutton Robinson (Oxford, OH: Ministerial Directory Company, 1898): 208, Google Books.

6 Walworth, 442-44. Information on Anson Chester's family is from Walworth, supplemented with the family's entry in the 1860 census. 1860 United States Federal Census, Buffalo Ward 10, Erie, New York; Roll M653_748; Page: 824; Image: 252; Family History Library Film: 803748, Ancestry.com.

7 Walworth, 443; "Charles Huntington Chester," 46. Information on the family in the rest of this paragraph is from Walworth; supplemented with Charles Chester's family's entry in the 1860 census and *Hamilton College, New York Graduates, 1879*, since Walworth does not include the youngest child, Porter Lee. 1860 United States Federal Census, Seneca, Ontario, New York; Roll M653_831; Page: 88; Image: 89; Family History Library Film: 803831, Ancestry.com; Cheryl A. Eggen, *Hamilton College, New York Graduates, 1879*, Ancestry.com; information about Rev. Chester's career is from "Charles Huntington Chester."

great-aunt Mary Leffingwell.⁸ Surprisingly, the census indicated that only the middle four children (Sarah through Frederick) had attended school during the year. No servants were listed, but the family appears financially secure: Charles's personal estate was valued at \$300, a figure commensurate with that of his neighbors; the real estate, at \$5000, appeared under Julia's name.

In 1860, Sarah may also have met her future husband, Albert Robert Logie. Born in Louisiana in 1844, he had moved to Geneva with his family sometime after 1850, for his family appears in Geneva in the 1860 census.⁹ Years later he told a reporter, "From the time I was fifteen years old she was my sweetheart. Twice I proposed to her, but she would not have me. Then I went off and remained away several years."¹⁰ Sarah may have refused his offers of marriage because of her parents' wishes: one source suggests that "[h]er family [had] opposed her marriage to Mr. Logie on account of the known prevalence of insanity in his family."¹¹

The 1860 census also shows that several of Sarah's neighbors were involved with the book trade, among them a "book and periodical dealer," a book merchant, and a book agent, two of whom had daughters or nieces Sarah's age. This environment coupled with her family background probably gave Sarah a greater awareness of and exposure to the publishing world. During her childhood, two of her uncles were successful writers and editors. Joseph Lemuel Chester published a volume of poetry in 1843,¹² contributed religious poems to two anthologies in 1848, and, under his own name and the pseudonym Julian Cramer, wrote poems and sketches for newspapers, periodicals, and annuals through the early 1850s, before moving to England and

8 Walworth, 111; "Martin Leffingwell," RootsWeb, worldconnect.rootsweb.com/trees/162500/143939/-/individual. Mary had her own tragic background: she had been widowed in 1819, less than six months after she wed, and she never remarried. She may have lived with the family for some time; Walworth places her in Geneva, New York, in 1857, the same period the family was there. None of them have been located in the 1850 federal census or 1855 New York census; records for their town do not appear in searches.

9 1860 United States Federal Census, Seneca, Ontario, New York; Roll M653_831; Page: 127; Image: 128; Family History Library Film: 803831, Ancestry.com; Carol Ford, "Vann Family Tree: Albert Robert Logie," Public Member Trees, Ancestry.com.

10 "Mr. Logie's Arrival in Charlotte," *Daily Charlotte Observer*, Sept. 14, 1897: 6, America's Historical Newspapers. Logie's years away initially included military service during the war: he enlisted in the Union Army in September 1862, mustering out in Mobile, Alabama, in May 1865. "Logie, Albert," *Annual Report of the Adjutant-General of the State of New York for the Year 1898: Registers of the Marine Artillery and Thirty-Fourth Batteries*, Serial No. 15 (New York: Wynkoop Hallenbeck Crawford Co., 1899): 1126, Google Books.

11 "Mr. Logie's Arrival in Charlotte."

12 Joseph L. Chester, *Greenwood Cemetery and Other Poems* (New York: Saxton and Miles, 1843), Google Books. The work is of particular interest because a number of poems deal with death or are written as if by the inhabitants of the cemetery. A similar inclusion of death appears in a number of Sarah's stories even though, in general, children's fiction was moving away from such an emphasis. Its frequency in Sarah's fiction is somewhat surprising given the relatively low infant mortality in her family: unless information is missing from the family genealogies, the only child in her immediate family to die in infancy was a sister she never knew.

concentrating on more scholarly genealogical publications. He also spent most of the decade after Sarah's birth as an editor – at *Godey's Lady's Book* from 1848-50, then at the *Philadelphia Inquirer* and the *Daily Sun*.¹³ Before his 1870 ordination, Sarah's uncle, Anson Gleason Chester, worked as an editor on Buffalo papers. He began publishing poems about 1850, initially in periodicals such as *Graham's*, *Godey's*, and the *Saturday Evening Post*; in the mid-1850s, after the birth of his children, he also wrote for children's magazines like *Youth's Companion*. (After 1870, he devoted most of his literary efforts to verse for religious periodicals.)¹⁴ Additionally, late in 1857, Sarah's father began a four-year stint as Agent for the Presbyterian Publication Committee. His responsibilities included traveling through western and central New York to explain the role and value of the Board of Publication and to solicit "moral and pecuniary support" for its work and publications – essentially informing diverse audiences about the importance of religious publishing, an ideology he probably discussed with his family.¹⁵

First publications

Such a background may account for Sarah's early entrance to publishing. In 1865, at only eighteen, she had two essays published in *Harper's New Monthly Magazine*, an auspicious start. The magazine, aimed at a middle-class readership, had already attained a circulation of over 100,000,¹⁶ and counted among its contributors such noted female authors as Caroline Chesebro', Catharine Beecher, and Louise Chandler Moulton, as well as Fanny Barrow (who had written several popular children's series) and Elizabeth Stuart Phelps (just beginning to write girls' and religious series). Both of Sarah's articles reveal her to be well-read and already concerned with

13 "Joseph Lemuel Chester," 2-6.

14 Walpole, 444; "Anson Gleason Chester," *Delta Phi Catalogue, 1827-1907* (N.p., n. d.): 19, Google Books. For examples of Anson Chester's poetry, see also, "Memory--The Gleaner," *Graham's Magazine* 36 (1850): 220; "Crazy Agnes," *Godey's Magazine and Lady's Book* 44 (1852): 505; "My Boys," *The Youth's Companion* 30 (Aug. 21, 1856): 72; "Little Carl," *The Youth's Companion* 34 (March 29, 1860): 50; "Thy Staff," *New York Evangelist* 44 (Oct. 2, 1873): 6; "The Tapestry-Weavers," *Scribner's Monthly* 22 (1881): 939.

Sarah's uncle Rev. Albert Tracey Chester also wrote some poetry, including "Geneva [New York]," in *Godey's Lady's Book* 40 (1850): 195, and had several sermons published.

15 *Minutes of the General Assembly of the Presbyterian Church of the United States of America with an Appendix* 12 (1860): 298, Google Books; "Charles Huntington Chester," 46. The committee's report also noted that "They cannot believe, that these churches lack the intelligence to appreciate the power of the religious press, or the wisdom and liberality needful for its effective use" (298) -- again, the ideology Rev. Chester would have promoted.

16 Circulation figures from Sheila Post-Lauria, "Magazine Practices and Melville's *Israel Potter*," in *Periodical Literature in Nineteenth-Century America*, eds. Kenneth M. Price and Susan Belasco Smith (Charlottesville: U P of VA, 1995): 116. According to *The Magazine in America, 1741-1990*, *Harper's* was originally "intended . . . to reach a specific audience – educated and upper class," but it later attracted "a diverse audience" whose common bond "was a passionate interest in culture." John Tebbel and Mary Ellen Zuckerman, *The Magazine in America, 1741-1990* (New York: Oxford UP, 1991): 21-22.

spiritual matters. The first, "Faces," from the July issue, progresses from pondering the faces – and characters – of "poor Dante" (who was "too Earthly yet to grasp the mysteries of the beyond") and "Great, grand [Martin] Luther" to broader character types and experiences, concluding with the wish that her own "face might be among the sanctified" so that she might see "not as in a glass, darkly, but . . . face to face."¹⁷ "Silent," from November, follows a similar path, first rhapsodizing about music and poets, surveying the (silent) wonders of nature and science, and ultimately contemplating the "silent preacher" who visits all in need of comforting with His "still small voice."¹⁸

Sarah's next identified publications, a three-volume series and a stand-alone title, date from 1868. The two-year gap covers a significant change in audience and market – from adults to children, and from secular to religious firms. The missing years may mask unsuccessful attempts to continue with mainstream publishers or, alternatively, a reflective period in which Sarah examined her own goals and adjusted – or was encouraged to adjust – her writing accordingly. It seems likely that Sarah spent some of this time with her uncles in Buffalo: her stand-alone title begins with a young authoress visiting relatives, and her 1868 series is dedicated to Anson's daughters and to Rev. Albert Chester's granddaughters.¹⁹ During approximately the

¹⁷ Sarah E. Chester, "Faces," *Harper's New Monthly Magazine* 31 (1865): 161, 163, Making of America, Cornell University.

¹⁸ Sarah E. Chester, "Silent," *Harper's New Monthly Magazine* 31 (1865): 748, Making of America, Cornell University.

¹⁹ The dedication in *Roly and Poly at Pinkville* reads "With her dear love, Auntie gives these books to Mabel, Lilian, Antoinette, Kittie, Maud, and Baby Bertha." Sarah E. Chester, *Roly and Poly at Pinkville* (New York: Anson D. F. Randolph, 1868), Internet Archive. Kittie (or Kate), Maud, and Bertha were Anson's young daughters, who were approximately ages five, three, and one in 1868; the other three girls were Albert Tracy's granddaughters. (Specifically, Mabel was the daughter of Frank Stanley Chester; Lilian and Antoinette were the children of Alice Chester and Hubert R. Ives.) Information about the girls is from Walpole, 443-44, and Anson Chester's entry in the 1870 census. Note that Anson is erroneously transcribed as Aaron in some records. 1870 United States Federal Census, Buffalo Ward 2, Erie, New York; Roll M593_932; Page: 196A; Image: 395; Family History Library Film: 552431, Ancestry.com.

Chester's other book from 1868, *Nine Saturdays*, did not contain a dedication. August 11, 2010, email from Rita J. Smith, Curator, The Baldwin Library of Historical Children's Literature, Department of Special Collections George A. Smathers Libraries, University of Florida, Gainesville. The author extends her thanks for this assistance.

One possibility for the change in Anson G. Chester's mindset may have been the aftermath of the Civil War. He had served as a bounty agent, presumably recruiting volunteers for the Union Army. After the war, he dealt with at least one man permanently scarred by his service. Daniel George Kelley, a soldier in the 24th Regiment Cavalry Volunteers, was captured and imprisoned at Andersonville. Kelley's treatment there left him partially paralyzed and unable to walk; friends brought him to Anson Chester for "advice in relation to a claim against the government." One of the results was the 1866 publication of a book by Kelley, *What I Saw and Suffered in Rebel Prisons*, detailing his experiences, with an introduction by Anson (Buffalo: Matthews & Warren, 1866), Google Books.

same period, Anson also left his position as newspaper editor and entered the ministry, thus raising the possibility that an unknown situation triggered both responses. Given the focus of her series and subsequent works, it's tempting to speculate that Sarah felt she might do more good by evangelizing the young than philosophizing to adults.

A. D. F. Randolph, a firm that specialized in religious fare, published all four of Sarah's 1868 books. The three-volume Roly and Poly series, issued as a boxed set, was aimed at younger children.²⁰ Its eponymous protagonists are twin girls who acquire new friends, visit relatives, and possess a strong desire to do good – in some ways a merging of tract literature with the type of tots' series later popularized by the Stratemeyer Syndicate's Bobbsey Twins. In the initial volumes, the twins and their friends form a group, the Doing Goods, engaging in charitable activities and adopting a young boy into the family; in the final volume, *Roly and Poly at Pinkville*, they travel to Pinkville to stay with relatives and serve as role models for their male cousins. (The last volume, especially, suggests an author all too familiar with older siblings: Roly's ultimate triumph is extracting a "promise to stop being a tease" from her cousin.)²¹ Had a commercial publisher like Lee & Shepard handled the series, it might have attracted more attention and extended to additional volumes: while Chester's characterization and style never quite reach the level of Lee & Shepard's best-selling Sophie May's work, she is nonetheless able to create characters who behave like children and to season some scenes with affectionate humor. Instead, the series received one brief, favorable review in *Hours at Home* ("Spirited, fresh, and sensible, designed for children, and well fitted to amuse and improve them") and, judging by its scarcity, attained only limited sales.²²

Chester's fourth book from 1868 was *Nine Saturdays*, which Randolph bundled into another boxed set as part of Pet's Library, four titles by four different authors. It received even less attention than did the Roly and Poly books, perhaps because of the packaging. *Nine Saturdays* adopts an unusual narrative approach: a frame story, marginally metafictional, unites seven short stories. Several children hear that an author, the aunt of one of their playmates, is visiting and go to see her. Initially she is somewhat of a disappointment ("simply a plain young

20 John Tebbel, *A History of Book Publishing in the United States*, vol. 1 (New York: R. R. Bowker, 1972): 340-41. The other two volumes were *Roly and Poly in the Nursery* and *Roly and Poly at Aunt Merciful Gratacap's*. The *Annual American Catalogue* entry indicates the three volumes came in a box (and sold for \$2.75).

21 Chester, *Roly and Poly at Pinkville*, 252.

22 "Literature of the Day," *Hours at Home* 8 (1869): 484, Google Books.

woman in a morning-dress, sitting in an ordinary chair by an ordinary table, writing, with an ordinary pen, on ordinary paper"), but she and the children come to an agreement: each week one of the children will supply her with a plot and in return she will read them the story she writes from it. Although the opening suggests a series of light vignettes of child life, the tales that follow are often narrated from an adult's perspective and imbued with sorrow.²³ The final chapter, a mere two pages, consists of the group's farewells, with the "big Author" explaining that her good-byes "mean 'God, as you most need Him, be with you, dear child, forever,'" and concludes, as did several of Chester's books, with a direct address to the reader.²⁴

1869 saw two more publications, "Fishing in Mists," Sarah's last piece in *Harper's*, and *Sir Genevieve*, another book issued by Randolph. Although one was for adults and the other for children, the two stories contain a number of similarities typical of Chester's works: both include imaginative girls affected by books; both protagonists have close relationships with a brother and have absent or ineffective parents; both involve young girls who try (and ultimately fail) at transgressing gender expectations, in part because of the actions of a male. Both stories also employ a first-person narrator, a voice Sarah soon abandoned. The gender issues seem especially noteworthy given Sarah's situation: raised in a home with two older and three younger brothers, attempting to succeed in a field in which the older men in her family had already established themselves, and denied the man she loved through filial obedience. Did the stories reflect her own struggles with traditional gender roles and expectations? Viewed in this light, Sarah's decision to concentrate on children's fiction – a genre more closely allied with women's sphere – might also be read as an example of her own submission to such norms.

In "Fishing in Mists," seventeen-year-old Becky joins her older brother Fax on a fishing expedition, but her attempts to emulate Fax and her misguided romantic fantasies – the latter, fueled from reading novels – attract the attention of an escaped asylum inmate, resulting in a startling encounter. Fax reacts assertively; Becky, with stereotypical passivity, standing "trembling with fear" until Fax's friend (whose comments have already caused her to scorn her novel-inspired "foolish young dreams") "shelter[s] her with his strong arms" – and she thereby lands a respectable suitor.²⁵ *Sir Genevieve* follows the "taming" of its twelve-year-old

23 Sarah E. Chester, *Nine Saturdays* (New York: Anson D. F. Randolph, 1868): 9.

24 Chester, *Nine Saturdays*, 165. The book's last line is "LITTLE READERS, GOOD-BYE."

25 Sarah E. Chester, "Fishing in Mists," *Harper's New Monthly Magazine* 39 (1869): 748, Making of America,

protagonist, a young girl whose decision to imitate a knight from her favorite book disrupts the household. Her bookish Uncle Lemuel (a name shared with Sarah's own scholarly uncle) summons a "child-tamer," a young woman who guides Genevieve into redefining knighthood – not as avenging perceived wrongs but as adopting Christian behavior and ideals, a philosophy that Genevieve then shares with her younger siblings and peers.²⁶ The book ends by urging readers to "Be Launcelots, knights of King Immanuel."²⁷ *Sir Genevieve* contained several other tropes typical of Chester's later works: a tomboyish and somewhat impulsive or headstrong female protagonist who is subdued during the course of the story; quarrelsome siblings or deliberately mischievous children who learn self-control as they come to a better understanding of their faith; and characters who affect others through example. Its dedication – "to 'poor, dear, 'little Gracie' and the ragged remnants of 'Mary Jane'"²⁸ – acknowledges another recurring element in Sarah's fiction, the inclusion of dolls as favored playthings.

The following year, the 1870 census again recorded the family's situation. Surprisingly little had changed in a decade, with most of the family still together in Geneva. Sarah's father continued with his ministerial duties but retired the following year, having "become much and permanently enfeebled."²⁹ Sarah and five of her siblings were still living at home: Carlos, Clara, and Porter attended school; Thomas was a bookkeeper; Frederick, a clerk; and Sarah, an "authoress."³⁰ Eliza had married George Gray Atwood, a nurseryman (later Chief of the New York Bureau of Horticulture) and lived nearby.³¹ The family was still financially secure:

Cornell University. Sarah's parents supposedly objected to Logie because of rumors of insanity in the family, and in "Fishing" the mysterious stranger on the edges of the story but frequently in the protagonist's mind suffers from the same malady.

26 Sarah E. Chester, *Sir Genevieve* (New York: Anson D. F. Randolph, 1869): 44, Internet Archive.

27 Chester, *Sir Genevieve*, 281.

28 Gracie has not been identified. She may have been a child in the neighborhood -- the 1870 census shows a Grace W. Wheat, who would have been about seven years old in 1869, living nearby. 1870 United States Federal Census Geneva, Ontario, New York; Roll M593_1066; Page: 61A; Image: 126; Family History Library Film: 552565, Ancestry.com. Sarah may also have had a niece, Grace Chester, since her oldest brother, William Nevins Chester, may have had a daughter with that name. A. Grant, "Ancestors of Charles Pond Bates," Genealogy.com, www.genealogy.com/ftm/g/r/a/A-Grant/GENE3-0001.html. Grace may even have been another doll, for the rest of the dedication reads "who sat, 'so good and still,' together, on the wee stool in the corner, and watched the story growing." Gracie was apparently a favorite name with Sarah, for it shows up in other of her stories.

29 "Charles Huntington Chester," 46.

30 1870 United States Federal Census, Geneva, Ontario, New York; Roll M593_1066; Page: 71B; Image: 147; Family History Library Film: 552565, Ancestry.com.

31 1870 United States Federal Census, Seneca, Ontario, New York; Roll M593_1066; Page: 14A; Image: 32; Family History Library Film: 552565, Ancestry.com. Of the immediate family, only William remains untraced. Mary Leffingwell was also missing, presumably deceased.

Charles's real estate was valued at \$4000; his personal estate, at \$1000. No other family member claimed assets.

Publications in the 1870s

Unless Sarah was writing for an as yet unidentified market, her publications decreased in 1870-71. 1870 saw only two short stories. "Pink or Blue" in *Hours at Home* is another romance (where the girl's choice of ribbon will indicate the favored beau), one of Sarah's last identified stories for older readers. "The Wonderful Secret, and Who Told It" appeared in a secular children's magazine, the popular *Our Young Folks*. It is an unusual narrative about a deceitful nurse who frightens and misleads the children in her care into keeping her actions secret – at least (as the title reveals) for a while.³² 1871 marked the beginning of Sarah's publications with the American Tract Society. Her book – or, more accurately, booklet, since it was only 44 pages – *Lady Linnet* covered familiar territory: a young girl, owner of the titular doll, learns to control her tongue and temper. The work was published anonymously, and Sarah may also have contributed unsigned material to the American Tract Society's new periodical, *The Illustrated Christian Weekly* (edited by Lyman Abbott, son of Jacob Abbott, a pioneer in American children's books and series) in 1871.³³

While Sarah was publishing with the American Tract Society, yet another member of her family began successfully submitting material to religious periodicals. Writing as Lizzie Chester Atwood, Sarah's younger sister Eliza had a two-part story, "Perie's School," in *Christian Union* in September 1871, and followed it with "Nanny's Christmas" in January 1872. Eliza's two stories are of particular interest because three of the plot elements – corporal punishment, charity, and teachers' responsibility for students' souls as well as minds – all figure to some extent in Sarah's *Little Teachers* (1873), which allegedly first appeared in *Illustrated Christian Weekly* during the same period.³⁴ Admittedly, many of these subjects were common to children's fiction of the era (and Eliza's second story – which involved sacrificing a Christmas present to help an

32 Sarah E. Chester, "Pink or Blue," *Hours at Home* 11 (1870): 39-47; Sarah E. Chester, "The Wonderful Secret, and Who Told It," *Our Young Folks* 6 (1870): 742-52, both Google Books.

33 *Little Teachers*, the second volume of an 1873 series by Chester, carries the notice, "The tales in this volume were copyrighted when issued in the ILLUSTRATED CHRISTIAN WEEKLY, 1871-72," on its copyright page. No material from *Little Teachers* has been found in the 1871 or 1872 *Illustrated Christian Weekly*, however. It may be that Chester had contributed other material which somehow was confused with the content of *Little Teachers*, that the *Little Teachers* material was in a supplement not appearing in the bound volumes checked, or that the notice was simply an error.

34 See note 33.

impoverished family – might be considered derivative of the Marchs' lost Christmas dinner in *Little Women* [1868]), but they had appeared only infrequently in Sarah's work previously, raising the possibility that the sisters were discussing ideas for stories or that a particular experience had inspired them both.

The two sisters continued publishing in periodicals in 1872. Emulating Sarah, Eliza tried a children's story, again for the *Christian Union*, while Sarah found a new market in Lee & Shepard's popular *Oliver Optic's Magazine*, selling them three stories. Most notable is "Tommy the Pedler," another tale in which a doll plays a prominent role. This time, however, its owner is the title character, a little boy who decides to become a peddler and, unnoticed by his family, sets out on the road accompanied by his doll Leta. Unlike Sarah's female characters, Tommy succeeds in bending gender expectations, refusing to sell Leta to a sailor who wants to buy the doll for his daughter; at the end of their adventure, Tommy and Leta return home together.³⁵ Although *Optic's Magazine* was affiliated with Lee & Shepard, one of the foremost publishers of children's books, Sarah remained with religious presses for her longer works. In 1872, Warren, Broughton & Wyman, another firm specializing in religious publications,³⁶ issued her *Ollie and the Boys*, the "story of a child whom suffering made brave."³⁷

The following year, the American Tract Society published Sarah's second series, the twelve-volume Swallow Stories. This time, Sarah's name appeared on the title page – but, inexplicably, as Sallie Chester. As with *Lady Linnet*, each volume was essentially a short story – in this case, 48 pages in 32mo., averaging slightly under 6000 words. Chester took the restrictions of the briefer format and turned them to her advantage, creating a story arc in which each book could stand alone, but where later volumes built on previous material. The first book, *Bobby's Teeth*, introduces the Swallow family – Rev. Swallow, his mild-mannered wife, and their misbehaving but well-intentioned children, Tim, Charley, Lizzie, Gracie, and Bobby³⁸ – and focuses on domestic adventures as the children strive to control their bad habits while engaging

35 Sarah E. Chester, "Tommy the Pedler," *Oliver Optic's Magazine* 8 (1872): 203-11, American Periodical Series. Sarah's other two stories, in the same volume, were "Tebby" (313-19) and "Lennie's Reformation" (447-52). Eliza's story, "Hepsibah's Thanksgiving," appeared as by Mrs. G. G. Atwood in *Christian Union* 6 (Nov. 20, 1872): 432, American Periodical Series.

36 Tebbel, II, 367.

37 "Literary Notices," *Christian World*, 24 (1873): 61, Google Books.

38 Note that this family constellation essentially reproduces Sarah's family after the birth of Carlos. The trio of Lizzie, Gracie, and Bobby -- corresponding to Sarah (whose middle name was Elizabeth), Eliza, and Carlos -- figure most prominently in the stories seen.

in play and family activities. The second volume, *Little Teachers*, moves the series in a new direction through a subplot that features one of the most pathetic characters in children's literature, little Marnie – orphaned, impoverished, permanently bed-ridden due to a broken back, living in squalor with her senile Aunt Kate.³⁹ Later series volumes sometimes include Marnie; other times, only the Swallow family appear, along with their well-to-do Aunt Elizabeth, another recurring character introduced midway through the series. Elizabeth and Marnie figure prominently in the final volume, *Marnie's Angel*, which ends with Elizabeth watching as Marnie dies peacefully in the final paragraphs (lifting her hands, as if "Marnie's mother was taking her in her arms again").⁴⁰ Despite the unlikely combination of playful children and pathos (or perhaps because of it), the series stands as one of Chester's most popular creations. Nine years after its original publication, the American Tract Society issued a new edition; nine years later, in 1891, the Society advertised yet another edition, "reset in larger type . . . with additional illustrations." Circa 1904, most of the series was again reissued, this time by a commercial publisher, M. A. Donohue of Chicago.⁴¹

Sarah remained with the American Tract Society for her last few books. By then, she was regularly receiving favorable notices in the popular press, which, ironically, sometimes paid more attention to her books than did religious periodicals. Although she had no identified publications in 1874, both books from 1875 garnered glowing reviews. *Harper's* felt *Our Three Boys* was "an exceptionally good story – so exceptionally good that we selected it from the multitude of children's stories for special commendation": Chester exhibits "a living sympathy with boys" and "in describing them finds her materials, not in the conventional creations of Sabbath-school literature, but in the actualities of life."⁴² *St Nicholas* praised *Proud Little Dody*

39 See note 33 for a discussion of the copyright notice in *Little Teachers*. If the notice is not an error, it raises the possibility that *Little Teachers* was written first -- or that the Society had the earlier volume at hand but found *Teachers* most suitable for use (or excerpting) in the *Weekly* before publication.

40 Sarah E. Chester, *Marnie's Angel* (New York: American Tract Society, 1873): 48.

41 [American Tract Society,] "New Books, 1882" [advertisement], *Publishers' Weekly* 23 (Jan. 27, 1883): 132; "American Tract Society's Fall Issues" [advertisement], *The Literary World* 22 (Sept. 26, 1891): 346, both Google Books. An advertisement in an American Tract Society publication from 1892 states that the series is "one of the most popular of its kind" with sales "way up in the thousands." ATS advertisements, *Tales for Tots* (New York: American Tract Society, 1892): n.p., Google Books. Estimated publication date for the Donohue series is based on inscriptions in advertisements for used copies of the books and on the cover format of the Horatio Alger title *Joe's Luck* at HathiTrust that contains an advertisement for titles from the series. For dating of Donohue Alger, see "M. A. Donohue & Co.," Horatio Alger Society, www.horatioalgersociety.net/500_publishers_and_formats/500_Publisher_PDFs/Donohue, MA 2018.pdf.

42 "Editor's Literary Record," *Harper's New Monthly Magazine* 51 (1875): 298, Making of America, Cornell

as "a story that little girls will read over and over again," finding the main character "a comical, lovable little creature" (noting especially another example of Chester's tomboyish heroines when Dody "climbs the tree to show Tom what girls can do").⁴³ Ever Sarah's advocate, *Harper's* found *Her Little World* from 1876 "none the less genuine because characteristically Christian" with its "lesson . . . that a little world is large enough to satisfy a large ambition."⁴⁴ Two linked stories, *Betty and Her Cousin Harry* ("one of the most diverting tales of the year," according to *The Literary World*)⁴⁵ and the sequel, *Handsome Harry* ("a pleasant and natural story of lively boys and girls, and how they grew to be handsome inwardly as well as outwardly," asserted *St. Nicholas*),⁴⁶ were published in 1877 and 1878. Chapters from the former also appeared as short stories in the *Illustrated Christian Weekly* between 1875 and 1877.⁴⁷

Although Sarah stayed with one publisher for her book-length manuscripts, she continued to try new markets – and, occasionally, new forms – with her work for periodicals. In 1876, she sold the two-part "John and Jessie" to the *Christian Union*, which, by then, had printed seven of her sister Eliza's stories (and was now under the editorship of Lyman Abbott, formerly with the Tract Society's *Illustrated Christian Weekly*). "John and Jessie" marked a brief return to fiction for an older audience, describing a situation familiar to Sarah with its account of a young girl whose parents object to her choice of suitor because of his family background.⁴⁸ The following year, the *Christian Union* ran her "Nellie's Gifts" in its "Little Folks" department. (That year saw contributions to the *Christian Union* not only from Eliza and Sarah but also from their younger brother Carlos – truly a family affair.)⁴⁹ Sarah also found two new markets for her fiction in

University.

43 "The Letter-Box," *St. Nicholas* 3 (1876): 204, Google Books.

44 "Editor's Literary Record," *Harper's New Monthly Magazine* 54 (1877): 307, Making of America, Cornell University.

45 "Holiday Books for the Children," Part II, *The Literary World* 8 (1878): 143, Google Books.

46 "The Letter-Box: Books Received," *St. Nicholas* 6 (1878): 142, Google Books.

47 The titles of the stories in *Illustrated Christian Weekly* correspond to chapters in the book, but not to their order in the narrative: "How Betty's Sin Found Her Out," first of the *Illustrated Christian Weekly* stories (July 10, 1875), appears as the third chapter; "Betty's Seven Secrets," parts 1-2, (April 8-15, 1876), as chapter six; "Betty's Fourth of July" (July 1, 1876), chapter eight; "Betty's Thanksgiving," (Dec. 2, 1876), chapter nine; "Betty's New Year's Day" (Jan. 6, 1877), chapter one; "Betty's April-Fool's Day" (March 31, 1877), chapter two; "Betty's Birthday," parts 1-2 (April 21, 1877; May 5, 1877), chapter seven; "Betty's Decoration Day" (May 26, 1877), chapter five; "The Wedding Day, (Oct. 20, 1877), chapter ten. Only the last story identifies *Betty and Her Cousin Harry* as its source, noting the book was "just published."

48 Sarah E. Chester, "John and Jessie," pts. 1-2, *Christian Union* 14 (Aug. 2-9, 1876): 93-94, 114-15, American Periodical Series.

49 Sarah E. Chester, "Nellie's Gifts," *Christian Union* 16 (Oct. 17, 1877): 332-33; Carlos Chester, "The Story

1877: *The Independent*, which had printed several of Eliza's stories, published Sarah's humorous poem, "Teddy at the Well," and the prestigious *St. Nicholas* carried her "Mollie's Boyhood." In August 1879, *St. Nicholas* also published "The Baby's Morning," Sarah's last identified piece for a secular periodical.

Transitions

The 1870s marked the beginning of radical changes in Sarah's life. Her mother died on May 28, 1872.⁵⁰ Her father may have been unable to provide a home for the entire family afterward, for the 1875 census indicates that Sarah and her sister Clara were staying with her sister and brother-in-law, Eliza and George Atwood, in Geneva.⁵¹ Next came the sudden demise of her father in April 1878. While traveling to attend a colleague's funeral, Rev. Chester suffered a stroke and died three hours later.⁵² The 1880 census records indicate that Sarah and Clara were still part of Eliza and George's household and that their youngest brother Porter Lee had joined them.⁵³ The rest of the family had scattered: Thomas and his wife were in Rochester; Carlos was now a minister, married and living in Minnesota with his family and his younger brother Frederick.⁵⁴

The loss of her parents and the gradual separation of her family may have been a factor in Sarah's decision to marry Albert R. Logie in Geneva on Christmas Eve 1881.⁵⁵ As he recalled, after spending several years away, he discovered that there was "no one I could love like her" and thus he "was forced to return and renew my suit."⁵⁶ He again proposed, and this time she replied, "I have always loved you . . . I have tried not to, but I couldn't help it. I love you and I will marry you." Whether her siblings shared Sarah's parents' objections to Logie remains

of a Kerosene Lamp," *Christian Union* 15 (April 25, 1877): 384-85; Lizzie C. Atwood, "My Neighbor," *Christian Union* 15 (Feb. 28, 1877): 183, all American Periodical Series.

50 "Died," *Geneva Gazette*, May 31, 1872: msg pg., Old Fulton NY Postcards.

51 New York State Census, 1875, 2nd Election District, Ontario, New York; Page: 17, Ancestry.com.

52 "Charles Huntington Chester," 46.

53 1880 United States Federal Census, Geneva, Ontario, New York; Roll 908; Family History Film: 1254908; Page: 179A; Enumeration District: 122; Image: 0734, Ancestry.com. Porter had probably been at college during the 1875 census -- Hamilton and then Yale. The author also wishes to thank W. M. Nevins, a distant relative of Sarah Chester, for his assistance with the family background.

54 1880 United States Federal Census, Minneapolis, Hennepin, Minnesota; Roll 622; Family History Film: 1254622; Page: 93A; Enumeration District: 232; Image: 0007, Ancestry.com; 1880 United States Federal Census, Rochester, Monroe, New York; Roll 862; Family History Film: 1254862; Page: 77D; Enumeration District: 76; Image: 0630, Ancestry.com.

55 "Married," *Geneva Gazette*, Dec. 30, 1881: msg. pg., Old Fulton NY Postcards.

56 "Mr. Logie's Arrival in Charlotte." The quote in the next sentence is also from this source.

unknown, but in 1882, Sarah published her last book, the tellingly titled *Out of the Fold*. Again issued by the American Tract Society, the book appeared under her married name and was advertised as "a story full of humor and pathos, describing a young girl, . . . [her] home-life, her adventures while 'out of the fold'."⁵⁷ Sarah's last identified publications, also credited to Sarah Chester Logie, ran in the American Tract Society's *Illustrated Christian Weekly* between 1882 and 1885. Most were short stories centered on holidays – but often with less of a celebratory note than one of sorrow or interior struggles. Two Easter stories highlight characters striving to find comfort amid heartache due to the death of a child; in a third, "Doubting Polly" has a friend who "works step by step to undermine her faith" in her minister – and, for a time, convinces her to keep the resulting inner turmoil a secret.⁵⁸ In a return to earlier themes, "Dolly's Freedom," set on the Fourth of July, features a young girl initially wanting freedom from her family's restrictions ("defy[ing] her mother as America had defied Mother England") and soon regretting it.⁵⁹ After April 1885, Sarah disappeared from publishing.

Although much remains a mystery about the next twelve years of Sarah's life, newspapers and other documents provide some clues to the Logies' whereabouts and Sarah's husband's activities. Albert R. Logie (or, as he seemed to prefer, A. R.) had spent most of the years after the war as a store clerk or a traveling salesman for various dry goods firms – at least four different companies across two decades.⁶⁰ In 1875, he had lived in Chicago; in 1880, in Brooklyn.⁶¹ The Logies were in Jersey City in 1884,⁶² but back in Brooklyn three years later. At that point, A. R. was working for the Detroit-based firm of Root, Strong, & Co., as a "buyer

57 "Weekly Record of New Publications," *Publishers' Weekly* 21 (May 6, 1882): 470, Google Books.

58 Sarah Chester Logie, "Doubting Polly: An Easter Story," *Illustrated Christian Weekly*, April 4, 1884: 174. The other two were "An Easter Angel" in the April 4, 1885, issue (her last known story) and "Alice's Easter Even.," from April 8, 1882, possibly the first story written after her marriage, and the only one with an adult protagonist. Several passages in "Alice's Easter Even." seem especially striking in light of Sarah's life and later events. Although the tale has to do with different characters losing loved ones and not with alcohol, at one point, a woman reminisces that her husband was a good man "never coming home drunk to me but the once when he was out of work and discouraged like"; at another, the narrator remarks of Alice that "she sought to do the thing that was always right; but duty was always something hard with her, whatever most crossed her desires" (162).

59 Sarah Chester Logie, "Dolly's Freedom," *Illustrated Christian Weekly*, July 1, 1882: 315.

60 J. P. Coats v. The Merrick Thread Co, et. al. U. S. Supreme Court, Oct. 1892, No. 261: 135, 140, Google Books.

61 *The Lakeside Annual Directory of the City of Chicago, 1875-76* (Chicago: Donnelly, Loyd, and Company, 1875): 631, Google Books; 1880 United States Federal Census, Brooklyn, Kings, New York; Roll 853; Family History Film: 1254853; Page: 181C; Enumeration District: 202; Image: 0684, Ancestry.com.

62 *Gopsill's Jersey City, Hoboken, Union Hill, and West Hoboken Directory, 1884-5* (Wm. H. Boyd, 1884): 323, Ancestry.com.

of general merchandise in dry goods."⁶³ Their daughter Christine was born in December 1887 – in either New York or Connecticut.⁶⁴ In 1888, the Logies relocated to Nebraska, where A. R. had "purchased the business and good will" of a local dry goods store.⁶⁵ From April through October, Logie actively promoted his new business, the New York Dry Goods Store, purchasing large ads in the *Omaha Daily Bee* and *Omaha Herald*.⁶⁶ The only discordant note sounded via a lawsuit by one of Logie's workmen over an outstanding debt for "labor and material."⁶⁷ Then, on January 2, 1889, just before midnight, a fire broke out in the store. When the fire brigade arrived, "the whole interior, filled as it was in two stories, was a mass of flames."⁶⁸ The store was "gutted," with losses estimated at \$50,000 – \$40,000 of which was covered by insurance.⁶⁹

The following year, the Logies returned East, settling in Bridgeport, Connecticut, in 1890.⁷⁰ A. R. found a position with another dry goods firm, W. B. Hall & Co., and in July 1891, Sarah gave birth to their second daughter, Leslie McLaren.⁷¹ A. R. seemed to be doing well with his new employer, even receiving brief notice in the *New York Times* in November 1892.⁷² Fourteen months later, he again made the *Times* and became Bridgeport's "hero of the hour," when he helped resolve a horsecar drivers' strike.⁷³ According to the *New Haven Evening Register*,

63 J. P. Coats v. The Merrick Thread Co., 135.

64 Christine's birth date is from the 1900 census; she is with Carlos Chester's family. The census lists her place of birth as Connecticut. Since the Logies appear to have lived in New York during that period, it seems possible that whoever provided the census taker with the information was unaware of some aspects of the family's past. Leslie's birth year appears to have been listed as 1886, with the 7 superimposed over the 6. 1900 United States Federal Census, Cheltenham, Montgomery, Pennsylvania; Roll T623_1442; Page: 16B; Enumeration District: 198, Ancestry.com.

65 "A Card," *Omaha Daily Bee*, Feb. 12, 1888: 8, Chronicling America.

66 See, for example, "A. R. Logie" [advertisement], *Omaha Herald*, April 1, 1888: 8; "Special Sale of Dry Goods," *Omaha Herald*, Sept. 30, 1888: 7, both America's Historical Newspapers; "A. R. Logie" [advertisement], *Omaha Daily Bee*, April 1, 1888: 16; *Omaha Daily Bee*, April 22, 1888: 15; "Special Sale of Ladies' Fine Hosiery," *Omaha Daily Bee*, Sept. 16, 1888: 7; "Special Sale," *Omaha Daily Bee*, Oct. 14, 1888: 16, all Chronicling America.

67 "County Court," *Omaha Herald*, April 10, 1888: 7, America's Historical Newspapers.

68 "New York Store Destroyed," *Omaha Daily Bee*, Jan. 3, 1889: 3, Chronicling America.

69 "Fire Record," *Worcester Daily Spy*, Jan. 5, 1889: 3, America's Historical Newspapers.

70 *Bridgeport City Directory 1890* (Bridgeport: Price & Lee, Co., 1890): 293, U.S. City Directories, Ancestry.com.

71 Leslie McLaren's birthdate is from her entry in the 1900 census; she appears with George Atwood's family. 1900 United States Federal Census, Geneva Ward 2, Ontario, New York; Roll T623_1138; Page: 5B; Enumeration District: 60, Ancestry.com.

72 "A Majority Against It," *New York Times*, Nov. 23, 1892: 5, ProQuest Historical Newspapers.

73 "Traction Men Again Quit Work," *New York Times*, Jan. 26, 1894: 1, ProQuest Historical Newspapers; "The Hero of the Hour," *New Haven Evening Register*, Jan. 25, 1894: 1, America's Historical Newspapers. Another example of the type of publicity Logie garnered is the subhead of the *New York World*'s article about the resolution of the strike: "Bridgeport's Philanthropist Drove Milk-White Steeds as a Token of Peace and Puts Up \$1,000." (The

For the space of about two years Mr. Logie may justly be said to have been the most prominent citizen of Bridgeport. He was active in every good work and spent money like water for charity. In one winter he gave away hundreds of tons of coal to the poor. . . . He was marshal of a Decoration Day parade, [and] . . . he kept his name constantly before the public. He was worth ten ordinary men in public spirit . . . ⁷⁴

His status changed quickly, however. In January 1894 he was "head of . . . W. B. Hall & Co., dry goods dealers" with plans "to open up a business of his own next spring."⁷⁵ In March, after the death of W. B. Hall, Logie was in court, trying "to purchase the entire interest of William B. Hall's heirs and H. W. Pettis, who with Mr. Logie own the good will, stock, and fixtures of the company"; his "representatives had \$25,000 in hand as a guarantee, the balance to be forthcoming."⁷⁶ In June, a familiar situation occurred: a fire broke out in the store – which was, fortunately, covered by insurance. Reports of the damage differed, with one article stating it was "confined to the lower floor" accounting for about \$25,000 damage to stock, and others giving higher figures.⁷⁷ Then, in early August, court proceedings to declare Logie insolvent began; a later news squib stated that "A. R. Logie, of Bridgeport, is bankrupt."⁷⁸ And in October, another article in the *New Haven Register* carried more information: Logie had "disappeared from Bridgeport about a month ago leaving many unpaid bills, on account of which two fraud writs were issued against him."⁷⁹ The prevailing theory was that after "he learned that

\$1000 was for wages for nine of the strikers who were still suspended.) The article also reiterated his philanthropy: he had "given thousands of dollars' worth of coal and bread to the poor" that winter. "Logie Settled the Car Strike," *World*, Jan. 25, 1894: 1, NewspaperArchive.

⁷⁴ "A. R. Logie in an Asylum," *New Haven Evening Register*, Oct. 2, 1897: 5, America's Historical Newspapers.

⁷⁵ "The Hero of the Hour."

⁷⁶ "Will Be Settled," *New Haven Evening Register*, March 10, 1894: 1, America's Historical Newspapers.

⁷⁷ "A \$25,000 Fire in Bridgeport," *Morning Journal-Courier* (New Haven, CT), May 31, 1894: 2, Newspapers.com. Another report claimed "The amount of insurance was \$158,000, the value of the stock \$124,936, and the amount awarded by the insurance company \$15,000." "Fire Loss Adjusted," *Boston Globe*, June 10, 1894: 9, Newspapers.com.

⁷⁸ "To Declare Him Insolvent," *Morning Journal-Courier* (New Haven, CT), Aug. 4, 1894: 8, Newspapers.com; "Telegraphic Brevities," *Daily Evening Bulletin* (Haverhill, MA), Aug. 22, 1894: 2, America's Historical Newspapers.

⁷⁹ "Denied That He Was Logie," *New Haven Evening Register*, Oct. 5, 1894: 1, America's Historical Newspapers. Quoted material in the next sentence is also from this source.

The amount of debt varies, with several news items from January 1895 giving a figure of Logie's liabilities as \$80,200 and his assets \$800. "Prominent K[night]. of P[ythias]. in Trouble," *Fall River (MA) Globe*. Jan. 19, 1895: 1, Newspapers.com. Logie's probate records contain material from those proceedings, including seven pages of

[the] dry goods jobbers of New York, who were his backers, were about to close down on him, he loaded up the store with goods purchased from other firms, and then sold them, pocketing the receipts." Several years later, the *Register* ran a follow-up story summarizing events:

He was manager of the big dry goods house of W. B. Hall, and upon Mr. Hall's death he bought the business.

The firm name became 'A. R. Logie,' and for a while it did an immense business. . . . Suddenly his fortunes waned. A bad fire crippled him severely, and soon after the smash came. He failed. His liabilities amounted to many thousands of dollars. He suddenly disappeared and was never seen again in this city.⁸⁰

In October 1894, a former business associate reported seeing Logie in New York City – and being told, on approaching him, "You must have got the wrong man. My name is not Logie."⁸¹ Logie later claimed that he was drinking heavily during this period, recalling that "[t]he responsibilities grew upon me and finally I felt the need of a stimulant. I began by taking one drink a day. This was soon increased to three and from that to a dozen."⁸² According to one newspaper article, it was about this time "when his ill treatment of his wife began. In his insane periods he attempted on four occasions to kill her, at one time throwing her out of a window in a hotel in New York."

In January 1895, Logie resurfaced at the Buford Hotel in Charlotte, North Carolina, later telling a local reporter that he'd planned to move to Florida for his wife's health – "pulmonary trouble" – but had been chatting with a Charlotte resident on the train and wanted to see the town for himself, liked what he saw, and decided to stay. ("I [still] have the return part of my Florida ticket in my pocket," he added.)⁸³ The financial problems mentioned in the Connecticut papers weren't evident in North Carolina: A. R. purchased two farms, paying \$11,000 for one and about \$6,000 for the other, and supposedly spent approximately \$15,000 more on improvements.

Sarah may have been in Colorado during some of this time – for her health, said A. R. –

creditors' claims, totaling \$62,324.78. Connecticut Wills and Probate Records, Ancestry.com.

80 "A. R. Logie in an Asylum."

81 "Denied That He Was Logie."

82 "Mr. Logie's Arrival in Charlotte." The next quote is also from this source.

83 "The Cellar Door of Time," *Daily Charlotte Observer*, Jan. 16, 1895: 4, America's Historical Newspapers; "Mr. Logie's Arrival in Charlotte." The information in the next sentence is also from "Mr. Logie's Arrival in Charlotte."

but in early November 1895, the entire Logie family was installed in the Buford Hotel, waiting for their home to be ready. In the interim, the *Daily Charlotte Observer* rhapsodized about the renovations and plans for the land – the latter, "the most extraordinary work in the development of farming lands ever undertaken in this section," including "15,000 feet of under-ground drain pipe." The project "runs twelve two-mule teams and frequently has as many as 150 hands at work at one time"; the garden near their home was fashioned like "those of the Gardens of the Tuilleries [sic], and will grow the richest flowers and other plants."⁸⁴ The paper also reported that A. R. was considering "a contract for two ice machines . . . [to] manufacture ice next summer," possibly from a mineral spring on the property.⁸⁵ The only documented action of Sarah's during this period is changing church denominations: "shortly after" arriving in Charlotte, she left the Presbyterian church in which she had been raised to join a local Episcopalian church.⁸⁶

The Logies moved into their new home in spring of 1896, but trouble soon followed. In September, one of the workers successfully sued the Logies for \$70 "due him for work on the interior of their new house."⁸⁷ A. R. had resumed drinking and "had several wild outbreaks"; in October 1896, after allegedly shooting at a farm hand, presumably during one of these "outbreaks," he was charged with assault with a deadly weapon.⁸⁸ According to one account, "Two or three drinks would set him wild, and he would not get over the effects for several weeks. . . . During his crazy spells he would threaten to kill anybody in sight."⁸⁹

Things settled down for a bit, but in July 1897, lightning struck a tree near their home, then ran through the house and barn. Sarah and her daughters "were knocked from their feet and stunned," though the only other damage "was in the dining room, where a collection of old China, descended to Mrs. Logie from her grandmother, was shattered into bits."⁹⁰

The following month, tragedy occurred. According to a newspaper account, on August 13, 1897, Logie, his daughter Christine, and an unnamed African-American girl were on the

84 "Extraordinary Work," *Daily Charlotte Observer*, Jan. 5, 1896: 1, America's Historical Newspapers.

85 "Mr Logie to Manufacture Ice," *Daily Charlotte Observer*, Dec. 14, 1895: 4, America's Historical Newspapers.

86 "Mr. Logie's Arrival in Charlotte."

87 "Mr. Grimes Got Judgment," *Daily Charlotte Observer*, Sept. 1, 1896: 4, America's Historical Newspapers.

88 "Mr. Logie and a Colored Man in Court," *Daily Charlotte Observer*, Oct. 10, 1896: 4, America's Historical Newspapers.

89 "Mr. Logie's Arrival in Charlotte."

90 "Lightning at Mr. Logie's," *Daily Charlotte Observer*, July 15, 1897: 5, America's Historical Newspapers.

porch talking. Logie decided the girl was disrespectful when she failed to address Christine as "Miss." The girl explained "that her father had not taught her to say 'Miss' to white folks," but A. R. "[j]umped up in a passion . . . [and] swore he would kill every negro on the place. Then he bounded upstairs to his wife's room to get his pistol."⁹¹ When Sarah prevented him from taking the gun, A. R. smashed the furniture and dishes, and attacked her. As he was choking her, Christine intervened and began hitting his hands with a fire shovel. Christine and her sister Leslie then rushed to a neighbor's home, while Sarah stayed behind. When the neighbors arrived, they "found Mrs. Logie struggling with her husband in the yard." Eventually, she sought sanctuary with another neighbor; the police arrived, and "[a]fter a hard struggle they tied Mr. Logie and brought him to town," where he was jailed.⁹²

Although Sarah appears to have remained silent about the affair, A. R. did not. He was interviewed while in jail and spoke readily to the reporter. His comments acknowledged what all could see – that he had physically injured his wife – but they also framed the incident to suggest he was not responsible for his actions. Logie recalled that, "For four years past I have mistreated her. Why, I can't tell. It seemed that the devil himself possessed me, and I couldn't shake him off."⁹³ He continued,

91 "Mr. Logie's Arrival in Charlotte." The remainder of the paragraph is also from this source.

92 There are actually several accounts of the incident with different details. A variant version titled "Logie's Star Engagement" appeared in the *Daily Charlotte Observer* on August 14. It claimed A. R. "became crazed from drink, having been imbibing for several days," and that it was Sarah who, in a "wild, terror-stricken, half-clad condition" (her clothes torn from struggling to escape from A. R.), ran "screaming for help" into the road, there encountering a neighbor who summoned the authorities. In the interim, A. R. "broke up all the china and glass in sight, tore up the furniture, and wrecked the house generally" (5).

About a month and a half later, the New York *World* published another account of the event:

[A. R. Logie] burst into the house one day in a fit of drunken rage and at once sought his wife's room. A servant who saw him said his face was frightfully contorted and that she saw that he had gone mad. Mrs. Logie would not open her door until her husband had threatened to break it in, and then she allowed him to enter.

Soon afterwards the servants heard screams and a struggle in the room. They ran out and got assistance. Col. Logie was found strangling his wife. The woman lay unconscious on the floor. Her husband's fingers were about her throat and she was black in the face.

Col. Logie fought like a tiger when an effort was made to rescue his wife. He was finally subdued, put in a strait-jacket and locked up. . . .

The experts decided that Col. Logie was incurably insane. He raved constantly and would tear his clothing into tatters.

"Traced to a Grave and a Madhouse," *World*, Oct. 4, 1897: 4, NewspaperArchive.

Logie is apparently referred to as Colonel because of his rank in the Knights of Pythias, not because of rank attained during service in the war. When he enlisted, he entered as a private and left as a full sergeant. "T. S. Williams Succeeds Logie," *New Haven Evening Register*, Jan. 23, 1895: 4, America's Historical Newspapers; *Annual Report of the Adjutant-General of the State of New York for the Year 1898*.

93 "Mr. Logie's Arrival in Charlotte." The next quote is also from this source.

Previous to this last time, after becoming myself again from a spell, I made her promise that the next time I abused her to send at once for the sheriff and have me locked up in jail. She didn't want to promise. I reasoned with her that I was not responsible for my acts when under a spell, and it was a duty she owed to herself and the children as well as to myself to have me locked up. She finally made the promise and when the time came she fulfilled it as I would have had her to do.

Consequently, rather than being seen as straight assault, his actions were viewed as stemming from mental instability, a stance Logie reiterated in subsequent comments. Four days later, the paper reported that "Logie is very much distressed over the fact that he struck his wife. He says he cannot believe it. He asked that he would not be taken home, he did not want to see his wife until he was himself thoroughly again."⁹⁴ Although Logie did not want to return home, that did not prevent Sarah from visiting him once she was able; indeed, in addition to assuming responsibility for the household and "looking after the crops on the farm," she traveled to town to see him frequently – thrice daily, according to one account.⁹⁵

At first, it appeared that Sarah was badly bruised, but that the worst injuries were to her spirit. After several days, however, it became evident that the physical damage was more severe than initially realized. She became ill and was unable to leave the house, her condition perhaps exacerbated by emotional distress. Neighbors and members of her church came in to care for her, but she did not rally. A few weeks later, her condition was so serious that her niece Anna Atwood (Eliza's daughter) and her brother Carlos were summoned. Early in September, she had "a hemorrhage from the lungs," and, by September 11, the paper reported that she "was dying of acute blood poisoning." She was rarely conscious, and "[o]nly once or twice . . . show[ed] a sign of knowing any one around her."⁹⁶ Nonetheless, the report added, "she has no fear of death, but prays for the end in heart-rending petitions." Sarah Chester Logie died September 13, 1897, and her body was taken back to New York for burial, accompanied by Anna, Carlos, and "her sobbing children."⁹⁷ Neighbors and "many friends of the family from the city" escorted the cortège from her home to the depot.

94 "Mr. Logie's Mental Condition," *Daily Charlotte Observer*, Aug. 17, 1897: 5, America's Historical Newspapers.

95 "A Desolated Hearthstone," *Daily Charlotte Observer*, Sept. 14, 1897: 6, America's Historical Newspapers.

96 "Mrs. Logie Dying," *Daily Charlotte Observer*, Sept. 11, 1897: 6, America's Historical Newspapers.

97 "A Desolated Hearthstone." The next quote is also from this source. The article "A. R. Logie in an

The day he learned of Sarah's death, Logie was reported to be "sit[ting] in his cell a crushed and broken man, who weeps out his grief unrestrainedly. When he heard of his wife's death . . . 'I am ruined' were the words that were wrung from him."⁹⁸ Logie's "ruin," however, was short-lived: he spent approximately a month in the state hospital, and was free by mid-October, when he "brought tears to many eyes" and gained his neighbors' sympathetic prayers by announcing he had "seen in full vision the hell of liquor" and would "take part in the organization of the [local] Anti-Saloon League."⁹⁹ That December, he had another costly fire, which started in the kitchen after he had cooked dinner. Logie claimed that his losses included "a library of 500 volumes, many of them rare and valuable books" and "an oil painting which had been in his family for over 100 years, and which had a market value of \$5,000."¹⁰⁰ The insurance was less this time – though it included not only coverage on the house but also an additional policy for \$1,000 on personal property.¹⁰¹ The following March, A. R. was "invited to address the Lancaster, S. C., county association of farmers," speaking "on the subject of cotton – growth, acreage and price,"¹⁰² which suggests he was again viewed as a respected member of the community.

Logie did not have long to enjoy his new life. His daughters remained in the care of Sarah's relatives, and, after visiting them in New York early in 1899, A. R. began drinking again. He was hospitalized in early March and died on the 14th, spending most of the week before his death delirious. His obituary noted that "[t]hroughout his delirium he repeated often and often, 'My wife is calling me.'"¹⁰³ Carlos Chester and his family provided a home in Pennsylvania for Sarah's daughter Christine; Leslie stayed with Eliza and George Atwood in New York.¹⁰⁴

Asylum" attributes Sarah's death "to constitutional illness, aggravated by a broken heart."

98 "Mr. Logie's Arrival in Charlotte."

99 "Logie's Card," *Daily Charlotte Observer*, Oct. 21, 1897: 6, America's Historical Newspapers.

100 "Mr. Logie's Home Burned," *Daily Charlotte Observer*, Dec. 14, 1897: 5, America's Historical Newspapers.

101 "Mr. Logie's Insurance," *Daily Charlotte Observer*, Dec. 15, 1897: 6, America's Historical Newspapers.

102 [untitled item], *Daily Charlotte Observer*, March 3, 1898: 6, col. 4, America's Historical Newspapers.

103 "Death of Mr. A. R. Logie," *Daily Charlotte Observer*, March 15, 1899: 6, America's Historical Newspapers.

104 The 1900 census shows Christine with Carlos's family and Leslie as "adopted daughter" with the Atwoods. A little of Christine's later life appears in Alan Richardson and Marcus Claridge's *The Old Sod: The Odd Life and Inner Work of William G. Gray* (Cheltenham: Skylight Press, 2011), an account of her son (described, in his Wikipedia entry, as "an English ceremonial magician, Hermetic Qabalist and writer . . . [founder of] a magical order known as the Sangreal Sodality").

The American Tract Society kept all of Sarah's books in print into the early twentieth century. Circa 1904, M. A. Donohue, a publisher heavily invested in reprinting titles, bundled seven volumes from her *Swallow Stories* with five other American Tract Society books. It seems unlikely that any of the new titles – all of which had previously been issued anonymously – were actually Chester's work, though the title pages of at least two (*Beach Farm Children* and *Sunbeams and Shadows on Little Paths*) list Sallie Chester as author. Though Donohue was not a religious firm, the twelve volumes appeared as "*Our Sunday School Library*" intended "for very young children" (with advertisements proclaiming that "Thousands of Sunday Schools and Kindergartens throughout America have ordered the whole set"), thus continuing to associate Chester's name with religious fiction.¹⁰⁵

During her brief career, Sarah E. Chester had shown promise as a writer, earning favorable notices for her books and finding multiple markets for her periodical publications. Her religious writing, as reviewers often noted, brought more realistic characterizations into the American Tract Society's publications for children. It is both tragic and ironic that a woman who wrote about girls whose dreams and attempts at transgressing gender were frequently subdued by males – and who wrote about characters who learned to govern their tempers and impulses – should have suffered her fate. Judging by the reviews and her success in markets such as *St. Nicholas*, Sarah's reasons for terminating her writing career shortly after her marriage had little to do with her ability to sell stories. How much of that first silencing was attributable to her husband remains unknown; the ultimate effects of marriage on her career and life, however, are all too clear.

105 Donohue advertisements for *Our Sunday School Library* from the early 1900s show the seven books from Chester's *Swallow Stories* (volumes 1-3, 5, 7, 10-11) with the order mangled; the remaining five titles are from an anonymous six-volume series published by the American Tract Society circa 1890 and listed in some ATS catalogues as "Picture and Story Series." Only *Sunbeams and Shadows* and *Beach Farm Children* have been seen; the others -- *Good Night Stories*, *Pleasant Times*, and *Pretty Stories* -- presumably also show Sallie Chester as author. See also note 41.