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Writing from the Margins: Re-framing Teresa Deevy's Archive and her Correspondence with James Cheasty c.1952–1962

Teresa Deevy, as Eileen Kearney articulates it, is experiencing a moment in the 'limelight'.¹ To date, her correspondence has not been considered independently of her dramatic texts, though, as we will argue here, this material illuminates Deevy's Irish theatre practice of the 1950s and 60s, and thus should be examined as part of this 'moment'. This article theorizes the challenges of working with women's archives, Deevy's in particular, and explores the place of correspondence within Deevy's archive. The correspondence considered comprises a set of documents, mainly postcards and letters, sent by Deevy to a young Waterford-based playwright, James Cheasty. Cheasty's mother Ellen Cheasty (née Nolan) was friends with Deevy and it was through this relationship that her son came to know and correspond with the writer.² As letters from Cheasty are not extant, analysis focuses only on documents authored by Deevy. These reveal that Deevy's priority shifted from theatre to radio drama after 1941, but she remained committed to theatre as an artform and actively pursued productions of her stage plays during the latter decades of her career. Contemporary critical reception of Deevy's texts explore gender and cultural politics, feminism, and ageing masculinities.³ Recent productions of Deevy's work by Dublin Theatre of the Deaf, in collaboration with Amanda Coogan, centralize issues of diversity and inclusion within this scholarship.⁴ The ongoing 'reframing of Deevy's oeuvre' and resulting performance practice has also led to a renewed interest in her archive.⁵ The analysis of the Deevy-Cheasty correspondence here raises her archival profile and redirects prevailing narratives concerning Deevy's engagement with Irish theatre practice post-1940.

The article contextualizes correspondence within Deevy's archive, outlines the 'Letters from the Past' project and its methodology, and

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conceptualizes the status of the material, examining the relevance of evaluating and interpreting personal correspondence from women writers to sustain their archival profile. We contend that a personal context is crucial to understanding Deevy's work from a feminist theatre historiographic perspective and that analyzing documents that reveal this context supports the recovery and revision of 'women's activities in contrast or opposition to dominant traditions', and the act of 'reclaiming "lost" plays and uncanonised playwrights'.⁶ We theorize the place of women's archives and correspondence within Irish theatre scholarship and position Deevy's archive within this context before focusing on Deevy's role as mentor to Cheasty, a playwright whose work, to date, has not received any scholarly attention.⁷ Thematic analysis of Deevy's correspondence with Cheasty evidences several major themes: Deevy's experience as a playwright and Deaf woman in Ireland during the 1950s and early 1960s; her active part in the cultural milieu of that time; and her role as mentor to Cheasty.⁸

DEEVY CORRESPONDENCE AND THE ARCHIVE

Documents, as Aimee Grant has observed, constitute 'a social construction' in that their use and meaning changes over time 'depending on the *author(s)* and *reader(s)* interpretation of situation and language' [*sic*].⁹ Therefore, an archive is akin to a dialogue between the 'record creator' and those interpreting the content of that record, as well as its intended use.¹⁰ Current archival scholarship challenges dominant narratives and seeks to understand those that have been subject to erasure.¹¹ This poses a challenge to the western canon of drama and theatre, which is dominated by work by white men, creating what Barry Houlihan describes as 'a patriarchal construct' that 'propagates a gendered remembering and ensures a continual process of inadequate historization by future generations'.¹² Unchallenged, such narratives de-value and 'skew the record of our communal memory', a distortion which 'can be redressed through archival memory', thus instigating a dialogic experience.¹³ However, such erasure can prove hard to challenge when archival material, as Lucy Collins argues, can be 'fragmentary, made up of what happens to have survived'; such is the case for documents considered here.¹⁴

Deevy's personal correspondence and other archival materials are held in several collections located at Maynooth University Library, Trinity College Dublin (TCD), University College Dublin (UCD), and the National Library of Ireland (NLI). In 1994, Francis McEvoy deposited eighty-one items in TCD, including correspondence between Deevy and writer Florence Hackett, which deals with, among other things, productions of *Katie Roche* (1936) and *The King of Spain's Daughter* (1935) at the Abbey.¹⁵ As well as correspondence held within

the John Jordan Papers, and Patricia Lynch and R. M. Fox Papers at the NLI,¹⁶ fifteen letters and one note from Deevy to Micheál Ó hAodha written between 1947 and 1963 mainly relating to her plays and broadcasts on Radio Éireann are also housed within its collections.¹⁷ In the early 1980s, Kearney conducted interviews with many of Deevy's friends and relatives; Kearney's archive of Deevy-related materials will be preserved within the Deevy Archive in Maynooth.¹⁸ In 2011, Raidió Teilifís Éireann (RTÉ) deposited a collection of 'Radio Drama and Variety Scripts' in the UCD Archives, containing forty-four items of correspondence by Deevy written between August 1940 and January 1964,¹⁹ the subject of which relates to eight of Deevy's texts and associated fees, cast, editing, and scheduling.²⁰ Excerpts from Deevy's letters are recorded in the Abbey Theatre minute books and production material relating to Deevy's stage plays form part of the Abbey Theatre Archive, now digitized as part of the Abbey Theatre Digital Archive held by the University of Galway.²¹ In the United States, Stony Brook University Libraries house the William Butler Yeats Collection containing Deevy correspondence²² and the Mint Theater's archive of Deevy production-related materials is available via the company's website.²³ Between 2015 and 2022, Cheasty's archive became available to the authors: the correspondence considered here is held within that archive.²⁴ In 2021, new Deevy-related material was discovered in the Kathleen Mulchrone papers housed by the Royal Irish Academy.²⁵

Until 2011, the majority of Deevy's archive rested in suitcases under a bed in 'Landscape', the Deevy family home.²⁶ The suitcases contained a range of documents including Deevy correspondence, theatre programmes, newspaper reviews and manuscripts of incomplete and complete texts, some of which had been published and/or produced.²⁷ In 2011, this material was given on permanent loan to Maynooth University.²⁸ Before this time, access had been granted informally by her family (extending a generosity that Deevy herself exhibited during her lifetime). The loss of several items from the collection at this time demonstrates the risks associated with the informal management of archives and illustrates how archival dispersal diminishes opportunities to revive, reappraise, and research the work of women writers such as Deevy.²⁹

Referring to the exclusion of women poets from the canon, Collins argues that the fragmentary nature of literary output and associated archives may affect how their work and archives are valued by cultural institutions as well as by the poets themselves and, arguably, their estate. Collins contends that:

women poets 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.³⁰

The Deevy family took great care of her archive while it was in their home, but its location under a bed exemplifies how the literary reputations and associated archival materials of women writers diminish when an archive remains in private ownership. The transfer of Deevy's archive to Maynooth safeguards its integrity by conserving, digitizing, and promoting it, thus ensuring a more complete record of Irish theatre history is available to practitioners and researchers.³¹ Obstacles to archival access can lead to a dominance of certain (male) authors within theatre practice, teaching, and research, constructing what Sue-Ellen Case describes as a 'history of influence and continuity', and resulting in a 'lost female tradition' whereby work by women is, in the words of Sara Ahmed, excluded from the 'citational chain'.³² The value given to certain parts of the writer's archive – the manuscript, for example – may also contribute to the reduced prestige of other archival material such as personal correspondence. Christopher Murray argues that the revival of Deevy's work during the 1990s 'was born out of this coincidence of revolt and the representation of women in Irish Theatre' to which the publication of this journal's special issue 'commemorating' Deevy alongside other Irish women playwrights responded, thus advancing scholarship.³³ Therefore, when production and publication events of Deevy's work are compared, there is clear evidence that performance history functions in concert with publication and scholarship to reclaim Deevy's place in the canon of Irish theatre and dramatic literature.³⁴

Whilst appreciating the pace of change which has brought cultural, sociological, political, and scientific work by women to the fore, including the #WakingTheFeminists movement (2016) and the 'Fired! Irish Women Poets and the Canon' project (2017), we agree with Collins's argument that 'the archival profile of individual women writers [...] has not been significantly raised'.³⁵ The relationship between practice, publication, scholarship, and the archive is a dynamic one and key to inscribing a playwright's work in the historical record. Insights gained from analysis of the Deevy-Cheasty correspondence offer an opportunity to not only raise Deevy's archival profile, but challenge assumptions within the record of Irish theatre practice about her career aspirations and ambitions in the latter part of her working life.

LETTERS FROM THE PAST

Collected and preserved in the first instance by Cheasty, the documents considered here became available to the 'Performing the Region' project

as research material between 2016 and 2021, and constituted the analytical material for a project entitled 'Letters from the Past'.³⁶ The total dataset comprises seventy-three documents including twenty-eight letters, seventeen envelopes, twenty-seven postcards, and one prayer card. The 'Letters from the Past' project commenced in June 2018 comprising a four-phase research-based teaching and learning project.³⁷ In defining a document, Grant refers to 'content or objects which include written, graphical or pictorial matter, or a combination of these types of content, in order to transmit or store information or meaning'.³⁸ Therefore, the image on the front of a postcard, the postmark, and frank, for example, contribute to document interpretation. Grant suggests that the status of research documents depends on factors of authenticity, availability, representativeness, and meaning: it is appropriate, therefore, to address these factors, since they also evidence our decision-making process to mitigate against researcher bias.³⁹

AUTHENTICATION AND TRANSCRIPTION

The provenance of the material is excellent: the documents were loaned to the research team in 2016 by the Power family, which inherited Cheasty's archive on his death in 2014. Friends and relatives of both Deevy and Cheasty confirm that they corresponded during the 1950s and Martina-Ann O'Doherty acknowledges Deevy's 'invaluable assistance and moral support' to Cheasty.⁴⁰ Prior to analysis, the documents were digitized to protect their materiality.⁴¹ Graphological and philatelic analysis of the handwriting, stamps, postmarks, special cancellations, and frank marks from a sample population of documents also verified the data set as authentic.⁴² Documents were sent from 'Landscape', the Deevy family home in Waterford city, and from 16 Waterloo Road, Dublin, and 20 Clyde Road, Dublin, where Deevy also lived. These locations are identified within the NLI correspondence.⁴³

Pairs of transcribers worked from digitized materials to create new electronic documents whereby a copyholder dictated content, capitalization, punctuation, underlining, and paragraph format to a scribe.⁴⁴ These electronic documents were cross-checked against the scanned documents to correct transcription errors and standardize representation of punctuation and special characters.⁴⁵ Deevy's personality emerges clearly through her pen craft and grammar. Whilst some postcards are brief, Deevy's text can sometimes cling to the document edge, encroaching on space allocated to Cheasty's address, resulting in some of the letters and postcards resembling a puzzle with text filling document margins. Her punctuation marks are expressive of her energy and mood: these flourishes, though often irregular, are replicated as closely as possible in the quotations below. Documents quoted here are dated according to Deevy's handwritten date or a decipherable

postmark.⁴⁶ Where a postmark is only partially decipherable, but a clue exists such as 'Sunday night', we determine the date using the *Calendar 1950–2060*; when unsure of an accurate date we state this.⁴⁷

CONCEPTUALIZING AND ANALYZING THE DATA SET

A researcher's valuation of research documents is at times influenced by whether or not the documents in question were created for private or public contexts: Grant further contends that documents created for use within formal contexts are often regarded as high status research material.⁴⁸ Applying this categorization to the study of Irish theatre documentation, one might, for example, label articulations of the ideals that inspired the founders of the Irish National Theatre Association as high status documents as they were created for review and debate by a wide readership and were either contemporaneously or subsequently published. The *Handbook of the Irish Revival* indicates how documents created for public consumption, to share or debate ideological, cultural, or political perspectives, are regarded worthy of reproduction.⁴⁹ This anthologized material is described by the editors as 'formative', as the work of 'important contributors' who were 'intellectually enriched' and 'supremely articulate'.⁵⁰ The status of such documents is reinforced by the then-director of the Abbey Theatre, Fiach Mac Conghail, who describes them as 'seminal'.⁵¹ Although nowhere explicitly stated, inferences throughout the acknowledgements, permissions, publisher's introduction, editors' introduction, and bibliography suggest that part of what justifies the presumed status of the anthologized material is that it was created to promote group debate. Implicit, but obvious from the list of authors anthologized, is the consensus between editors and publisher that the bulk of texts seminal to the Revival were written by men. Thus, the democratic impulse to anthologize disparate and difficult to access material may contribute to promoting 'a mapped patriarchal heritage that is propagated between successive generations'.⁵² The criteria for determining whether a document within an institutional archive constitutes a high or low status record has a considerable impact on its likely inclusion within canon-influencing anthologies.

Brenda Donohue argues that bias also shapes the archiving and evaluation of women's theatre work.⁵³ We assert that one of the ways to challenge this bias is to conceptualize Deevy's correspondence, including the material analyzed here, as high status. This claim aligns with the shift in thinking about how texts, playwrights, theatre-makers, and archives are regarded as formative, important, or germinal, and are subsequently either included or excluded from anthologies. This reconceptualization of what constitutes a high status record is evidenced, for example, in the *Dictionary of Munster Women Writers*

1800–2000 which includes a variety of unpublished works including letters, diaries, and journals as documents of value to researchers who wish to understand the inequalities that disadvantage women writers.⁵⁴ The material constitutes personal correspondence rather than manuscripts, but conceptualizing it as high status challenges the valuing, and therefore privileging, of certain materials over others. The materials analyzed here are considered high status because they offer insights into Deevy's experience as a playwright and Deaf woman in Ireland and provide a personal context crucial to feminist theatre historiographic analysis.⁵⁵ Finally, the material charts a mentorship relationship between Deevy and Cheasty about dramatic writing, revealing the challenges and practicalities of theatre production during the 1950s and 60s.

An accurate chronological narrative is impossible to establish as some undated letters exist without accompanying envelopes whilst other date stamped envelopes are tantalizingly indecipherable. Cross-checking references within undated correspondence to known dates supported the evolution of an approximate chronological sequencing. We found it possible to approximately date many undated documents through references to contemporaneous theatre productions, radio adaptations of Deevy's or Cheasty's work, and the Dublin address lines, as well as by assessing the formality of tone and Deevy's signature.⁵⁶ For example, postcards of 1954 and 1955 suggest an interpersonal reserve typically captured in the signature, 'T. Deevy' (sometimes capitalized as though to ensure legibility), but by 1956, typically 'T.D.' or 'Teresa' suffices.

A further complication within the analysis relates to the representativeness of the data set. Similar to Deevy's correspondence in the collections already mentioned, not all of Deevy's postcards and letters to Cheasty are dated or have legible date stamps and it is impossible to ascertain whether this gathering of material is complete as no confirmation exists that Cheasty archived his entire correspondence from Deevy. Whilst agreeing with Maggie B. Gale and Ann Featherstone that 'all archives are susceptible to a state of incompleteness, to a kind of failure of memory' and that archival documents are often 'included only by chance',⁵⁷ we also accept Grant's position on representativeness as a criteria by which to evaluate and understand the 'quality of found documents'.⁵⁸ Whilst lacunae may impact on the representativeness of the documents considered here, we contend that the date span, the geographic locations, and range of references to theatre makers and productions of the fifties mitigate against the inevitable incompleteness of the material.

Using an open coding approach, textual analysis of the documents yielded the following codes: studio theatres and amateur drama and theatre productions, mentoring, dramaturgy, including Deevy's

principles of playwrighting and working as a playwright, with familial and personal circumstances and deafness emerging as subthemes.⁵⁹ Whilst the postcards initially seem limited to arranging and detailing times, places, and dates of meetings, a closer reading reveals Deevy as busy writing and attending literary, familial and social events. The letters provide more detailed analysis of the challenges of playwrighting and feedback on scripts that Cheasty sent for Deevy's consideration. From the mid-1940s to the mid-1950s, Deevy was writing literary reviews for *The Bell*, short stories, a children's book, and was also adapting her scripts for broadcast.⁶⁰ The documents evidence that Deevy was a frequent and critical theatre-goer, family-orientated, and a generous friend and mentor, aspects of her profile which the following section explores.⁶¹

JAMES CHEASTY AND THE DEEVY CORRESPONDENCE

Created by Deevy – then an established author and playwright, whose dramatic work had been staged in the Abbey, broadcast on Radio Éireann, and televised by the BBC – the documents were sent by her to Cheasty, a Waterford farmer thirty-four years her junior.⁶² Cheasty's writing career, which promised much in the 1950s and 1960s, underwent a hiatus of twenty-four years following a threat of legal action after the publication of *Prisoners of Silence* (1971), a play based on the murder of Waterford postal worker Laurence Griffin in 1929.⁶³ Cheasty's drama ranges from the morally didactic, but often comic, three-act play *A Stranger Came*, which contrasts the desire for social status, land ownership, and material wealth with the aim of health and happiness, to the grim two-act *Prisoners of Silence*, set in 1971, revealing the collapse of idealism and integrity in mid-century Ireland and its resultant moral decay.⁶⁴ Cheasty began the correspondence asking for Deevy's creative advice and her influence on his work is evident in his stage directions. For example, Cheasty describes Mrs Lonergan in *A Stranger Came* as:

a slight woman of medium height, with a barely noticeable stoop. With her wrinkled face and dancing eyes it is difficult to tell her age, but one would guess her to be about fifty. Her lips are long and slender, giving one the impression of a perpetual smile. She is dressed in a long, faded brown coat, round brown hat pulled forward on her forehead, black broken shoes and twisted stockings.⁶⁵

The nuanced physicality in the 'barely noticeable stoop' and the evocation of an inward life characterized by the 'dancing eyes' and 'perpetual smile', combined with the sensuous and tactile descriptions of the 'brown coat', the 'round' hat, the 'broken shoes', and the 'twisted

stockings', evoke Deevy's stage directions in *Wife to James Whelan* when Nan appears in Act One with 'bright hair, clear face, carefree bearing', wearing 'an old pullover, a tweed shirt, heavy shoes and no stockings'.⁶⁶ Years of poverty, near-starvation, domestic drudgery and loss leave Nan, in Act Two, all but a shadow, 'neatly dressed, with a dark shawl covering her head and shoulders' seated on a chair 'near the door', but, despite her humiliation by Whelan, and a life of servitude stretching ahead, Deevy describes Nan as retaining 'a certain pride'.⁶⁷ Nan's defiance is redolent of Cheasty's Sarah Hannigan in *Prisoners of Silence* who: 'stands in the door-way. She is thirty-six, poorly dressed, haggard and work-worn but possessing an unquenched vitality'.⁶⁸ Based on the true story of the 1929 disappearance of Larry Griffin, a postman and former soldier in the British army, from Whelan's pub in Stradbally, County Waterford – in which members of the Gardaí were implicated – *Prisoners of Silence* exposes the prevalence of alcoholism, domestic violence, pre-marital sex, poverty, cronyism, corruption, and illegality in rural Irish life. The controversy that followed the staging of *Prisoners of Silence* by 66 Productions at the Gas Company Theatre, Dun Laoghaire in April 1971, disconcerted Cheasty to such an extent that he ceased writing until the early 1990s when he offered *The Passing of Morgan Carey* to the Waterford Dramatic Society as their sixtieth anniversary year production.

A letter from Deevy dated 19 December 1952 suggests that Deevy and Cheasty's friendship, and her mentorship of him, began tentatively:

You have had stories v [sic] poems published – yet a play is exciting! – isn't it? I look forward very much to seeing this – Perhaps before it comes on – if you had a spare script you'll let me see it – I would like to read the play before seeing it –

Cheasty sent the script of *A Stranger Came* before April 1953, as Deevy thanks him for it, complimenting him on the 'impelling force' of his writing (24 April). The letter also suggests that Deevy had read several of Cheasty's plays by this time: 'In all these plays you have shown life from a very grim angle – but in this one there is a very distinct lightning of tone'. In a letter dated 28 August 1953, Deevy suggests the play requires a further lift in tone as 'the audience will need amusement in the midst of so much sadness'. Although direct, her feedback is offered by way of 'suggestions' and she is careful not to over-step her role:

How I do hope you will not mind my having made these suggestions [...] (We get used to suggestions and counter-suggestions in the theatre – and to being ignored!) I'll see what way it is worked out on the stage (28 August 1953).

The production was a success and Deevy was delighted with its reception: 'It is splendid that all recognise you have dramatic quality' (2 October 1953).

Writing the foreword to *A Stranger Came*, published in 1956, Deevy acknowledges that Cheasty 'impressed' her by his ability to absorb and respond to feedback:

Not often is a beginner so eager to hear of his *own* faults – and of every possible fault that might, at a future date, blur his work: things to avoid – that was it; he was out to track them down.⁶⁹

One of the 'faults' to which Deevy is particularly attuned is Cheasty's use of dialogue, which is unsurprising given the complex way dialogue makes meaning in her dramaturgy. As an emerging playwright in the 1930s, Deevy's use of dialogue captured the attention of critics and practitioners. Reviewing *Katie Roche* in Victor Gollancz's *More Famous Plays*, St John Ervine writes: 'I have seldom read a play in which the dialogue is so finely individualized as it is in "Katie Roche"'.⁷⁰ Deevy's dialogue works in tandem with her stage directions 'to accurately express the emotional register'.⁷¹ Cathy Leeney finds the 'emotional detail and rhythmic control' of Deevy's dialogue, with its nuanced sub-text, to be 'a carefully wrought construction'.⁷² The rhythm of Deevy's dialogue is punctuated with pause and silence,⁷³ and this 'striking style of dialogue' is Chekhovian in its construction and expression.⁷⁴

When it comes to Cheasty's use of dialogue, Deevy's suggestions regarding the rhythm of individual speech are more insistent. Regarding *Her Youngest Son*, Deevy advises Cheasty: 'The people have a more varied way of speaking – each individual should have his own length of sentence... his own turn of words...' (21 January [year unknown]). Here, we see echoes of Ervine's commendation of 'finely individualized' dialogue, or character idiolect.⁷⁵ Deevy also commented on Roddy's speech length in *Her Youngest Son*, advice which is reminiscent of the emotionally charged rhythm of Deevy's dialogue:

at least it seems to me the play would move more quickly and more powerfully if you have his opinions in short, deeply-hurt tones phrased, as on the spur of the moment rather than, as now strikes me, the too calm manner of an author carefully analysing his character (23 January [year unknown]).

Deevy also questioned the authenticity of character speech in the play and her evaluation that: 'sometimes the language is hardly what men

would use', relates to such phrases reading as "'rhetorical" – or sham poetic –' (3 November [year indecipherable]). Deevy cautions against such affected use of language, which 'would spoil the lovely integrity' of Cheasty's work. Explaining her feedback in the letter, she references Ervine, whom she considers 'one of the masters of technique',⁷⁶ paraphrasing his advice on writing dialogue: '– dialogue should look like literature but sound quite local'. Ervine's advice on constructing dialogue asserts that it should be neither too 'literary' nor 'too realistic' and that the business of the dramatist: 'is not to *reproduce* everyday language, but to *represent* everyday language. ... The dramatist has to heighten and lengthen and deepen the common speech, and yet leave it seeming to be the common speech'.⁷⁷ As well as offering feedback, Deevy advises Cheasty on how to liaise with theatre directors and producers. Having learned that Madame Bannard Cogley and Fergus Cogley are interested in *The Lost Years*, but require him to work on the third act, Deevy writes:

You may not find the re-writing very easy [...] This I say just in case you feel troubled over any difficulty – That will pass. It is well to let Madame Cogley – with her great theatrical experience – be the moulder of the end [...] at least so it seems to me – though it is the author's play, v [*sic*] not easy for a creator to see his work too much changed.. We do want to have our own vision shown. (31 July 1955)

In February 1957, Deevy is delighted to learn that Cheasty's play, *The Lost Years*, will be produced by Fergus Cogley in the Studio Theatre Club and, in September 1958, she writes having attended its production: 'lots to say about last night it was most gripping!' (5 September 1958). Later that year, having received a copy of the newly-published edition of the play co-dedicated to her, Deevy writes 'it is gratifying to have so fine a work dedicated to oneself – (shared with your sister)' (5 April 1958). As a mentor, Deevy remained effusive and unreserved in her congratulations when Cheasty's work was produced. In 1962, Cheasty's play, *Francey*, directed by Stanley Illsley and featuring Leo McCabe in the title role, was produced in Dublin's Olympia Theatre by Illsley-McCabe Productions. Her delight in Cheasty's success, dashed off in a card written after the opening night, reads:

Now that the excitement is over wouldn't it be fine to meet and talk about it and laugh over some of the ridiculous Press notices!! [...] Only would like to tell you how I, and my friends all so much enjoyed 'your' evening! (11 June 1962).

As the mentoring relationship progresses, the documents reveal that Deevy saw her conversations with Cheasty as mutually generative opportunities to exchange ideas about the creative process. In July 1955, Deevy invites Cheasty to visit ‘Landscape’, where they will have time for a ‘good exchange’ (16 July), whilst in April 1958, she mentions how eager she is for ‘one of our own ‘meetings’ and ‘exchanges’” (5 April). Postcards stressing the importance of their meetings, which typically took place in the café of Waterford’s Savoy Cinema, reveal a lively friendship and clues to the topics of their in-person conversations. Deevy sends an address or mentions a friend who may be able to move one of Cheasty’s play closer to production or reveals how important it was that a play pass into the right pair of hands – demonstrating that Deevy was an informed and generous mentor. Despite the difference in their ages and experience, the social delicacy of presenting a script to the right reader, and establishing and maintaining good relationships with potential producers, was important to them both and an activity in which they were mutually supportive.

Comparing the brief texts of the postcards throughout their correspondence, however, reveals that Deevy moved from mentor to friend as Cheasty’s work began to receive recognition and success. The late 1950s were a productive time for Cheasty when two of his plays, *A Stranger Came* and *The Lost Years*, were produced and published: the transfer in Deevy’s role is subtle.⁷⁸ It begins circa 1956 when Deevy writes that her hope for a new publishing deal for her own work is fading: ‘About publication – nothing further! He was supposed to be drawing up an agreement, but I think now that the fact [that] I’m not willing to pay down any sum has put him off!’ (19 September 1956). But there was good news for Deevy too as, that same year, the Studio Theatre produced *Wife to James Whelan*. Deevy shares more good news in a postcard the following year announcing that *In the Cellar of my Friend* will also be produced by the Studio Theatre:

A note from ‘Madame’ telling me that Studio is putting on my one-act play “*In the Cellar of my Friend*” next Sat (31st) and Sunday (Sept 1st) – I had forgotten she had a script! Must have it for the last 12 mths. She says now the play is ‘a gem.’ – It has not been done on stage, nor broadcast. It is my latest play, and I’d be very interested to see how it goes... (28 June 1957).

This postcard constitutes an important record of a lost production of Deevy’s work.⁷⁹ Faced with significant travel costs, and pressing commitments in Waterford, Deevy did not attend the production, which perhaps explains the absence of archival documents relating to the work: ‘I’m afraid there’s little chance of a run-up. And hardly worth

the railway fare, as I must be back here on Monday! What a pity it did not come on while I was in Dublin' (28 June 1957). In the same card she mentions awaiting news of Luke Wadding – undoubtedly a reference to her attempts to find a producer for *Supreme Dominion*. Despite the casual and brief reference to this play, the postcard shows that Deevy remained actively involved in, and anxiously awaited news of, possible productions of her theatre work during the 1950s.

Though Deevy never mentions her own health and rarely alludes to her deafness, the impact of increased caring responsibilities on her personal and professional life emerges in cards written in the later years of the 1950s and early 1960s. A card, postmarked 4 February 1957, suggests that, during this time, her sisters' ill health impacted on her personal and professional routine as she apologetically explains to Cheasty why she cannot invite him to 'Landscape': 'I cannot ask you to come up here – as two of the family are semi-invalids at the moment!' Another card written, later that year, reveals domestic responsibilities as encroaching on her time and energy: 'We've had visitors – and that does take up time – fading out now!' (28 August 1957).

Her sister Josephine's death meant that Deevy's caring responsibilities for her older sister, Fan, increased, and in 1962, Deevy writes thanking Cheasty for offering a lift to Dublin to attend a production (presumably *Francey*), but explaining her need to return to Waterford immediately after the performance as 'I must get back here [to Waterford] on Monday night – or in the 'small hours' – of Tuesday [...] It is awful – but that's how things are with me now – No one else with Fan' (28 June 1962). Deevy helped care for her sister until her own death in 1963 when her mentoring role, so apparent in this correspondence, was honoured in Cheasty's obituary of her in the *Irish Independent*.⁸⁰ Testifying to her friendship and her mentorship, Cheasty's biographical programme note for his final play, *The Passing of Morgan Carey*, records, 'He is proud to have been a disciple of Teresa Deevy who supported him in his early work', to which these documents attest so clearly.⁸¹

CONCLUSION

This essay presents an enhanced dialogue with archival documents to better inform an appreciation of Deevy's later life and work. We argue for the acknowledgement of Deevy's correspondence as high status documents within her archive and have used a particular correspondence collection to justify this. By analyzing these materials, we suggest that Deevy's aspirations, and her ambition for herself as a playwright, remained strong in the later decades of her career. This essay seeks to demonstrate how a careful reconceptualization of a fragmented data set, complemented by a multi-modal methodology, offers a rigorous, analytical approach that simultaneously interrogates how practitioners

and scholars might re-evaluate their interactions with archival fragments. Deevy's correspondence with Cheasty, conceptualized, sequenced, cross-referenced with other fragmented data, and then analyzed, reveals previously unknown aspects of her personal and professional life. The analysis restores lost facts such as the existence of a previously unrecorded production of her work, *In the Cellar of My Friend*, thus constituting 'an act of archival reclamation'.⁸² The documents illustrate Deevy's personality, the network of practitioners with whom she associated, and the range of theatre productions she attended in the 1950s and 60s, as well as the ways in which regional writers supported one another's efforts to have their dramatic work produced. Deevy and Cheasty's interactions themselves constitute an important fragment of the national record of Irish theatre history during this period. In typical style, Deevy relies on a stage direction to describe Cheasty in her foreword to *A Stranger Came*: 'A young man stands hesitating on the threshold'.⁸³ Deevy's considered feedback, and her direct but empathetic approach to offering that feedback, supported Cheasty in crossing that threshold to critical acclaim.

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NOTES

1. Eileen Kearney, 'Why would anyone be interested in my old aunt Teresa?', recorded conference paper, 'Active Speech: Sharing Scholarship on Teresa Deevy', 12–19 February 2021 <<https://activespeech2021.org/practitioners-panels/>>.
2. Interview with Agnes and Deirdre Power (sister and niece of James Cheasty) conducted by Úna Kealy 12 June 2021.
3. Willy Maley, '“She done Coriolanus at the Convent”': Empowerment and Entrapment in Teresa Deevy's *In Search of Valour*', *Irish University Review* 49.2 (2019), 359–369; Úna Kealy, 'Resisting Power and Direction: *The King of Spain's Daughter* by Teresa Deevy as a Feminist Call to Action', *Estudios Irlandeses* 15.15 (2020), 178–192; Caoilfhionn Ní Bheacháin, '“It was Then I Knew Life”': Political Critique and Moral Debate in Teresa Deevy's *Temporary Powers* (1932)', *Irish University Review* 50.2 (2020), 337–355; Maria Kurdi, 'Taking the “Black Stick”': Ageing Husbands and Fathers in the Plays of J. M. Synge and Teresa Deevy', in *Ageing Masculinities in Irish Literature and Visual Culture*, ed. by Michaela Schrage-Früh and Tony Tracy (London: Routledge, 2022).
4. Úna Kealy and Kate McCarthy, 'Shape Shifting the Silence: An Analysis of *Talk Real Fine, Just Like a Lady* by Amanda Coogan in Collaboration with Dublin Theatre of the

- Deaf (DTD), an Appropriation of Teresa Deevy's *The King of Spain's Daughter*, in *The Golden Thread: Irish Women Playwrights, Volume 1: 1716–1992*, ed. by David Clare, Fiona McDonagh, and Justine Nakase (Liverpool: Liverpool University Press, 2021), pp.197–210; *The Possession Project*, Amanda Coogan's inflection of Deevy's unpublished ballet, *Possession*, in collaboration with artists Lianne Quigley and Alvean Jones, DTD, and students and staff from SETU was performed at the Hugh Lane Gallery on 16 June 2022 and at Waterford Medieval Museum on 27 October 2022.
5. Caoilfhionn Ní Bheacháin, 'Teresa Deevy and The Secrets of the Green Suitcase', *Irish Times*, 3 April 2021. In February 2021, Maynooth University in cooperation with the Heyman Center for the Humanities at Columbia University hosted a symposium entitled 'Teresa Deevy, Disability and the Archive' <<https://www.maynoothuniversity.ie/news-events/departments-english-event-teresa-deevy-disability-and-archive-cooperation-heyman-center-humanities>>. In the same month, Waterford Institute of Technology, now SETU, supported by Maynooth University Library and Waterford Libraries, hosted 'Active Speech: Sharing Scholarship on Teresa Deevy', a conference to share and strengthen national and international scholarship and practice relating to Deevy's work.
 6. Tracy C. Davis, 'Questions for a Feminist Methodology in Theatre History', in *Interpreting the Theatrical Past: New Directions in the Historiography of Performance*, ed. by Thomas Postlewait and Bruce McConachie (Iowa City, IA: University of Iowa Press, 1989), 59–81 (p.63).
 7. Further analysis and dissemination of the material is planned – *Active Speech: Critical Perspectives on Teresa Deevy*, ed. by Úna Kealy and Kate McCarthy is forthcoming from Open Book Publishers.
 8. In line with the established practices of Dublin Theatre of the Deaf and the Irish Deaf Society, together with other institutions and researchers in the field, we capitalize the letter D in the word Deaf to signal accord with the positive values within the Deaf community and Deaf culture associated with varying levels of audiological hearing.
 9. Aimee Grant, *Doing Excellent Social Research with Documents: Practical Examples and Guidance for Qualitative Researchers* (London: Routledge, 2019), p.12.
 10. Jennifer Douglas and Allison Mills, 'From the Sidelines to the Center: Reconsidering the Potential of the Personal in Archives', *Archival Science* 18 (2018), 257–277 (p.262).
 11. *Theatre History and Historiography: Ethics, Evidence and Truth*, ed. by Clare Cochrane and Jo Robinson (Hampshire: Palgrave Macmillan, 2019).
 12. Barry Houlihan, 'Introduction' in *Navigating Ireland's Theatre Archive: Theory, Practice, Performance*, ed. by Barry Houlihan (Oxford: Peter Lang, 2019), p.18.
 13. Barry Houlihan, *Theatre and Archival Memory: Irish Drama and Marginalised Histories 1951–1977* (Hampshire: Palgrave Macmillan, 2021), p.13.
 14. Lucy Collins, 'Hidden Collections: The Value of Irish Literary Archives', *Irish University Review* 50.1 (2020), 187–197 (p.187).
 15. Trinity College Dublin, MS 10722. For further details of their correspondence, see Jonathan Bank, John P. Harrington, and Christopher Morash, *Teresa Deevy Reclaimed: Volume I* (New York: Mint Theater Company, 2011), p.xii; Ciara O'Dowd, 'The On and Off-Stage Roles of Abbey Theatre Actresses of the 1930s' (unpublished doctoral thesis, National University of Ireland, Galway, 2016) and Chris Morash, *Teresa Deevy in the Light of her Contemporaries*, Abbey Theatre Research Pack: *Katie Roche, 2017* <https://www.abbeytheatre.ie/wp-content/uploads/2017/10/KATIE-ROCHE_RESEARCH-PACK-2017.pdf>.
 16. Within the John Jordan Papers (National Library of Ireland, MSS 35,072), there are nine items of correspondence (1955–1956) written by Deevy and nine items of correspondence from Sean Dunne some of which concern Deevy (1981–1986) (NLI, MSS 35,074). In the papers of Patricia Lynch and R. M. Fox (NLI, MS 40,327/2), there are fifteen

- undated correspondences between Deevy and Lynch; another item from Teresa Deevy to Lynch dated 19 July 1965 details information on a Deevy radio play (either the sender or the year is incorrect, as Deevy died in 1963); also included is one undated item of correspondence from Deevy to Fox, which references ‘books, writing, personal matters and visits, particularly Wednesday nights spent with the Foxes’ (p.46).
17. The texts referenced in these letters and note include: *The Wild Goose*, *Katie Roche*, *Going Beyond Alma’s Glory*, *In the Cellar of my Friend*, *Dignity*, *Light Falling*, *Supreme Dominion*, *Mary Magdalene*, and *One Look and What it Led to* (NLI, MS 50,961/1–17).
 18. Kearney pioneered a resurgence of interest into Deevy’s life and work when few others recognized Deevy’s name. Original papers from her research in the 1980s onwards will be preserved.
 19. This collection excludes the years 1940 to 1946 and 1951–2 and is written to production directors John MacDonagh and Micheál Ó hAodha, and Phillip Rooney (Head of Scriptwriters) (University College Dublin, P261/688).
 20. The texts referenced in those letters include: *Dignity*, *Katie Roche*; *Wife to James Whelan*; *Light Falling*; *In Search of Valour*; *Polinka*; *Supreme Dominion*; and *One Look and What it Led to*.
 21. On 7 February 1936, Ernest Blythe minuted that Hugh Hunt received a letter from Deevy ‘complaining about the postponement of her new play’ due to ‘financial reasons’ (Abbey Theatre Minute Book 1936–1937, p.10). St John Ervine’s play, *Boyd’s Shop*, was produced instead of Deevy’s *Holiday House* (Abbey Theatre, p.10). The minute books are available at <<https://digital.library.nuigalway.ie/islandora/object/nuigalway:abbey-theatre-minute-books>>.
 22. New York, Stony Brook University, William Butler Yeats Collection, SC 294, Teresa Deevy, Box 133.
 23. The Mint Theater production archives can be found at <<https://minttheater.org/production-archives>>.
 24. The authors are currently working with the Cheasty family and Maynooth University to conserve the Cheasty Archive.
 25. This item (RIA, RR 46 G 22) includes Deevy’s handwritten annotations on her copy of *Naoi nDánta Leis an Reachtabrach* ed. by Douglas Hyde, 2nd edn (Dublin: Gill agus a Mhac, 1912). We acknowledge Barbara McCormack and Anita Cooper of the Royal Irish Academy for bringing this item to our attention.
 26. In varying publications, the archive is reported as existing in either one or two suitcases. See Bank, Harrington, and Morash, 2011, p.xv; Clodagh Finn, ‘Why Abbey playwright Teresa Deevy deserves to be a household name,’ 17 February 2021 <<https://www.irishexaminer.com/opinion/columnists/arid-40227914.html>>; and Ní Bheacháin, 2021.
 27. Irish Archive Resource, ‘The Teresa Deevy Archive’ <<https://iar.ie/archive/teresa-deevy-archive/>>.
 28. Christopher Morash, at that time professor in Maynooth University, was instrumental in transferring Deevy’s archive there, recognizing its worth and the value of its preservation at a time when it was particularly vulnerable to being discarded or segmented.
 29. The manuscript of *Reapers*, referenced by Nathamal Sahal in *Sixty Years of Realistic Irish Drama (1900–1960)* (Bombay: Macmillan, 1971), and about which the two corresponded, is now missing from the archive. Deevy’s stage play *Wife to James Whelan* was also considered lost for a long period, having been loaned to a writer and historian in 1966. It was later returned to the Deevy family.
 30. Collins, pp.193–4.
 31. In the years 2013 and 2014, Barbara McCormack, then archivist and librarian at Maynooth University, curated a Teresa Deevy Exhibition and she, Eibhear Walsh, and

- Christopher Morash presented public lectures on Deevy. In 2016, Úna Kealy and McCormack co-curated, with the support of Dayna Killian, an exhibition focused on Deevy's life and work entitled 'Teresa Deevy: A Quiet Subversive' drawing on Maynooth University's exhibition, but also including new material. McCormack, Kealy, and Killian also delivered public lectures on Deevy's archive and her dramatic work. See also 'Teresa Deevy, Disability and the Archive Symposium, February 2021. The 'Active Speech: Sharing Scholarship on Teresa Deevy' conference is archived within the National Library of Ireland Web Archive <<https://archive-it.org/home/nli?q=Deevy&page=1&show=Collections>>.
32. Sue-Ellen Case, 'Re-Viewing Hrotsvit', *Theatre Journal* 35.4 (1983), 553–542 (p.534); Elaine Aston, *An Introduction to Feminism and Theatre* (London: Routledge, 1995), p.23; and Sara Ahmed, *Living a Feminist Life* (Durham, NC: Duke University Press, 2017), p.8.
 33. Christopher Murray, 'Murphy, Deevy, Stuart: Literature and Society (1987-1997)', *Irish University Review* 50.1 (2020), 10–16 (p.12).
 34. Productions of Deevy's texts have affirmed her presence in the canon at significant junctures: for example, in 1987, Clodagh Walsh directed *The King of Spain's Daughter* for Red Kettle Theatre Company; Judy Friel directed *Katie Roche* at the Abbey in 1994 and Jim Nolan directed *Wife to James Whelan* for Garter Lane Arts Centre in 2016. In 2017, Caroline Byrne directed *Katie Roche* at the Abbey, and Amanda Coogan and DTD performed *Talk Real Fine, Just Like a Lady (The King of Spain's Daughter)*. In 2021, *Light Falling* was directed by Byrne as a radio drama and broadcast by the Abbey, and *The Possession Project* was performed at the Hugh Lane Gallery on 16 June 2022. In 1995, the Silver Jubilee issue of this journal was dedicated to Deevy and Irish women playwrights. Deevy's work was included in *The Field Day Anthology of Irish Writing Volume V* and in *Irish Women Dramatists 1908–2001*, ed. by Eileen Kearney and Charlotte Headrick. *Teresa Deevy Reclaimed: Volumes I and II* was published by the Mint Theater Company, New York in 2011 and 2017, respectively.
 35. Collins, p.193.
 36. 'Performing the Region' was a research project initiated in 2012 within the School of Humanities, SETU. Now, this continues as PLACE (Practice-led, active, and creative engagement), a working group within the Analyzing Social Change workshop group at SETU.
 37. Throughout the four phases, SETU undergraduate and postgraduate students engaged in authentic disciplinary inquiry and worked as co-researchers.
 38. Grant, p.11.
 39. Grant, *passim*.
 40. Martina Ann O'Doherty, 'Teresa Deevy and "Wife to James Whelan"', *Irish University Review* 25.1 (1995), 25–28 (p.26).
 41. We acknowledge the support of Kevin O'Hanlon, SETU Libraries, who undertook the digitization of documents during this phase.
 42. Email to the authors from Mairéad Delaney, Abbey Theatre archivist, 1 July 2020. We also acknowledge the support of Brian Warren, then President of the Éire Philatelic Association, for his work in confirming the authenticity of the stamps, frank marks, and special cancellations within the documents herein considered. Document authentication was further supported by David Fallon, Aisling O'Byrne, Norberta O'Gorman, and Lorna Grant who participated in the Letters from the Margins SETU Summer School Project.
 43. Deevy also corresponded from Glenlough, Bantry, County Cork, and Dulwich, London.
 44. Transcription teams included SETU students or faculty, supported by Dr Shelley Troupe, working with participants from the University of the Third Age, Tramore.

- We acknowledge the support of: Helen Byrne, Ricky Croke, Orla Foley, Lorna Grant, Jean Kealy, Dayna Killian, Aisling O'Meara, Frances Ryan, Niamh Ryan, Mary Smart, and Annette Wyse. For more on reading with a copyholder, see Laura Anderson, *McGraw-Hill's Proofreading Handbook* (New York: McGraw-Hill, 2006), pp.5–14.
45. During this phase of the research, new documents came to light which were transcribed and checked by the authors.
 46. We gratefully acknowledge Agnes and Deirdre Power, who granted access to Cheasty's archive, and Jacqui Deevy, executor of Deevy's estate. We thank Hugh Murphy, Senior Librarian, Head of Collections and Content, Maynooth University Library for permissions to quote from Deevy's work and archive.
 47. Douglas Downing, *Calendar 1950–2060* <<https://spu.edu/ddowning/percal.htm>>
 48. Grant, *passim*.
 49. Declan Kiberd and P. J. Mathews, eds, *Handbook of the Irish Revival: An Anthology of Irish Cultural and Political Writings 1891–1922* (Dublin: Abbey Theatre Press, 2015).
 50. Kiberd and Mathews, p.24, p.25.
 51. Fiach Mac Conghail, 'Publisher's Introduction' in *Handbook of the Irish Revival*, p.22.
 52. Houlihan, *Theatre and Archival Memory*, p.6
 53. Brenda Donohue, 'Women and the Archive: What Vision of the Present will be Preserved for the Future?', in *Navigating Ireland's Theatre Archive: Theory, Practice, Performance*, ed. by Barry Houlihan (Oxford: Peter Lang, 2019), p.357.
 54. *Dictionary of Munster Women Writers 1800–2000*, ed. by Tina O'Toole (Cork: Cork University Press, 2005).
 55. Charlotte Canning, 'Constructing Experience: Theorizing a Feminist Theatre History', *Theatre Journal* 45.4 (Disciplinary Disruptions, 1993), 529–540 <<https://www.jstor.org/stable/3209019>>.
 56. Deevy moved from 16 Waterloo Road to 20 Clyde Road in the 1950s.
 57. Maggie B. Gale and Ann Featherstone, 'The Imperative of the Archive: Creative Archive Research', in *Research Methods in Theatre and Performance*, ed. by Baz Kershaw and Helen Nicholson (Edinburgh: Edinburgh University Press, 2011), p.24.
 58. Grant, p.17.
 59. Initial analysis of the digitized documents was undertaken using Voyant, an online text analysis programme. In the main, the analysis of the documents is qualitative in nature and prioritizes thematic analysis.
 60. O'Doherty, 'Deevy: A Bibliography', *Irish University Review* 25.1 (1995), 163–170 <<https://www.jstor.org/stable/25511479>>.
 61. For further analysis of these documents, see Kealy and McCarthy, 'In Dialogue with Deevy: Little Theatres of the 1950s', recorded conference paper, 'Active Speech: Sharing Scholarship on Teresa Deevy', 12–19 February 2021 <<https://activespeech2021.org/deevy-and-the-archive/2/>>.
 62. Barony of Gaultier Historical Society, *James Cheasty 2015 Calendar Photo*, (2019) <<https://gaultierhistoricalsociety.blogspot.com/2019/07/james-cheasty-2015-calendar-photo.html?m=0>>.
 63. The murder of Laurence 'Larry' Griffin in 1929 was widely reported locally and nationally. Elizabeth Connor's (aka Una Troy) novel *Dead Star's Light* (1939), which she adapted into a play in 1947 entitled *The Dark Road*, centred on a murder bearing similarities to Griffin's murder. In 2011, Fachtna Ó Drisceoil published a non-fiction account of Griffin's death entitled *The Missing Postman* (Cork: Mercier Press).
 64. In addition to poems and short stories written in the 1940s, Cheasty's published work includes poetry and a novel entitled *The Captive* (1965) and circa nine plays written between 1956 and 1995 including: *A Stranger Came* (1956), *Her Youngest Son* (1955), *The Lost Years* (1957), *The Trumpet in the Streets* (1958), *The Calamaun* (1961), *Francey* (1962), *All Set for Birmingham* (1968), *Prisoners of Silence* (1971), and *The Passing of*

- Morgan Carey* (1995). *A Stranger Came, The Lost Years, and The Trumpet in the Streets* were first produced by Madame Bannard Cogley's Studio Theatre Club, 43 Upper Mount Street, Dublin, 29 September 1953 and 2 July 1957, respectively. *Francey* was first produced by the Smith School of Acting under the title of *The Calamaun* in the Municipal Theatre, Waterford, 7 December 1961 and was subsequently produced at the Olympia Theatre by Illsley-McCabe Productions, 2 July 1962. *All Set for Birmingham* was first produced by the Waterford Theatre Club, 10 Henrietta Street, 8 October 1968. *Prisoners of Silence* was first produced by 66 Productions at the Gas Company Theatre, Dun Laoghaire, 27 April 1971. *The Passing of Morgan Carey* was produced by Waterford Dramatic Society at The Theatre Royal, Waterford, 1995.
65. James Cheasty, *A Stranger Came* (Dublin: Progress House, 1956), p.9.
 66. Deevy in Bank, Harrington and Morash, p.110.
 67. Deevy in Bank, Harrington and Morash, p.125.
 68. James Cheasty, *Prisoners of Silence* (Waterford: Volturna Press, 1971), p.114.
 69. Cheasty, *A Stranger Came*, p.5.
 70. St John Ervine, 'At the Play: *More Famous Plays*', *Observer*, 05 July 1936 <10.7486/DRI.5999vb45p> (National University of Ireland, Maynooth, PP_6_178_85).
 71. Judy Friel, 'Rehearsing "Katie Roche"', *Irish University Review* 25.1 (1995), 117–125 (p.118).
 72. Cathy Leeney, *Irish Women Playwrights 1900–1939: Gender and Violence on Stage*, (Bern: Peter Lang, 2010), p.169.
 73. Christopher Murray, 'Introduction: The Stifled Voice', *Irish University Review* 25.1 (1995), 1–10.
 74. 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 (p.342).
 75. Mick Wallis and Simon Shepherd, *Studying Plays*, 2nd edn (London: Hodder Education, 2005), p.43.
 76. Letter dated 3 November, year indecipherable. Ervine managed the Abbey between October 1915 and July 1916 and was thrifty, impatient, and uncompromising making him unpopular with actors. See Robert Welch, *The Abbey Theatre 1899–1999: Form and Pressure* (Oxford: Oxford University Press, 1999) and Lionel Pilkington, *Theatre and the State in Twentieth Century Ireland: Cultivating the People* (London: Routledge, 2001).
 77. St John Ervine, *How to Write a Play* (London: George Allen & Unwin, 1928), p.68, p.71.
 78. *A Stranger Came* (1956), *The Lost Years* (1958), and *Francey* (1962) were all published with the 'Popular Plays Series' by Progress House, which was established in Dublin in 1955.
 79. Jonathan Bank, John P. Harrington, and Christopher Morash, *Teresa Deevy Reclaimed: Volume II* (New York: Mint Theater Company, 2017) p.110: 'There is no record of *In the Cellar of my Friend* having been staged or broadcast'.
 80. James Cheasty, 'Teresa Deevy: An Appreciation', *Irish Independent*, 23 January 1963, p.11.
 81. Waterford Dramatic Society, 'The Passing of Morgan Carey: A new play by James Cheasty Souvenir Programme', p.5 <<http://waterfordtheatrearchive.com/wp-content/uploads/2017/03/1995-WDS-The-Passing-Of-Morgan-Carey.pdf>>.
 82. Houlihan, *Theatre and Archival Memory*, p.16.
 83. Cheasty, *A Stranger Came*, p.5.