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Nota di contenuto	A tale of import so divine : new women in the Old World -- I forgot myself : nation and identity in Catharine Maria Sedgwick's travel writing -- Margaret Fuller's Tribune dispatches and the nineteenth-century body politic -- Domesticity and nationalism in Harriet Beecher Stowe's Agnes of Sorrento -- How can I write down the flowers? : representation and copying in Sophia Peabody Hawthorne's Notes in England and Italy -- Closing her lips with gentle hand : domesticated artists in Constance Fenimore Woolston's Miss Grief and The street of the hyacinth -- Roman fever revisited.

Critical studies have frequently acknowledged the nineteenth-century American fascination with Italy, but none specifically examines the impact of Italy on American women's writing. A number of nineteenth-century women were privileged and daring enough to travel abroad, using a range of genres to respond discursively to their new surroundings. Annamaria Formichella Elsdén's study groups six women, whose writings were shaped by their encounters with Italy, to investigate women's attempts to leave behind the domestic, in all the senses of that term. Popular nineteenth-century portrayals of women abroad often fell into two categories: the overly assertive "feminist" and the hyper-feminine lady. Texts about Italy by American women move beyond these stereotypes. The author acknowledges that women wrote beyond the narrow boundaries ascribed to them by too much criticism. Elsdén argues that the work of these women, which included Catharine Maria Sedgwick and Sophia Peabody Hawthorne's travel writings, Margaret Fuller's news dispatches, Harriet Beecher Stowe's novel *Agnes of Sorrento*, and Constance Fenimore Woolson's and Edith Wharton's short stories, challenged American individualist ideology while contributing to the patriotic rhetorical tradition.
