

Active Speech

Critical Perspectives on Teresa Deevy

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Cover design: Jeevanjot Kaur Nagpal

Cover image: Photo by Jed Niezgoda (www.jedniezgoda.com). © All rights reserved. Suzanne Savage and Lianne Quigley performing in Teresa Deevy's *Possession* which was created and directed by Amanda Coogan in collaboration with Lianne Quigley, Alvean Jones, Linda Buckley, Dublin Theatre of the Deaf, and Cork Deaf Community Choir. Creative producer Lynette Moran produced *Possession* at the Project Arts Centre 21–24 February 2024, while Susan Holland produced the production at the Granary Theatre for the Cork Midsummer Festival performances, 21–23 June 2024. *Possession* was funded as part of ART:2023: A Decade of Centenaries Collaboration (the Arts Council and the Department of Tourism, Culture, Arts, Gaeltacht, Sport, and Media).

4. Mysteries of the Teresa Deevy Archive: Reconsidering the plays of D.V. Goode

*Caoilfhionn Ní Bheacháin Mitchell*¹

Between 1983 and 1984, the journalist and poet Seán Dunne corresponded with Teresa Deevy's nephew, Jack Deevy. Dunne was researching an early and important retrospective on the playwright's career and biography, and his efforts culminated in an extended article in the *Cork Examiner* and a special issue of *The Journal of Irish Literature*, which published Deevy's award-winning play *Temporal Powers* for the first time.² He concludes one letter to Jack in 1984 by noting that his search for biographical information on the playwright made him 'feel like Sherlock Holmes at this stage!'.³ Identifying with Dunne's emotion and recognising that I have retraced some of his investigative journeys some four decades later, I am conscious that there is value in recounting incomplete and partial stories for others embarking on similar work in the future. Thus, in this chapter, I tentatively present an investigation in progress, a summary map of an unsolved mystery that may help another to reach a firmer conclusion than I can at present. I reconsider the body of work by D.V. Goode that is held in the Teresa Deevy Archive at

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- 1 Caoilfhionn Ní Bheacháin Mitchell also publishes on Teresa Deevy as Caoilfhionn Ní Bheacháin. I would like to thank Jacqui Deevy, Edward Deevy, Cyril Deevy, Christopher Morash, Jonathan Bank, Kathryn Laing, and Angus Mitchell for enjoyable and provocative conversations about various aspects discussed in this chapter.
 - 2 This special issue of *The Journal of Irish Literature*, 14.2 (1985), included an introduction by Seán Dunne, a checklist of Deevy's plays, and the script of the three-act play *Temporal Powers*. The checklist of Deevy's plays does not include the three plays by D.V. Goode.
 - 3 Maynooth, Russell Library (RL), The Teresa Deevy Archive, Seán Dunne to Jack Deevy, 19 December 1983, PP/6/1-30.

Maynooth University. The D.V. Goode materials comprise the manuscripts of three complete plays authored under what is clearly a pseudonym. Undated, unsigned, and not presented in a particular sequence, these plays are entitled *The Firstborn* (a one-act radio play), *Let Us Live* (a three-act stage play set in Dublin), and *Practice and Precept* (a three-act stage play set in England).⁴ Included in the Deevy papers since Teresa Deevy's death in 1963, these plays have not received critical attention to date, and this study seeks to categorically redate the texts, introduce them, and explore different theories regarding authorship.⁵ More generally, this chapter considers Deevy's literary legacy, her archival presence (understood in its broadest sense), and her surviving correspondence, scattered across various sites, including Maynooth University Library, Trinity College Dublin, the National Library of Ireland, University College Dublin, and Waterford Central Library.

The contemporary theatre historian is no stranger to archives. Whether housed in virtual spaces or built environments, the archive directs attention and presents a multitude of treasures to contemplate and investigate. A fortunate researcher may reconstruct specific productions with the aid of scripts, sketches, prompt books, financial accounts, inventories of props, correspondences, and all manner of other clues; or they may find materials to identify the full complement of theatremakers in a professional company, exploring the creative networks and collaborative practices that underpin theatrical partnerships. However, archives are not neutral spaces and their curation and collections both influence and are influenced by what is studied and what is memorialised. Such an outcome is unsurprising: the word archive derives 'from the Latin "archivum", meaning the "residence of the magistrate and those who command", which in turn comes from the Greek *arkhe*, a word that signifies both "commencement" and "commandment"'.⁶ This etymology hints at the canon-formation and state-sanctioned aspects of official archives, and numerous studies

4 Maynooth, Russell Library (RL), The Teresa Deevy Archive, *Let us Live*, PP/6/82 (1-37); Maynooth, Russell Library (RL), The Teresa Deevy Archive, *Practice and Precept*, PP/6/81 (1-41); Maynooth, Russell Library (RL), The Teresa Deevy Archive, *The Firstborn*, PP/6/85, pp. 1-12.

5 I have briefly presented the case for redating the plays in a newspaper article: See Caoilfhionn Ní Bheacháin, 'Teresa Deevy and the Secrets of the Green Suitcase', *Irish Times*, 3 April 2021.

6 Neeraj Bhatia, 'Reassembling the Archive', *AA Files*, 77, ed. by Maria Sheherazade Giudici (2020) (italics in the original).

have illuminated the role of those museums and archives as instruments of control, power, and legacy formation.⁷ Mutually defining, official archival practices combine with literary and cultural canons to shape understanding of who or what is valued. Whether by accident or design, the historic omission and occlusion of women within many formal cultural archives, literary anthologies, and official commemorations has reflected their marginalisation within the public sphere.⁸ Theorising the concept of archive, illuminating patterns of collection and curation, learning to read archives ‘against the grain’, and identifying conventions that have marginalised or overlooked particular groups or individuals, will facilitate and support revision, retrieval, and redress.⁹ In this sense, archives and cultural practices must also be considered in terms of the mechanisms of exclusion and occlusion which structure and delimit their reach. This chapter highlights the consequences of the longstanding neglect of leading Irish women writers and their networks, whose archives are often scattered and fragmented, and their influence and achievements obscured or misunderstood.

A writer’s sense of their own importance is critical for how they curate or plan for their archive; indeed, it determines whether they recognise their papers as a tangible archive at all. Ondrej Pilný, Ruud van den Beuken, and Ian R. Walsh highlight how the ‘consummate

7 See, for example, *Refiguring the Archive*, ed. by Carolyn Hamilton, Verne Harris, Jane Taylor, Michele Pickover, Graeme Reid, and Razia Saleh (Amsterdam: Kluwer Academic Publishers, 2002); Dan Hicks (ed.), *The Brutish Museums: The Benin Bronzes, Colonial Violence and Cultural Restitution* (London: Pluto Press, 2020); Marisa J. Fuentes (ed.), *Dispossessed Lives: Enslaved Women, Violence, and the Archive* (Philadelphia, PN: University of Pennsylvania Press, 2018).

8 Recent special issues have illuminated the complex and ambivalent position of women within official archives. See, for example, the following special issues and their introductory essays, which highlight some of the scholarly and archival challenges intrinsic to researching feminist, LGBTQ+, and intersectional histories: Laura Engel and Emily Ruth Rutter, ‘Women and Archives’, *Tulsa Studies in Women’s Literature*, 40.1 (2021), 5–13; Kathryn Laing, Sinéad Mooney, Caoilfhionn Ní Bheacháin, Anna Pilz, Whitney Standlee, and Julie Anne Stevens, ‘Connecting Voices: An Introduction to Irish Women Writers’ Collaborations and Networks, 1880–1940’, *English Studies*, 104.6 (2023), 843–864; and Jane Freeland and Christina von Hodenberg, ‘Archiving, Exhibiting, and Curating the History of Feminisms in the Global Twentieth Century: An Introduction’, *Women’s History Review*, 33.1 (2023), 1–6.

9 For a recent example of how theatre archives can fruitfully illuminate the histories of marginalised groups, see Barry Houlihan, *Theatre and Archival Memory: Irish Drama and Marginalised Histories, 1951–1977* (Hampshire: Palgrave Macmillan, 2021).

professionalism’ of Hilton Edwards and Micheál mac Liammóir ensured they ‘meticulously documented production details in prompt scripts, set and costume designs, lighting plots, photographs and sketches’;¹⁰ but such a professional identity was not as readily available to a woman contemporary such as Teresa Deevy who struggled financially to attend premieres of her own work and who, it seems, did not believe her papers were of interest to a regional or national archive. In this instance, gender intersects with provincial location and physical disability (her deafness), so that at times Deevy was positioned on the margins of Dublin’s cultural scene. For example, in a letter to Florence Hackett, Deevy debates attending the Abbey premiere of her play *The King of Spain’s Daughter*:

I’m afraid now I shan’t be up to see it in Dublin. Fares are so high, and the play is so tiny a thing—Then it would mean staying a night or so in Dublin—all runs to so much money. If Willie happens to be motoring up—which does not seem very likely—of course we’ll go.¹¹

Ultimately, Deevy did travel for the premiere and, although she was unhappy with the production, a subsequent letter to Hackett reveals she was ‘delighted’ with her visit to the capital city as this propelled her, briefly, into a social whirl meeting writers and artists including Signe Toksvig, Francis Hackett, Seamus O’Sullivan, Estella Solomons, Lennox Robinson, Rosamond Jacob, and Frank O’Connor.¹² This letter reveals her precarious inclusion in the literary scene of the day, dependent as it was on lifts, offers of accommodation, her sister Nell’s willing presence, and so forth. Furthermore, Deevy’s circumstances dictated her ability to have her manuscripts typed, copied, circulated, or published. In relation to her later life, Edward Deevy (the playwright’s grandnephew) recalls that Teresa ‘wasn’t living like a

10 Ondrej Pilný, Ruud van den Beuken, and Ian R. Walsh, *Cultural Convergence: The Dublin Gate Theatre, 1928–1960* (Cham: Palgrave Macmillan, 2021), p. 5. The editors use the spelling ‘mac Liammóir’ following Cathy Leeney and Deirdre McFeely’s use of this spelling at the request of the executors of mac Liammóir’s estate (see Maura Laverty, *The Plays of Maura Laverty: Liffey Lane, Tolka Row, A Tree in the Crescent*, ed. by Cathy Leeney and Deirdre McFeely (Liverpool: Liverpool University Press, 2023), p. 6).

11 Dublin, Eavan Boland Library (EBL), Florence Hackett Collection, Teresa Deevy to Florence Hackett (24 April 1935), MS 10722/6.

12 Dublin, Eavan Boland Library (EBL), Florence Hackett Collection, Teresa Deevy to Florence Hackett, 8 May 1935, MS 10722/6.

professional writer' in Waterford in the 1950s and that she 'had no air of self-importance'.¹³ After her death in 1963, her papers were gathered together (but not catalogued) and remained within the family home.

In this regard, Teresa Deevy was not unusual: Lucy Collins notes that women poets frequently 'do not systematically collect their manuscripts, either because they have not been encouraged to think of these as valuable, or because periods of comparative creative inactivity may prevent them from seeing their artistic career in a singular or continuous way'.¹⁴ Such negative value judgements can be worryingly pervasive, equally affecting an author's friends and family who may not realise the importance of correspondence, ephemera, or manuscripts: for example, in a transcript of an important early lecture on Teresa Deevy, the scholar Frank McEvoy noted that 'on a chance visit to Florence Hackett a few years ago, she handed me a bundle of letters [from Teresa Deevy] which she was about to consign to the fire'.¹⁵ This startling statement goes some way to explaining the archival lacunae that currently exist in understandings of Deevy's biography and literary achievement; it also gives reason to hope that, someday, other correspondence or the missing manuscript of the 'epoch-making' play, *The Reapers*, will turn up in an ancillary collection or a house clearance.¹⁶ The occasional restitution or recovery of women to the public archive and to popular memory results from the determined

13 Interview with the author, 8 December 2022.

14 Lucy Collins, 'Hidden Collections: The Value of Irish Literary Archives', *Irish University Review*, 50.1 (2020), 187–197 (pp. 193–194).

15 Maynooth, Russell Library (RL), The Teresa Deevy Archive, Lecture Transcript, PP/6/176. Frank McEvoy (1925–2012) was a prominent intellectual in the literary, historical, and cultural life of Kilkenny and its environs. As honorary secretary of the Kilkenny Arts Society and associate editor of the *Kilkenny Magazine*, McEvoy was a critical figure in promoting and nurturing the work of many writers. His early research on Teresa Deevy, his 1966 public lecture on her work, and his preservation of this critical correspondence between Deevy and Hackett demonstrate the importance of local scholarship and regional networks. The Deevy-Hackett correspondence is now held in the Manuscripts Collection at Trinity College Dublin. Jonathan Bank recalls discussing the Deevy papers with McEvoy in 2010, and the latter recalled promptly returning the script of *Wife to James Whelan* after his public lecture, suggesting the manuscript was subsequently mislaid within the Deevy family home, Landscape, for over a decade (correspondence with the author, January 2023).

16 Described in a letter (22 March 1930) by Con Leventhal as 'epoch-making', the script of *The Reapers* has been missing since Deevy's death. See DRI, The Teresa Deevy Archive, C. J. Leventhal to Teresa Deevy, 22 March 1930, PP/6/6(1-2), p. 1. Furthermore, much of Deevy's correspondence is lost or destroyed.

efforts of numerous agents; however, belated recovery work is not without specific challenges. The fate of Teresa Deevy's archival legacy, and its fragmentary nature, illuminates the complex forces which have distorted the reputation and influence of Irish women writers more generally.

Teresa Deevy's papers were stored in suitcases under a spare bed in the family home, Landscape, in Waterford for decades after her death; this makeshift archive was managed by her family who shared its contents with a singular but steady stream of interested critics and scholars. Now deposited in Maynooth University, one can read the fascinating correspondence between Jack Deevy (Teresa's nephew) and Frank McEvoy, P. Chika Ochu, Séan Dunne, Eileen Kearney, Martina Ann O'Doherty, and others. The letters reveal the efforts of these intrepid researchers and the critical significance of unofficial archivists such as Jack and Noleen Deevy (and, subsequently, their daughter Jacqui Deevy) in preserving the playwright's reputation and legacy through multiple cycles of remembrance and forgetting. Such literary executors and familial gatekeepers demonstrate the importance of alternative, non-official, archivists and archives in ensuring the survival of an author's oeuvre and shaping its critical reception. It was Jacqui Deevy in collaboration with Chris Morash (then Professor of English at Maynooth University, Kildare, Ireland) and Jonathan Bank (of the Mint Theater in New York) who finally found a formal home for the papers in Maynooth University, and archivists there have since catalogued and digitised much of the collection, making it accessible to scholars nationally and internationally.

Redating the Plays: The Blackheath Address

When the Deevy papers (that are now held in Maynooth University) were first catalogued in Martina Ann O'Doherty's bibliography for the *Irish University Review* in 1995, the D.V. Goode plays were attributed to Teresa Deevy, but dated to her extended stay in Blackheath in London between 1914 and 1919.¹⁷ An address for 96 Kidbrooke Park Road in Blackheath in London is handwritten on the front page of the manuscript

17 Martina Ann O'Doherty, 'Deevy: A Bibliography', *Irish University Review*, 25.1 (1995), 163–170.

of D.V. Goode's *The Firstborn*, and the assumption that these plays were written between 1914 and 1919 probably gained credence because of this English address, as it is well known that Teresa spent those five years in London with her sister Josie.¹⁸ In recent years, the Maynooth archive lists the plays in a folder entitled 'Plays by D.V. Goode 1914 to 1919'. According to the archive catalogue,

A number of early works may have been written by Deevy under the pseudonym 'D.V. Goode', although the authorship remains unclear. These include 'Practice and Precept', 'Let Us Live' and 'The Firstborn', written between 1914 and 1919.

There is some speculation that they could be the work of Deevy's sister, Josie, with whom she lived in Blackheath in South East London.¹⁹

Digital mapping of the Blackheath area now allows us to identify and visualise the property at the Kidbrooke Park Road address, and all is not as was originally assumed. It is a detached house in an architectural style that suggests it is from the 1930s, located in a suburb that was largely undeveloped in the years when Deevy first lived in England. A local history society in London states that there was substantial acreage remaining in agricultural use in the Kidbrooke area until the 1920s; a section was sold to the RAF in 1921 and then Kidbrooke Park Road was developed for residential use between 1925 and 1938:

From 1925 the process of developing the remaining agricultural lands began in earnest, with ribbon developments beyond St James' Church in Kidbrooke Park Road. These development [sic] continued through the late 1920s up to 1938.²⁰

Therefore, this is not the house where Teresa and Josie lived during the First World War. A trawl through the correspondence of Deevy to Florence Hackett reveals that Teresa and Nell stayed with Josie in December 1948 and January 1949 with two letters addressed from 96 Kidbrook Park Road contained within this collection.²¹ Furthermore, on

18 Maynooth, Russell Library (RL), Teresa Deevy Archive, Manuscript of *The Firstborn: A Short Play for Broadcasting*, PP/6/84 (I).

19 Digital Repository of Ireland (DRI), The Teresa Deevy Archive, "'The Firstborn': A Short Play for Broadcasting by D.V. Goode", <https://doi.org/10.7486/DRI.95944c691-1>

20 The Blackheath Society, 'Archive: Kidbrooke' (2021).

21 Dublin, Eavan Boland Library (EBL), Florence Hackett Collection, Teresa Deevy

at least one occasion, Teresa used this address to send out her work for review in England. She notes to Hackett in the 1949 letter that 'I have written a story and sent it in for a B.B.C. competition. Some day I must ask you to read it [sic]'.²² According to Jacqui Deevy, Teresa's sister Josie lived and worked in south-east London for decades, but never owned a house there: she rented a few different properties during her time in England and so it is probable that the Kidbrooke Park Road address was written on the playscript in the late 1940s or early 1950s, the period when it is certain that Josie was based there.²³ The Blackheath area had been devastated by bombing during the Second World War. In the 1948 letter to Hackett, Teresa writes of 'getting quite a lot through the customs, meat, butter, eggs, chocolates' and notes that parts of London 'are still terrible'.²⁴

Redating the Plays: The Advent of Radio Drama and Reference to Deevy's 1932 Abbey Prize

On the title page of *The Firstborn* is the typed subheading 'A Short Play for Broadcasting'. This reveals D.V. Goode to be writing at a much later date than previously believed: the BBC did not begin broadcasting (and then initially for short periods each day) until 1922, so it is impossible that this play could have been written during Teresa Deevy's stay in London between 1914 and 1919. As far as we know, Teresa Deevy did not write for radio for some two decades after this period. This timeline accords with the fact that regular radio broadcasting begins in Ireland from 1926, and it was several more years before plays were written specifically for that medium with all the adaptations and innovations that the genre demands.²⁵ Radio was a new and exciting platform in

to Florence Hackett (17 December 1948), MS 10722, item 45; Dublin, Eavan Boland Library (EBL), Florence Hackett Collection, Teresa Deevy to Florence Hackett (4 January 1949), MS 10722, item 56. Many thanks to TCD archivist Estelle Gittins who scanned these two letters for me in February 2021, when pandemic restrictions limited my access to Dublin archives.

22 EBL, MS 10722, item 56.

23 Interview with the author, November 2021.

24 EBL, MS 10722, item 45.

25 The Free State's radio service began on 1 January 1926 and, from 1935, radio drama and variety programmes at Radio Éireann were handled by the Productions Office. The archive of RTÉ Radio Drama and Variety Scripts, 1931–2000 is held in University

the 1930s, and it is only from that period that authors begin thinking about the possibilities and reach of the medium. D.V. Goode was clearly crafting the play for a radio audience: the opening lines do not describe a physical set, but rather the sounds of a kitchen scene: ‘Woman humming a hymn, moving about, chopping with a knife on a board, then frying pan placed on stove and spluttering of fat. Latch of door lifted and young girl’s voice speaking’.²⁶ These directions suggest an author conscious of the atmospheric power of radio soundscapes.

The three-act play, *Let Us Live*, is also from a much later date than previously assumed. A play about Catholic and Protestant marriages, it has a positive resolution for the younger generation in the 1930s moving beyond the divisions of the past. Most striking in the play are the debates about the importance of women’s freedom and their right to continue to work after marriage: these were key concerns and debates in the 1930s as legislation was being enacted that restricted women’s rights in these areas. Most strikingly, a character in the play references a prize that Teresa Deevy herself won in 1932, again revealing beyond doubt that the play was scripted significantly later than previously designated.²⁷

The Abbey Co. offered a £50 prize for the best play and the judges divided it between two—a man in Glasgow and a lady in Ireland.

And she got it because her name was Deevy, so like Dev—Up Dev. every time!²⁸

This reference, a form of in-joke, is both confusing and revealing. It provides an incontrovertible sign that the play was written much later than previously thought because Deevy’s play *Temporal Powers* was awarded joint first prize in the 1932 Aonach Tailteann Dramatic Arts competition when she tied for first place with Paul Vincent Carroll, an Irish playwright then living in Glasgow. While such a joking self-

College Dublin, <https://www.ucd.ie/archives/collections/depositedcollections/>

26 Digital Repository of Ireland (DRI), The Teresa Deevy Archive, ‘The Firstborn’, PP/6/84 (2), <https://doi.org/10.7486/DRI.95944c691-1>

27 Teresa Deevy’s third play, *Temporal Powers*, tied for first place with Paul Vincent Carroll’s *Things That Are Caesar’s* in 1932. See Digital Repository of Ireland (DRI), The Teresa Deevy Archive, ‘Abbey Theatre Play Contest: Man and Woman Tie for Big Prize: Judge’s Comments’, PP/6/178(82), *Irish Press*, 2 July 1932, p. 7.

28 Digital Repository of Ireland (DRI), The Teresa Deevy Archive, ‘Play in Three Acts by D.V. Goode: “Let Us Live”’, PP/6/82 (31), <https://doi.org/10.7486/DRI.95944c313-1>

reference is distracting and incongruous, unlike anything that Teresa Deevy incorporates into the dramatic writing that is confirmed as her own, it unequivocally reveals the play was written after 1932.

The Three Plays

In D.V. Goode's three plays, the author explores the lives of working women, demonstrates an openness to new technologies, and celebrates social change and modernisation. There is an engagement with class issues and gender, and with questions of religious and individual freedom. D.V. Goode is consciously writing for different platforms (radio and stage) and audiences (English and Irish), and these are not first drafts but complete manuscripts replete with intricate plotlines and defined contexts. While the play scripts are complete, it is unclear if they are finished and professional versions; as will be highlighted below, paratextual elements such as pagination suggest these were not uniformly edited, polished, and ready for submission to a production company. Furthermore, Deevy's sharp editing (whether for herself or others) would not seem to have been completed. For example, the speech of some characters is not distinctly individualised, and the action is at times overplotted, something which would suggest an accomplished author such as Deevy had not finished with them.²⁹ The theme of modernisation is foregrounded in D.V. Goode's plays. All three plays make extended and very specific reference to automobiles, to working women, and to societal change. For D.V. Goode, the car serves as a symbol of modernisation, and there are serious motorcar collisions in both *The Firstborn* and *Practice and Precept*, and an extended conversation about motorcars and motoring in *Let Us Live*.

The three-act play, *Let Us Live*, opens in 1904 in the drawing room of a Dublin house in 'one of the streets off Merion [sic] Square, such as Mount St' where a mother and son discuss the imminent arrival of

29 McCarthy and Kealy highlight Deevy's skill in individualising dialogue and aligning specific speech patterns with characters. See Kate McCarthy and Úna Kealy 'Writing from the Margins: Re-framing Teresa Deevy's Archive and her Correspondence with James Cheasty c.1952–1962', *Irish University Review*, 52.2 (2022), 322–340. For example, through the Deevy-Cheasty correspondence, they reveal how Deevy advised the younger playwright that 'each individual should have his own length of sentence... his own turn of words' (p. 331).

Catholic Molly Healy, a ‘paying guest’ whose contributions will support the dwindling family income of this Protestant teacher and her law student son, Claud Read.³⁰ The next scene flashes forward a year and the intimacy between the three is quickly apparent, and so too is the Reads’ need to keep up appearances within their social circles. The second act opens in 1932 with Claud Read now father to three sons, one of whom is engaged to a Catholic woman called Finola Fanning. Claud calls to the Fanning home and, after a heated discussion about mixed marriages and working women, realises that Finola is the daughter of Molly Healy, who had married a judge and settled for a time in Australia. The remainder of the play explores the relationships within the two families and reflects on women’s roles within marriage. It is a type of problem play, meditating on the issue of women’s financial and emotional independence, intergenerational conflict, and on marriage as an institution. Its happy resolution sees Molly Healy insist to Claud that ‘they [their respective children] have as much right to live their own way as we have’.³¹ This acceptance of difference and the affectionate familial context results in the soon-to-be-married John exclaiming ‘Sweetheart, let’s live – you and me, happily ever after’.³² Such parental support and this straightforwardly happy ending are unlike the ambiguous resolutions to be found in Deevy’s best-known stage plays such as *Katie Roche*, *The King of Spain’s Daughter*, or *Wife to James Whelan*; however, this conclusion does echo the closing lines of *The Reapers* when the marriage between two warring families is marked with the phrase ‘life must be lived’.³³ In the extant manuscript of *Let Us Live*, the scenes are paginated separately, so that each one begins on page one, allowing for more discreet editing. The opening stage set is described on the first page of the first scene and inserted again separately with minor adjustments on

30 DRI, *Let Us Live*, PP/6/82 (4), I. 1. 4.

31 DRI, *Let us Live*, PP/6/82 (35), III. 2. 35.

32 DRI, *Let us Live*, PP/6/82 (37), III. 2. 37.

33 Teresa Deevy, ‘Katie Roche’, in *Teresa Deevy Reclaimed*, 2 vols, ed. by Jonathan Bank, John P. Harrington, and Christopher Morash (New York: Mint Theater, 2011), I, 57–102; Teresa Deevy, ‘The King of Spain’s Daughter’, in *Teresa Deevy Reclaimed*, 2 vols, ed. by Jonathan Bank, John P. Harrington, and Christopher Morash (New York: Mint Theater, 2017), II, 17–26, and Teresa Deevy, ‘Wife to James Whelan’, in *Teresa Deevy Reclaimed*, I, 109–158; This phrase is quoted in a review of *The Reapers*, see DRI, The Teresa Deevy Archive, ‘Waterford Lady’s First Play’, *Waterford News and Star*, 21 March 1930, PP/6/178(87), <https://doi.org/10.7486/DRI.95944b71v>

a separate page after the title page and list of characters page. These paratextual elements suggest this is not a finished and polished script, although it is complete in terms of plot resolution and was at a stage where an author may feel it could be circulated for critique and feedback.

The second three-act play considered here is entitled *Practice and Precept* and it is set in suburban England in the Swift family home. It opens with an account of a fatal car crash, an incident which involves one of the characters, David, who is married to Joyce Swift. In this busy, complicated script, there are references to alternative medicine, women smoking, divorce, astrology, and several crimes including burglary and manslaughter. David, the young husband, has a shadow side having fled the scene of the hit-and-run accident caused by a criminal friend which opens the play. Eventually, he goes to prison and the final act of the play opens after he has served his sentence. During this time, Joyce gets a job and becomes financially independent, and she begins to dread his return. Feeling ashamed and fearing that she will never trust her husband again, she is supported by friends and family who encourage her to give David an opportunity to redeem himself. In the final act, Joyce decides to accept her husband back into her life and the play concludes with a sense of optimism that the marriage and this family's situation might work itself out. The manuscript for *Practice and Precept* includes insertions, missing pages, and inconsistent pagination, giving the impression of an unfinished piece, or of different versions fused together. There are seemingly unconnected handwritten notes on the back of the final page; random phrases and words are used, possibly as an aid for an accompanying conversation.³⁴ Along with isolated phrases and questions suggesting low spirits and ill health, the note includes a figure of £2.10 and a sequence of numbers, presumably a date: 31.12.62 or New Year's Eve, 1962, which is less than three weeks before Teresa Deevy's death.³⁵ The notes reference illness, an operation, 'no visitors',

34 Deevy was known for this practice of writing notes on scraps of paper as an aid for understanding conversation. In his article for the *Cork Examiner*, Séan Dunne records the memory of Deevy's friend, Mary O'Regan: 'when she was too tired to lip-read she'd write on pieces of paper and next morning there'd be reams of paper all over the place after her visit'. See 'Rediscovering Teresa Deevy', *Cork Examiner*, 20 March 1984, p. 10.

35 DRI, *Practice and Precept*, PP/6/81, <https://doi.org/10.7486/DRI.5999vb76p-1>

and a letter from a Fr Burke in Ibadan in West Nigeria.³⁶ Whatever the explanation for these fragmentary words and sentences, their very existence suggests a casual attitude to manuscripts as the back sheet had been repurposed for making notes, most likely in the weeks before Deevy's death when she was quite feeble and suffering from vertigo.

D.V. Goode's *The Firstborn* is a one-act radio play set in a gate lodge a mile from a 'big house'.³⁷ In the opening sentences of dialogue between Mary (an older woman) and the visiting young woman Ellen, we learn that a baby is due to be born in the demesne and, in anticipation, the family had built an extension to catch the sunlight at all times of the day. This wealthy family designed this beautiful room so the child would see the world as a happy place, and this confident planning is wryly considered by the locals gathered in the gate lodge. This short play has a dark, tragic end as the baby dies ten minutes after birth. Foreshadowing the infant's death is a dramatic collision when a truck crashes into the gatepost of the estate. There is confusion in the closing lines when the death of the child is announced, and Mary assumes the death being discussed is related to the motoring accident. In this play there is a dramatic confrontation between different worlds and temporalities with an explicit theme of societal change as the forces of modernisation mean that old social structures are being swept away.

There are similarities and differences between the D.V. Goode plays and Teresa Deevy's confirmed works. Deevy's skilful use of pauses, silences, and insinuation are not evidenced in the D.V. Goode stage plays where thoughts, feelings, backstories, and context are frequently articulated, leaving less to the imagination. Characters are more likely to expound a set perspective or to represent a 'type'. Most notable is the absence of Deevy's signature ellipsis although, in this context, it is significant that some acknowledged plays like the fragmentary *The Finding of the Ball* include few ellipses.³⁸ Deevy's expressionistic techniques and what Lennox Robinson

36 Fr William (Liam) Burke SMA (1926-2013) was an influential member of the Society of African Missions. Over a long career, he cultivated positive interfaith relationships within the archdiocese and hosted Pope John Paul II on his visit to Nigeria in 1982. From a Kilkenny family embedded in religious, civic, and business networks, his connection to Teresa Deevy is not surprising as both her parents originated from similar Kilkenny families.

37 DRI, *The Firstborn*, PP/6/84.

38 Digital Repository of Ireland (DRI), The Teresa Deevy Archive, "The Finding of the Ball: A Play in One Act", PP/6/119 (1-13), <https://doi.org/10.7486/DRI.95944g52g>

described as her ‘half-realistic’ style are distinct from the detailed realism of D.V. Goode’s two stage plays.³⁹ However, there are some echoes too, although this is not to confirm a clear linguistic fingerprint. For example, both D.V. Goode and Teresa Deevy use the problem play genre. In Deevy’s *Temporal Powers*, she brought to life a contemporary social and political problem, exploring different views on that issue as the drama unfolds.⁴⁰ This technique, or format, is deployed in D.V. Goode’s *Let Us Live* and in *Practice and Precept*, as these dramas centre on social or moral dilemmas. In both, the issue of married women working and earning their own money is explored and debated. Both plays conclude with the young married women working for personal satisfaction and financial independence. Furthermore, like *Temporal Powers*, *Practice and Precept* is concerned with the question of forgiveness in personal relationships.

Another similarity between the D.V. Goode stage plays and Deevy’s *Wife to James Whelan* is the use of a technique where several years pass between the first act and the two subsequent acts where the action plays out. *Let Us Live* has Act One in 1904 and 1905 and Acts Two and Three in 1932, a challenging structure in terms of production; *Practice and Precept* concludes two and a half years after it opens in Act One. Similarly, Act One in Deevy’s *Wife to James Whelan* is separated by seven years from the later Acts Two and Three. There are some resemblances in language and the use of colloquialisms within the D.V. Goode dramas and Teresa Deevy’s confirmed work. For example, in *Wife to James Whelan*, a character notes that Nan’s husband’s pension ‘died with him’ while in *Practice and Precept*, a character says, ‘but a pension dies with you’.⁴¹ There are echoes too with the titles used. *Temporal Powers* has a religious signification; it refers to worldly power, as contrasted with spiritual power. Even though the play itself is not explicitly about religion, there is an ethical and moral dimension to the debates presented within the drama. *Practice and Precept* has a similar kind of resonance. The phrase is often used to discuss religious rules (like the Ten Commandments) that become principles and that should be practised in everyday life. *Let Us Live* is different—it

39 Lennox Robinson described Deevy’s style as ‘half-realistic’ in his review of her *Three Plays* in *The Dublin Magazine*, 15 (April–June 1939), 71–72.

40 Caoilfhionn Ní Bheacháin, ‘“It Was Then I Knew life”: Political Critique and Moral Debate in Teresa Deevy’s *Temporal Powers* (1932)’, *Irish University Review*, 50.2 (2020), 337–355. Teresa Deevy, ‘Temporal Powers’, in *Teresa Deevy Reclaimed*, I, 7–50.

41 Deevy, *Wife to James Whelan*; DRI, *Practice and Precept*, PP/6/81.

echoes a Latin phrase which in English goes ‘while we are alive, let us live’, a sentiment which resonates with the closing lines of Deevy’s missing debut, *The Reapers*: ‘Life must be lived, not simply accepted’.⁴²

As discussed above, the opening directions of the radio play, *The Firstborn*, demonstrate the author’s consciousness and understanding of the medium, and this is something that is also evident in confirmed works of Teresa Deevy, such as in her radio play *Going Beyond Alma’s Glory*. This latter play contains the following sound directions in its opening lines:

Subdued, indistinct voices. Then—clearly—a man’s step coming to a table, a chair pulled out, a newspaper opened noisily, and folded at a chosen place. A girl’s step.⁴³

Going Beyond Alma’s Glory was broadcast by Radio Éireann in October 1951 and published that December in *Irish Writing* (No. 17). If the Blackheath address on the front cover of *The Firstborn* is from Deevy’s visit in 1948/49, this timeframe would suggest both plays were written during the same period. Of the three D.V. Goode plays, the atmosphere and language of *The Firstborn* most closely resemble that of Teresa Deevy’s known work, and its themes and setting are familiar. Indeed, in *The Firstborn*, the character of Stephen critically refers to Ellen as ‘More like larkin’ around with the boys and she missed her chance’,⁴⁴ a line that could have come from one of Deevy’s best-known stage plays. However, these synergies and echoes do not resolve the question of authorship, as they could be the result of mentorship, influence, or editorial suggestions.⁴⁵ In other words, the D.V. Goode plays could have been written by a protégé or sibling of Teresa Deevy.

42 An unidentified critic in the *Irish Times* quoted this line from *The Reapers*. DRI, The Teresa Deevy Archive, ‘“The Reapers”: First Production at the Abbey Theatre’, PP/6/178(3), <https://doi.org/10.7486/DRI.5999vb302>

43 Teresa Deevy, ‘Going Beyond Alma’s Glory’, in *Teresa Deevy Reclaimed*, II, 97–107 (p. 97).

44 Deevy, *The Firstborn*, PP/6/85(8).

45 Deevy mentored numerous writers and made suggestions on how they could improve their technique. For example, it has been argued that Deevy’s influence is evident in James Cheasty’s stage directions and dialogue. See McCarthy and Kealy, ‘Writing from the Margins’, pp. 329–330.

Provenance and Authorship of the Plays

When originally assessed when stored in Landscape, these plays were likely to have received less attention because they are not part of Deevy's performed work for the Abbey in the 1930s and neither are they part of her portfolio of radio plays produced by the BBC and RTÉ in her later career. They were not included in her published works and there are no obvious references to them in the correspondence which is currently available for consultation.⁴⁶ Infused with realism, containing some unwieldy dialogue, occasionally didactic, and devoid of her signature ellipsis, these plays are not straightforwardly like Deevy's published or performed work. However, the scripts contain echoes and resonances of her dramaturgical style; furthermore, that these manuscripts were included with Deevy's papers at the time of her death and the pseudonym 'D.V. Goode' suggest they can be attributed to either Teresa Deevy or someone in the Deevy family.

This question of provenance raises questions about which Deevy, other than Teresa, could have authored the plays. According to her grandniece Jacqui Deevy, none of the Deevy siblings were known to have been creative writers. She notes that Teresa Deevy's sisters did occasionally help with the typing and sorting of her papers.⁴⁷ Similarly, Edward Deevy, a grandnephew and a frequent visitor to Landscape in the 1950s, recalls these elderly aunts being regular letter writers, but states that only Teresa was known to write fiction or drama.⁴⁸ From Teresa's correspondence with Florence Hackett, it is clear that Nell was very interested in the theatre. However, when Teresa died in 1963, her sister Frances Deevy (who was deaf and blind) was the only sister still living in the family home; therefore, with all but one of her sisters having predeceased her, can it be assumed that Teresa would have separated a sibling's work from her own papers or, at a minimum, identified manuscripts as belonging to herself or a particular sister? Within the archive, many of Deevy's confirmed scripts, pseudonymous essays from

46 However, it is notable that several performed plays by Deevy had not been published until the Mint Theater released two volumes of her collected plays (*Teresa Deevy Reclaimed*, ed. by Bank, Harrington, and Morash).

47 Interview with the author, March 2021.

48 Interview with the author, December 2022.

Will 'o' the Wisp, and a short story entitled 'Brian of the Boers'⁴⁹ have Teresa Deevy's handwritten signature on the typescript, suggesting she made some efforts to identify these works as hers. Other documents include handwritten notes, edits, and annotations. However, there is a dearth of information on how the papers were originally arranged or grouped within the suitcase archive, and there are instances of other files or manuscripts being consulted or borrowed by friends and scholars at different junctures.⁵⁰ To complicate matters, the archive also contains writings by authors such as Gerard Westby and David Marcus.⁵¹

The Penname: D.V. Goode

Using a pseudonym is not uncommon among writers: Mark Twain, the Brontës, and George Orwell all used pseudonyms. So, too, did some of Deevy's Irish contemporaries, including Rosamond Jacob, Una Troy, and Flann O'Brien. *The Firstborn*, *Let Us Live*, and *Practice and Precept* all appear under the pseudonym D.V. Goode. The first part of this nom de plume clearly relates to the surname Deevy, and it also recalls a well-known abbreviation of the Latin phrase *Deo Volente*. In English, *Deo Volente*, or 'DV', means 'God willing' or 'if it is meant to be', and it was a common expression in twentieth-century Ireland. The second part of the surname, 'Goode', complements the first, and again is an interesting choice. Surnames such as 'Goode', 'Goody', 'Goodwife', and 'Goodman' are rooted in 'good' or 'God'. 'Goode' is a synonym for virtuous or exemplary, although there are other resonances. Its etymology can be traced back to the Middle Ages, but it is most associated with the

49 DRI, The Teresa Deevy Archive, Deevy, Teresa, 1894–1963, 'Brian of the Boers', PP/6/164, <https://doi.org/10.7486/DRI.5999vj14x>. A second version of this story is also included in the Maynooth Depository, and this includes the following handwritten note: '1300 words - as sent to U.S.A., Jan. 12th '31'. See DRI, The Teresa Deevy Archive, Deevy, Teresa, 1894–1963, 'Brian of the Boers', PP/6/163(1-6), p. 1, <https://doi.org/10.7486/DRI.5999vj08s>

50 For example, as mentioned above, Frank McEvoy borrowed a manuscript of the stage play *Wife to James Whelan* when preparing his talk for the Kilkenny Literary Society.

51 A minor playwright, Gerard Westby is best known for his one-act play, *Kevin Barry*, published by Bourke in 1953. Cork-born intellectual, David Marcus (1924–2009), was an influential author, journalist, and editor who mentored generations of Irish writers. These two are just some of the writers known to have sent their work to Teresa Deevy for feedback.

Puritans in America as a generic form of respectful address or title. Together, as a penname, D.V. Goode suggests spirituality and the author's commitment to Christian values. It could also be read as an invocation, a petition to God, or as a writerly luck charm. The D.V. Goode penname could have been used by Teresa Deevy or, indeed, by one of her siblings although, as noted earlier, there is no evidence to suggest that any of them were secretly writing to the extent that they could produce a few substantial scripts, including one that is specifically written for radio. Of course, if the plays are Teresa Deevy's, then it raises questions about why a published and successful author would write plays under this pseudonym. One possibility is that Deevy was trying to write commercially or to a formula, for a different audience. Could Deevy, living in increasingly straitened circumstances, have been writing for the burgeoning amateur circuit, an outlet which was lucrative in these mid-century years, while simultaneously protecting her reputation as an 'epoch-making' playwright? However, this seems unlikely as Deevy was already known for working with amateur authors and theatremakers, and preliminary searches in catalogues of Irish and UK archives have not yielded evidence of either D.V. Goode or the three plays. Therefore, it seems unlikely that they were produced.

The Teresa Deevy Archive in Maynooth also contains short stories that are authored under the pseudonym 'Chris. Devoy.' [sic] and the typed address of the apartment in Waterloo Road in Dublin that Deevy shared with her sister Nell.⁵² The 'Chris. Devoy.' penname is important in that it has a similar resonance to D.V. Goode: a first name that is gender neutral and a Christian reference in the name 'Chris.'. The surname Devoy is close to Deevy and evokes the famous Irish nationalist, the Fenian John Devoy. Are D.V. Goode and Chris. Devoy the same person? Is Chris. Devoy a penname for Teresa Deevy? Could Nell, who shared the Waterloo Road flat, be Chris. Devoy? Or could it be someone else?

52 DRI, The Teresa Deevy Archive, 'Alen.' by Chris. Devoy., Deevy, Teresa, 1894–1963, PP/6/161(1-13), p. 1, <https://doi.org/10.7486/DRI.5999vj01v>. It is noteworthy that both "'Man Proposes ---'" [sic] and 'John Potter's Story' have a similar layout, but with Teresa Deevy's name and the Waterloo Road address in a similar position. See DRI, The Teresa Deevy Archive, "'Man Proposes ---'" by Teresa Deevy, Deevy, Teresa, 1894–1963, PP/6/172 (1-17), <https://doi.org/10.7486/DRI.5999vj423>; DRI, The Teresa Deevy Archive, "'John Potter's Story'" by Teresa Deevy, Deevy, Teresa, 1894–1963, PP/6/166(1-5), <https://doi.org/10.7486/DRI.5999vj156>

Significantly, there are two versions of the short story 'Alen' by Chris. Devoy and one shows evidence of decisive and thoughtful editing; this careful work involved excising several sections from the story, eliminating unnecessary detail, and explanation of character; it is unclear if this is self-editing or the expert editing of a more accomplished writer (for example, Teresa critiquing the work of a sibling). Another story attributed within the archive to Teresa Deevy, published in the *Weekly Examiner*, appears under the penname T.D. O'Toole (significantly another gender-neutral penname). If using pennames, it is possible that Deevy was either experimenting with form, disguising her work for some reason, or writing for different audiences. Whatever the case may be, from this evidence, it cannot be conclusively determined whether Teresa Deevy was using the penname D.V. Goode. Neither has it been recorded why or how these different materials were included with her papers at the time of her death. However, this ambiguity does highlight the need to re-examine these different texts with a fresh lens and new methodologies to identify stylistic idiosyncrasies, material aspects (such as font, paper, and margins), annotations and paratextual elements, and so forth.⁵³

Could (an) Edward Deevy be D.V. Goode?

The initial discovery of the mystery surrounding the dating of the D.V. Goode plays was enabled by the digitisation project undertaken by Maynooth University and prompted by the research conditions that emerged during the Covid-19 pandemic; public health restrictions meant physical libraries and archives were inaccessible, and so I found myself trawling through the online Deevy archive, reading these little-known manuscripts with a growing sense of surprise and interest. At that juncture, it seemed most probable that either Teresa or one of her closest sisters (Nell or Josie) had written the D.V. Goode plays: what

53 There are graphic design elements (use of capitals in the titles and repeated use of the @ symbol to structure the layout) on one of the D.V. Goode manuscripts (*The Firstborn*, PP/6/84 (1)) that match those on one of the manuscripts of *The King of Spain's Daughter*. See DRI, The Teresa Deevy Archive, *The King of Spain's Daughter: A One-Act play*, PP/6/97 (1-10), <https://doi.org/10.7486/DRI.95944d41j>. Furthermore, both scripts seem to have been printed on similar watermarked bond paper. This is intriguing and warrants further investigation.

else could explain the pseudonym, the Blackheath address on *The Firstborn* script, and their original inclusion in the green suitcase that partly housed Teresa's archive. The key issue was provenance: who else could have written the 'D.V.' plays that were in Teresa Deevy's archive? However, one of the challenges of online archives is what gets omitted, either because of the focus of specific digitisation projects, copyright issues, funding limitations, or plain bad luck. Therefore, as the pandemic restrictions eased, I journeyed to Maynooth to work in person at the archive there, and another possibility emerged. What if there was another author with the surname Deevy? What if this figure, Edward Deevy, shared his work with Teresa? What if he wrote for stage and radio? What if he had spent time in England? What if Teresa had advised him on how to improve his scripts and he had adopted all her recommendations? Within the Deevy collection, there is a single letter which provides a credible alternative for authorship.

In a letter penned in 1954, Edward Deevy (not a family member) wrote to Teresa Deevy thanking her for sharing her work with him and offering sympathy regarding her health after she had suffered a setback. He prays (using the Latin abbreviation D.V.) that Teresa will 'hear some time in the future'.⁵⁴ He gratefully acknowledges her feedback on his work, revealing that he has made the changes that she suggested and confiding that he has submitted the play (apparently to Radio Éireann) for consideration:

Also, thanks a lot for having read my play. I noted your comments and could see where I made mistakes. I retyped the play and made the alterations you suggested. It is now in the hands of R.E. and fate...!!!

All your comments were of great value to me.⁵⁵

In this letter, Edward mentions that a poem he had previously sent her had been written while he was in England. He also references his 'case full of returned and scrapped mss'.⁵⁶ These details lend credibility to the theory that he could be D.V. Goode. Searches for a writer called Edward Deevy (distinct from her grandnephew) have not yet yielded

54 DRI, The Teresa Deevy Archive, Edward Deevy to Teresa Deevy, 29 April 1954, PP/6/10.

55 DRI, PP/6/10.

56 DRI, PP/6/10.

results.⁵⁷ The 1954 letter was sent from an address at ‘Light House Cross, Patrickswell, Co. Limerick’, a location not mentioned on the Ordnance Survey Ireland map, but a site which receives a single mention in a school’s submission to the National Folklore Collection.⁵⁸ Teresa’s brother, Fr John Aloysius Deevy, was a Jesuit priest at nearby Mungret College (the parish adjoining Patrickswell) until his death in 1969, and could possibly have been the connector between Teresa Deevy and this writer bearing the family surname.⁵⁹ Could D.V. Goode’s plays and Edward Deevy’s letter have been stored together and accidentally separated? Is it significant that Edward Deevy used ‘D.V.’ or Deo Volente when asking after his mentor’s health? These questions present a hypothetical alternative to the identity of D.V. Goode. If this Edward Deevy is D.V. Goode, it would explain the differences between the latter’s work and that of Teresa Deevy. It would also explain some echoes between the two authors in that Edward admired Teresa, possibly emulating her themes, language, dramatic structure, titles, and style, and he, apparently, took her advice on how to improve his scripts.

Conclusion

While all archives are incomplete, Teresa Deevy’s literary legacy—fragmentary in terms of surviving correspondence and scripts, and spread across several institutions—is particularly inchoate, because much of her correspondence has not survived, material has been lost, and there are no diaries to consult. The main repository for Deevy

57 However, Teresa Deevy’s grandnephew, Edward, remembers her critiquing his short stories (written when a schoolchild), and her encouragement of his efforts. Interview with author, December 2022.

58 National Folklore Collection, The Schools’ Collection, ‘Lurga, Patrick’s Well’, <https://www.duchas.ie/en/cbes/4922108/4852764>. A fieldtrip to the area eventually led to my identifying the address, a crossroads on the old Cork to Limerick Road where buses would stop outside a small house (that, according to a neighbour, always had a light on) that is far from any lighthouse. The area was part of the old Attyflynn Estate, a 250-acre farm between Patrickswell and Adare.

59 Jacqui Deevy suggests this could have been a possible connection. As manager of the agricultural estate at Mungret College, Fr John was responsible for its 240 acres of farmland and would have been well known in the area. For a description of the Mungret Estate and Seminary, see Sharon Slater, ‘Mungret College, 1882–1974, History and Photograph Book’, *Limerick’s Life*, 1 September 2015, <http://limerickslife.com/mungret-college/>

scholars is located at the Teresa Deevy Archive at Maynooth University, and this critical resource was established several decades after her death, so it is unclear how the papers were arranged in 1963. Significantly, the Teresa Deevy Archive is still dynamic and in flux.⁶⁰ Overlooked for many years, Deevy's papers were stored in the family home and cared for by dedicated relations. Despite her authoring of six Abbey plays throughout the 1930s, occasional revivals on stage, and a steady stream of interested scholars, Deevy was obscured in the public imagination. A manuscript of her first play, *The Reapers*, has yet to be discovered. Furthermore, missing or unarchived correspondence means Teresa Deevy's role as a mentor to amateur and emerging playwrights has also been overlooked or underestimated.

There are various scenarios which could explain the opaque origins of the D.V. Goode plays and the reason for using a pseudonym that echoes the Deevy name but obscures the exact identity of the author. Could they have been by a sister emulating her sibling's craft? This would explain the common addresses included on manuscripts, the interest in politics and social issues, and some of the echoes between the authors. Indeed, if one of Teresa's sisters was the mysterious D.V. Goode, it would be intriguing, further complicating our understanding of the family and, more broadly, of women's cultural production and political critique during this era. Could an elderly Teresa Deevy have written as D.V. Goode, attempting something different from her better-known dramas? Could she have been seeking new audiences or income streams, but abandoning this project in these uneven scripts? If Deevy herself used this pseudonym for these plays, that raises questions about stylistic differences within the manuscripts, why none of them are signed, and why these three scripts are apparently not referenced elsewhere. And what about Edward Deevy? Could he have used this pseudonym to disguise his identity as he developed his craft? If this amateur playwright was D.V. Goode, it would reveal something fascinating about Teresa Deevy's influence as an intellectual and a mentor. Or could

60 The Eileen Kearney papers and the Deevy-Cheasty correspondence are now conserved within the Deevy Archive at Maynooth University. While not available for consultation while research was being undertaken for this chapter, these resources are sure to illuminate lesser-known aspects of Deevy's life and work. They may also include additional clues to the mystery of D.V. Goode.

D.V. Goode be the creation of another writer, yet unknown? Ultimately, this is a ‘whodunit’ about Irish writers, intellectual networks, archives, and cultural memory. The fragmentary evidence currently available is tantalising and suggestive, and this chapter offers an account of an investigation in progress. What is categorically proven here is that the D.V. Goode plays are significantly later than previously believed. Furthermore, there are intriguing possibilities regarding authorship: D.V. Goode was either Teresa Deevy herself exploring an alternative authorial voice, a sibling secretly writing, or an unrelated Deevy who we know had written radio plays, but who has yet to be positively identified. As Teresa Deevy receives more scholarly and archival attention, and as additional correspondence and records become publicly available, some of these archival conundrums and biographical mysteries may finally be solved.

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