Le Simplegadi ISSN 1824-5226

Vol. XXIV-No. 26 November 2026 DOI: 10.17456/SIMPLE-264

This work is licensed under a Creative Commons Attribution 3.0

Loredana Salis

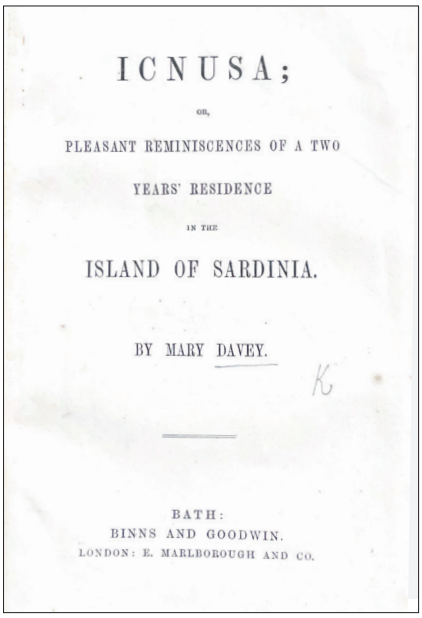
"Where every sense is charmed": *Icnusa* by Mary Davey (1860) as a Landscape of the Mind

Abstract I: *Icnusa* (1860) di Mary Davey non è semplicemente il resoconto di 'due piacevoli anni' trascorsi in Sardegna quanto piuttosto un ritratto affascinante di un paesaggio della mente, il racconto di un singolare incontro interculturale. La cultura inglese si incontra e scontra con quella sarda; le due si influenzano vicendevolmente oppure affermano, ognuna, le proprie peculiarità. L'incontro con l'alterità sarda restituisce momenti preziosi di coinvolgimento plurisensoriale che garantiscono un contatto profondo con una terra e un popolo arcaici. Riscoprendo un testo a lungo dimenticato, questo studio rilegge il resoconto di una viaggiatrice inglese in Sardegna con attenzione particolare alla narrazione di paesaggi culturali, naturali e linguistici proposti dall'autrice.

Abstract II: Mary Davey's *Icnusa* (1860) is more than a 'reminiscence' of a 'two years' residence in Sardinia'. It is a fascinating portrait of a Sardinian landscape of the mind, a peculiar tale of cultural encounters. As Davey toured the Island, her own culture and the local culture sometimes clashed, and sometimes blended; often borrowing from each other, when not reasserting their own specificities. In the text, the encounter with the Sardinian Other demands, and allows for, a cross-sensory engagement, involving most especially visual, aural and language perceptions of an ancient land and its people. This study explores Davey's narrative of cultural, natural and linguistic landscapes, with a view to reviving a largely neglected sample of nineteenth-century travel writing.

Keywords: Mary Davey, *Icnusa*, nineteenth-century British travel writing.

There is more to Mary Davey's *Icnusa* (*sic*) than the simple 'reminiscence' of a 'Two Years' Residence in the Island of Sardinia'. Published in 1860 by Binns and Goodwin, Bath, and Goodwin-Malborough and Co., London, this precious sample of odeporic literature narrates a peculiar tale of natural, cultural and linguistic encounters which articulate Sardinia as a landscape of Davey's mind. The expression "landscape of the mind" notably owes its inception to the British geographer J. Douglas Porteous, the author of a pioneering study entitled *Landscapes of the Mind. Worlds of Sense and Metaphor* (1990). Taking its cue, possibly, from the work of the Canadian composer and ecologist Raymond Murray Schafer (creator


ICNUSA;

OR,

PLEASANT REMINISCENCES OF A TWO YEARS' RESIDENCE IN THE ISLAND OF SARDINIA.

BY MARY DAVEY.

BATH:
BINNS AND GOODWIN.
LONDON: E. MARLBOROUGH AND CO.

Figure 1. M. Davey, *Icnusa* (1860). Frontispiece. From the archive of the British Library (BL_10151.c.23).

of the "World Soundscape Project")[1], the volume responds to Guy Debord's conceptualisation of "spectacle" (1977) and to art-critic John Berger's notion that our sight "is not well developed" (1987: 57), and that "seeing comes before words … [*it*] establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it" (1972: 7). Faced with the "overwhelming emphasis on seeing" in Western culture, with the primacy of "the sense of sight, whether actual or imagined" in people's identification with a place, Porteous calls for the exploration of non-visual and metaphorical constructs (1990: 4). He thus advocates our engagement with places and spaces by way of other sensory and existential perceptions that involve smells, tastes, sounds, touch, memory and travel – what he terms "the convoluted, intricate, and always rewarding landscapes of our minds" (1990: xiv). These landscapes he also terms "otherscapes" (Porteous 1990: 17) to contend, citing also Gretel Ehrlich, the North American travel writer, that "although the land exists, the scape is a projection of human consciousness. [*It is*] an image received" (1987: 24-27, cit. in Porteous 1990: 4). Interestingly for us here, as Porteous further maintains, "metaphorical landscapes are almost wholly the domain of novelists and poets" (1990: 5). Over the past two decades, cultural and eco-studies have contributed to expand on such views to enquire on the way in which places are experienced not only visually but also in a cross-sensory way, thereby promoting a different kind of relation with the environment, subverting traditional modes and finding in literary works viable means for the negotiation and transformation of our perceptive worlds. Focussed on a largely neglected sample of nineteenth-century British travel writing[2], with an aim to reviving it and investigating it, this study endeavours to revisit Mary Davey's *Icnusa: Or Pleasant Reminiscences of a Two Years' Residence in the Island of Sardinia* as a landscape of the mind. Sardinia – its ancient land and people – are recast not simply as natural objects, but also as the interior country of its authoress' imagination and imaginative experiences. The Island thus turns into a world of correspondences, of cultural encounters and mutual understanding, between the English guests and their Sard hosts (Figure 1).

[1] The World Soundscape Project (WSP) was established as an educational and research group during the late 1960s and early 1970s with the aim "to find solutions for an ecologically balanced soundscape where the relationship between the human community and its sonic environment is in harmony" (*The Canadian Encyclopedia,* https://www.thecanadianencyclopedia.ca/en/article/world-soundscape-project (consulted on 23/07/2026). See also the WSP webpage: https://www.sfu.ca/sonic-studio-webdav/WSP/index.html (consulted on 23/07/2026).

[2] Brought back to public attention in 2001, when the Sardinian football player Gianfranco Zola, then a sports celebrity in the UK, chose it as his contribution to the British Library 'Adopt a Book' project, Brigaglia, Mastino & Ortu (2002: 146), the volume was translated into Italian a year later Davey (2002) but it remains of small interest and little researched.

Very little is known about the authoress (she is not mentioned in the *Dictionary of National Biography*) other than she reached Sardinia along with her family aboard a small war steamer called 'La Gulnara', which was "bound from Genoa to Cagliari" (Davey 1874: 3)[3], sometime in the mid 1850s[4]. Similarly, very little is known about her "short narrative of most true events", as Davey describes her first literary effort (1860: 324), followed by a second travelogue entitled *Sardinia. An Account of a Residence in Sardinia*, which was essentially a shorter version of *Icnusa*, and which appeared under the auspices of the Christian Knowledge Society in London (Davey 1874). Davey was neither a professional, nor an ambitious or distinguished writer. And yet she remains, to this date, the first and only British female travel writer on the topic of Sardinia. She toured the Island for a couple of years, from the capital city of Cagliari to the vast northern province of Sassari, back to the deep south, and across the mountainous midland areas. Subsequently, in recollection, she recounted those places and the people she had encountered. *Icnusa* is addressed to an English readership of prospective travellers, possibly a curious and educated upper middle-class lot, who would have heard and read of Sardinia in numerous travel accounts circulating at the time as the Island became increasingly appealing to British eyes. In this respect, it should also be noted that when "Britain emerged as the world's dominant economic, military and colonial power, a rich and substantial archive of British writing about Sardinia [*also*] took shape" (Salis & Leonard-Roy 2025: 286). The Island, then part of the Kingdom of Piedmont-Sardinia, was not a destination in the Italian leg of the Grand Tour, and prior to the nineteenth century it had been visited mainly by sailors and naval officers. Admiral Nelson Davey reports "liked the place, and was, in turn, much revered and loved by the wild sailor population" (1860: 266). By contrast, tourists and leisure travellers tended to avoid the place owing to "the difficulty of the voyage and the island's reputation as a hotbed of malaria" (Salis & Leonard-Roy 2025: 289). British travel to Sardinia changed, by the nineteenth century, with several nationals "reaching the island to study her resources, institutions and ancient civilisations" (Salis & Leonard-Roy 2025: 292). They came as engineers (involved in planning and constructing the first Sardinian railway network), hunt-

[3] Incidentally, perhaps, 'La Gulnara' is also the name of a character in a novel by Lord Byron entitled *The Corsair* (1814), which Davey cites in *Icnusa* (the Anglo-Sard Edward is depicted as "he is reading a long passage out of Byron's Corsair, to Jeanie", 1860: 50).

[4] There is a reference to her stay in Cagliari in a letter dated 15 March 1854 which Lord Alfred Tennyson sent to his friend, John William Parker (1792-1870), a renowned printer and publisher who worked also for the Christian Knowledge Society (publishers of Davey's *Sardinia* in 1874). To Parker, the English poet recommends "A Mrs. Davey (a friend of mine many years ago) [*who*] has been living at Cagliari in Sardinia and has written a tale illustrative of Sardinian customs", Tennyson (1987: 80). Parker had an interest in Sardinia, evidently, as he published an article entitled "The Kingdom of Sardinia" by M.E.M. in the September issue of his *Fraser's Magazine* in 1855 (257-263). As to Mary Davey, she makes no explicit reference to the period of her stay, though a few hints, most especially references to a performance of Vittorio Alfieri's *Antigone* which Davey saw at the Teatro Diurno in Stampace, Cagliari. The production featured "La Farnese" as Antigone and Jacopo Billi as Emone (Davey 1860: 90, 95-99). Billi had been director of a theatre company based at the Teatro Diurno since the late 1840s. On the question of dates, and the dissonant thesis by scholars Myriam Cabiddu and Marina Sechi-Nuvole; see Salis & Leonard-Roy (2025: 290, n.13). I am grateful to Elisabetta Erre (Politecnico di Torino) and Silvia Lecca of the MyCagliari blog for sharing information on Davey's Sardinian stay (https://www.mycagliari.net/, consulted on 23/07/2026).

ers of rare animal species and of precious minerals, or simply as tourists to visit the island and its people, which they would then report on in travel diaries. Davey belonged to the latter category, the purpose of her journey being pure leisure, and that of her writing being not so much a trivial or self-referential exercise as it may seem, but a literary venture proper, and deliberately so. Cognisant of earlier travel accounts, and adding to the extant rich bibliography, Davey appears to make a timid attempt at entering a sometimes-unscrupulous and male-dominated publishing market, one which would not have spared her and her book ungenerous remarks[5]. Prompted by friends to publish her story, she preferred insertion "into any Magazine whatsoever", as opposed to publishing in book form, which she considered to be "a troublesome and expensive proceeding" (Tennyson 1987: 80). It is significant, in fact, that she addressed her *Icnusa* as a "little work", almost belittling that effort of hers to qualify its pages as "insignificant", deeming "her pen" unable to "depict scenery so lovely" (Davey 1860: 119, 147), yet authoritatively vindicating its "faithfulness" and the uniqueness of that experience (Salis & Leonard-Roy 2025: 290-295). A uniqueness which partly rests on her attention to and recollection of sensory and existential perceptions of that "far-off" land of Icnusa, "the largest, and least known, of the sunny islands of the bright Mediterranean" (Davey 1860: Preface). A world of nostalgia, Sardinia turns into an imaginary landscape whose features are essential for the working out of Davey's plot and its value as a literary product. "Icnusa", she instructs her reader, "is the traditionary name of Sardinia", an island "successively colonised" by "several races", and fallen, finally, "under the dominion of the Ducal house of Savoy" (Davey 1860: Preface). The title, a misspelling of the ancient Greek toponym of 'Ichnusa', was possibly meant to facilitate the correct pronunciation by Anglophone readers, also partially replicating a popular image of the Island as archaic, wild, with a scarce inclination or desire for modernity. That image had been widely disseminated through earlier travel accounts that made derogatory comments on the place and on the primitive nature of the Sards, something which Davey must have been sceptical of, when not in disaccord with, following her residence on the island, and one which she likely sought to recast. For her, Sardinia was only "half-barbarous" (Davey 1860: 162), a place partly Edenic and partly feudal and its people were "a singular combination of power, pride and plainness", an "admixture of extreme culture and refinement with the most primitive simplicity of manners" (Davey 1860: 84). A colony imbued with noble traits, the Sardinian landscape of Davey's mind was evidently unlike Ireland, that land of savage barbarians which Britain had long been striving to civilise. Icnusa (*sic*) had her rogues too, of course, but while some *banditti*s were "bloodstained villains", some others belonged to "the Robin Hood species" (Davey 1860: 212) and proved to be God-fearing men (Davey 1860: 281) of exquisite manners and hospitality.

Language plays a significant role in this tale of cultural encounters and in its transcription of otherscapes: the English "are entirely ignorant of the Sard" (Davey 1860: 120), the

[5] One such example is found in *The Athenaeum*. For the anonymous reviewer, "the amount of affectation is so great as to render the book distasteful, where it was meant to be attractive. The author's amblings, and ejaculations, and coquetries distract attention from the matter of her discourse. We are glad to escape from them, and to shut the book", Anonymous (1860: 473).

Sards have a rather poor English (Davey 1860: 125), but conversation would flow, nonetheless, and stories were recounted and shared by the travelling party in a joyful atmosphere. Thus, somehow replicating Chaucer's pilgrims, "one evening in each week", one of the guests would ritualistically produce a story – a topical essay, a real-life adventure, an elaborate disquisition on a scientific object, the account of a visit to a beautiful place, a reflection on clocks and the flight of time (Davey 1860: 286-288). All along the British tourist gains familiarity with local terms, which Davey cites in the original Sardinian language as if to instruct her "dear" English reader (1860: *passim*) into their meaning and use, however adding to the text's exotic quality and to the musicality of its diction. Pointing at its pictorial intent and evocative style she calls her narrative "a sketch", echoing perhaps the title of William Smyth's 1828 book on Sardinia (*Sketch of the Present State of the Island of Sardinia*, the first on the subject to be written in English), if not a well-established tradition of eighteenth-century travel writing to which she aimed to contribute (Figure 2).



Figure 2. A postcard from Cagliari. M. Davey, *Icnusa* (1860). From the archive of the British Library (BL_10151.c.23).

A tale of place and home, *Icnusa* reveals what Porteous defines as "the inevitable outsider's view of an alien landscape", a view that is at once concerned with "rootedness and rootlessness" (1990: 10). Indeed Davey's Sardinia represents a *paysage intérieur* drafted by way of a distinctive compare-&-contrast approach, whereby Sardinia and the Sard are observed *vis à vis* an English model of absolute perfection (people, navy, locks, saddles, tea, roads, dance, theatre,

religion: everything English knows no equal). And yet, if, on the one hand, Davey asserts the superiority of her native culture and land, somehow repeating and reinforcing the received negative image of Sardinia, on the other she deems the Island's primitive nature a precious trait, almost an added value. For instance, while attending the "Festa of St. Efisio" (1860: 60), a majestic commemoration of Cagliari's martyred patron saint, Davey reflects once more on the English abroad, and on the impact Sardinia can have and actually has on its visitors. To this attentive tourist, evidently, we, as humans, are forged by the places in which we live and have lived:

> The English who have long dwelt in the land of the stranger are among the pleasantest in the world. *The hard outlines of coldness and pride are worn away, and all the sterling, honest worth is left* (15, emphasis added).

The English, or more properly British people abroad are among the nicest in the world:

> Doubtless, dear reader, you will say they are the nicest and best everywhere. It may be so, but it has often appeared to me that in their own country there does seem sometimes to lurk about them a certain jealousy of their dignity, which will in spite of all their intrinsic goodness, grow into a dull and cold formality, forming an icy barrier to many a warm and gentle heart. Very frequently, perhaps, I may say generally, *this icy barrier thaws entirely away in the land of the stranger*, at any rate, we find it so in this far-off land; and our little band of English are, by the influence of early education, and sympathies, drawn together, *like children of one family* (75, emphasis added).

At the heart of a positive transformation – the "icy barrier" thaws entirely, allowing for a serene and secure sense of shared community – lies a combination of intrinsic virtues (of the English, on the one hand, and of the Sards on the other), both of them ending up feeling "like children of one family". If, upon their first arrival on the Island, the English had found that there was "something very quaint" about the place, "something almost deathlike in the grey uniformity of its colouring […] a sense of utter loneliness, and a vague, heavy desolate feeling it is" (14-15), soon their perception of ancient Icnusa (*sic*) would change as they experienced

> a peculiar loveliness in the *fresh, gentle breeze of early morning*; delightful everywhere […] as if the gates of heaven had been opened to send forth a message of love and peace to every earth-born pilgrim […]. And if thou art not already an early riser, dear reader, take our advice and become one! (29, emphasis added).

Davey's enthusiastic delight becomes pervasive the more she acquaints herself with the place and comes to fully appreciate the "things of daily occurrence". On her way to Oristano, in the "west end" of Sardinia:

> We are quite tired of saying how *smiling nature* is – for she does smile very much on this side of Sardinia […] so the travelling, and the pleasant encamping, and the kind hospitality continue to be *things of daily occurrence* (207, emphasis added).

The notion of a fortunate encounter between 'the nicest' people, the English, and those champions of hospitality, the Sards, between two different peoples and cultures, is reiterated throughout the book as if to suggest that an alchemy occurs because the place and its "smiling nature" allow for it. Exposed to the "the deep devotion [*and*] the absolute faith" of locals celebrating St. Efisio, Davey cannot refrain from saying how "they are very beautiful to behold, and have their effect on the imagination, if not on the heart also" (52). The experience, clearly, is more than simply visual. It turns olfactive, sometimes: "A most delicious perfume of orange blossoms […] tempts us into the garden […] a pleasant most pleasant place withal" (107). More often, though, diverse non-visual worlds surround the sensor, at times penetrating her body, stirring ("thrilling" and "witching") her emotions and imagination in a powerful way, allowing for a unique cross-sensory engagement with the place (the air, the fauna, the locals):

> Listen! The softest strains of the organ are wafted on the breeze. Was ever music more thrilling? […] Oh, listen still, for it is beyond words lovely! And then, as the ear drinks in the melody, let the eye wander over the blue waters of the waveless bay (37).
>
> How soul stirring is the music; there is something positively seraphic in the soft strains that steal through yonder grating; are they nuns, or are they angels who are singing? (58).
>
> How exquisitely [*the band*] play, how softly the strains vibrate on the fresh morning breeze […] there is something witching and catching in the gaiety; one feels as though one could not be gloomy even if one wished (61-62).
>
> The sounds lovely too, are they […] a rustic church-bell sends its musical sound, echoing and re-echoing through the clear soft air; then the tinkling of the sheep bells, the bleating of sheep and goats, the barking of dogs, the monotonous pipe of the shepherd, and […] the song of the peasant; and […] the notes of the birds, in plenty […] an eagle, a covey of quails (217).

There is a distinctively aural quality to those descriptions which reflects the major cultural turn towards listening typical of the Victorian age, when the value of hearing changed considerably to signify both "a response to a physical stimulus and as a metaphor for the communication of meaning" (Picker 2003: 7), but also a means to encounter diverse places where sounds possess special qualities. Thus, for instance, Davey reports that "the wild piping sounds (of native instruments of great antiquity) have a most peculiar effect, *and the horses evidently hear it with extreme delight*" (67, emphasis added).

The soundscape of Icnusa (*sic*) appears to be full of what Schafer terms "soundmarks", which make "the acoustic life of the community unique" (1994: 10). "Community" and "unique" are key terms here. As she recollects her time in Sardinia, this English traveller also re-creates ideal communities whose members share the same sensory stimuli and experiences. These acoustic communities at times harmoniously combine hosts and guests, the Sards and the English ("the words are different […] but the spirit is the same", 1860: 58), at times they virtually bring together Davey's (English) readers and the travelling party she belongs to, or else

they gather humans and other-than-humans (the sea, the air, the horses, sheep and goats, birds etc.) sharing the same soundscape of Icnusa (*sic*). As to the second key term, "unique", while Davey tours the Island variations in sounds are recorded that make up *Icnusa*'s peculiar and soul-stirring acoustic landscape. As Schafer notes, "the ear is always much more alert while traveling in unfamiliar environments" rather than familiar, and therefore, acoustically less distinguished contexts (1994: 211). In Davey's case, such an alertness to sounds and soundmarks is prompted by the need to share with her reader and therefore narrate a soundscape that is at once "an object of curiosity and of aesthetic enjoyment" (212). It is in these terms that *Icnusa* represents the work of "a good tourist", of a human being that is "sensitive" and knows, or perhaps has learnt, that the environment "is not merely what is seen or possessed" (212).

To conclude, *Icnusa* adds to a tradition of British odeporic literature that promoted an image of Sardinia as a remote and wild place alien to modernity. Having experienced life on the Island over a period of two years – longer than most travellers who had written about Sardinia – Davey could challenge their primitivist attitudes and contradict a misleading received image of the place. In the midst of several popular narratives circulating at the time, her dissonant voice strongly insists on the "faithfulness" and the "true nature" (Davey 1860: *passim*) of that story, one which her reader is promptly and repeatedly invited to believe in. To such aims, Davey constructs Sardinia as an otherscape, a landscape of Davey's mind, whose contours are clearly marked by personal beliefs and motivations, by what the attentive traveller perceived about the place, the way she felt about it, the way it made her feel. Driven by a cross-sensory experience of an ancient and remote land "beyond words lovely" (Davey 1860: 37), the nostalgic recollection of her "distant pilgrimage" recasts Sardinia as a somewhat exotic place where "every sense is charmed" (Davey 1860: 37). Like Caliban's Island in *The Tempest*, Davey's Sardinia too is "full of noises, / Sounds and sweet airs" (Shakespeare 2013: III, ii, 127-128) and of pleasant smells whose "excessive loveliness" (Davey 1860: 121) dispels all negative notions and memories of it and allows for the unique and mutually enriching encounter between the English guests and their Sard hosts.

BIBLIOGRAPHY

[Anonymous]. 1860. Review of Mary Davey's *Icnusa; or, Pleasant Reminiscences of a Two Years' Residence in the Island of Sardinia*. *The Athenaeum*, 1693 (7 April): 473.

Berger, John. 1972. *Ways of Seeing*. London: Penguin Books.

Berger, John. 1987. To Take Paper, to Draw: A World through Lines. *Harper's*, 275: 57-60.

Brigaglia, Manlio, Attilio Mastino & Gian Giacomo Ortu (a cura di). 2002. *Storia della Sardegna. 4: dal 1700 al 1900*. Roma-Bari: Editori Laterza.

Davey, Mary. 1860. *Icnusa; or, Pleasant Reminiscences of a Two Years' Residence in the Island of Sardinia*. Bath: Binns & Goodwin; London: E. Marlborough.

Davey, Mary. 1874. *Sardinia: An Account of a Residence in Sardinia*. Oxford: Clarendon Press for the Society for Promoting Christian Knowledge.

Davey, Mary. 2002 [1860]. *Icnusa. Due piacevoli anni nell'isola di Sardegna*. Marina Sechi-Nuvole (a cura di). Sassari: Magnum.

Debord, Guy. 1977. *The Society of the Spectacle*. Detroit: Red & Black.
Ehrlich, Gretel. 1987. Surrender to the Landscape. *Harper's*, 275: 24-27.
M.E.M. 1855. The Kingdom of Sardinia. *Fraser's Magazine for Town and Country*, LII (July-December), September: 257-263.
Picker, John M. 2003. *Victorian Soundscapes*. Oxford: Oxford University Press.
Porteous, John D. 1990. *Landscapes of the Mind. Worlds of Sense and Metaphor*. Toronto (ON): University of Toronto Press.
Salis, Loredana & Thomas Leonard-Roy. 2025. Inventing Tourism: Mary Davey, Charles Edwardes and British Travel Literature on Sardinia. Federico Rotondo, Lorenzo Devilla & Carla Bassu (a cura di). *Il governo del patrimonio linguistico e culturale per lo sviluppo sostenibile delle destinazioni*. Torino: G. Giappichelli Editore, 285-308.
Schafer, Raymond M. 1994 [1977]. *The Soundscape: Our Sonic Environment and the Tuning of the World*. Rochester (VT): Destiny Books.
Shakespeare, William. 2013 [1611]. *The Tempest*. David Lindley ed. Cambridge-New York: Cambridge University Press.
Smyth, William H. 1828. *Sketch of the Present State of the Island of Sardinia*. London: John Murray.
Tennyson, Lord A. 1987. *The Letters of Alfred Lord Tennyson*. Vol. II, 1851-1870. Cecil Y. Lang & Edgar F. Shannon, Jr. eds. Cambridge (MA): Belknap Press of Harvard University Press.

WEBLIOGRAPHY

Lecca, Silvia. n.d. *MyCagliari*, https://www.mycagliari.net/ (consulted on 23/07/2026).
The Canadian Encyclopedia. 2014. "World Soundscape Project", https://www.thecanadianencyclopedia.ca/en/article/world-soundscape-project (consulted on 23/07/2026).
The World Soundscape Project. n.d., https://www.sfu.ca/sonic-studio-webdav/WSP/index.html (consulted on 23/07/2026).

Loredana Salis (PhD) is Associate Professor of English Literature at the University of Sassari. Her research interests include nineteenth-century gender(ed) narratives, exile narratives and adaptations of the canon. She has published monographs on uses of myth (2009) and stage representations of the migrant other (2010) in contemporary Irish literature, and articles on E. Gaskell, H. Martineau, C. Dickens, G. Eliot, A. Machen, L. Lowe, O. Wilde, E. O'Brien, Carr, F. McGuinness, M. Morrissy and S. Heaney. She has translated Dickens' theatre (2013), W. B. Yeats' prose (2015) and two plays by G. B. Shaw (2022). In 2019, she edited a monographic issue of *SIJIS, Studi irlandesi. A Journal of Irish Studies* dedicated to the Irish Diaspora (2019). She has edited Constance Markievicz's *Prison Letters* (*Lettere dal carcere*, 2017) and Markievicz's political writings (*Scritti politici*, 2022).
lsalis@uniss.it