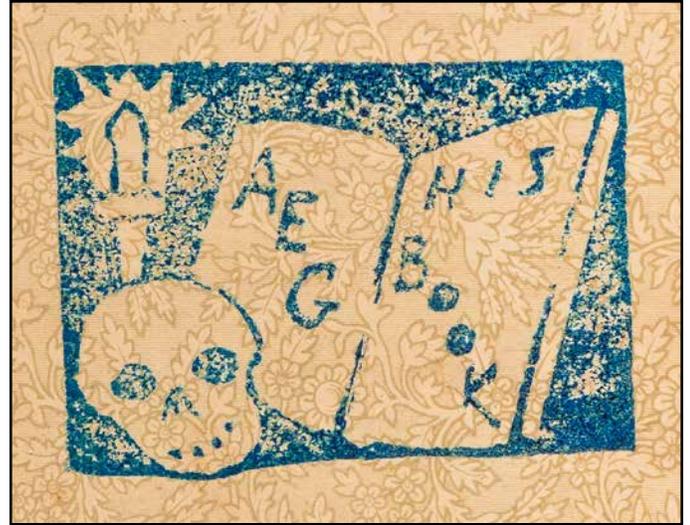
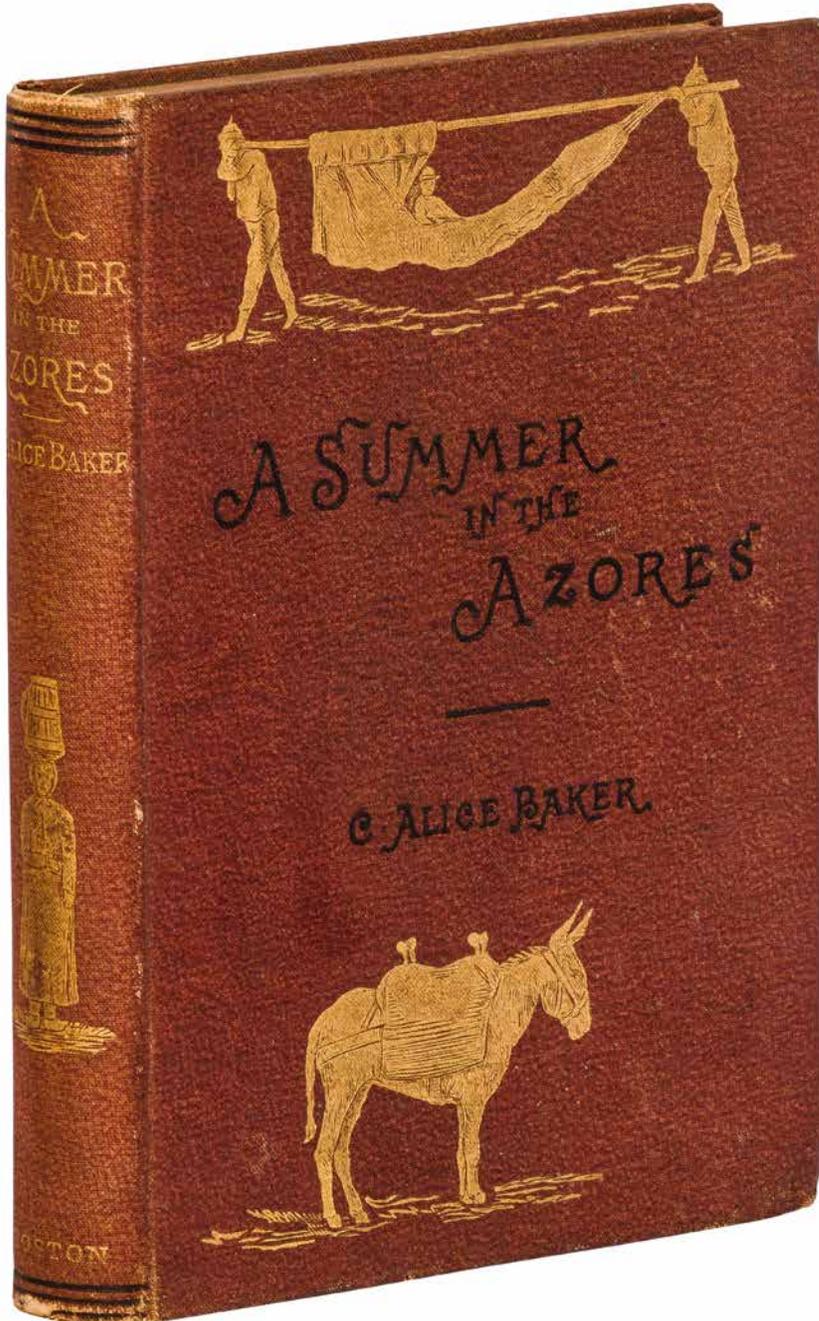


C. Alice Baker

A Summer in the Azores with a Glimpse of Madeira

Boston: Lee and Shepard 1882

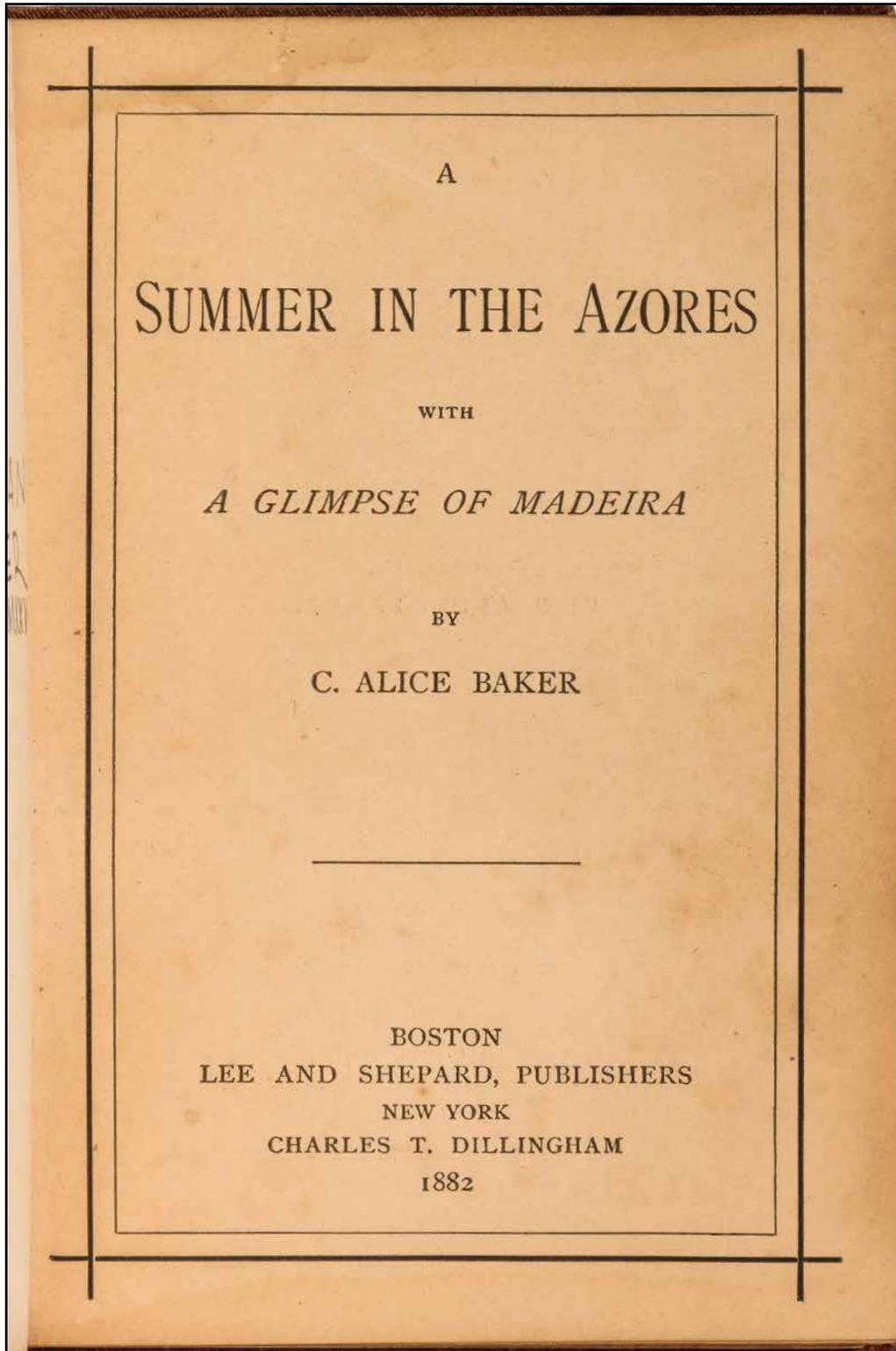
\$500



First edition. 12mo. 174pp. Original pictorial red cloth stamped in black and gilt, all edges gilt. Frontispiece photograph (possibly a Woodbury-type) hand-captioned: "Photograph by E. L. C. from charcoal drawing of Firmas spinner by S. M. L." Book and skull-theme owner's stamp front pastedown, and the same owner's name in pencil, slight wear at spine ends, light dampstain on a couple of leaves, the photograph is faded but still discernible, very good or better. Signed by the author: "Driftwood 'from edges of sunken ledger on some far-off bright Azore' picked up by C. Alice Baker." The "driftwood" in question is presumably this memoir.

According to *Archives of Desire: The Queer Historical Work of New England Regionalism* by J. Samaine Lockwood, “E. L. C.” (Emma Lewis Coleman) was a friend of Sarah Orne Jewett’s, and “...a member of a same sex-triadic domestic arrangement that included C. Alice Baker and Susan Minot Lane.” The printed dedication in the book would bear that out: “To S. M. L., my life-long friend and companion; and E. L. C., to whose affection I owe my Summer in the Azores.”

Lockwood in her book posits that the photographer Emma Lewis Coleman, and writers Sarah Orne Jewett, Alice Morse Earle, and C. Alice Baker, were part of an effort by New England women to re-write history as experienced by women and their project was taken up by women of a younger generation, such as Charlotte Perkins Gilman and Pauline Elizabeth Hopkins.



An interesting copy of this travel memoir displaying the collaborative efforts of creative New England women in same-sex arrangements. [\[BTC#424892\]](#)

Drift-wood, "from edges
Of sunken ledges,
On some far-off bright Azore."

picked up by

C. Alice Baker.