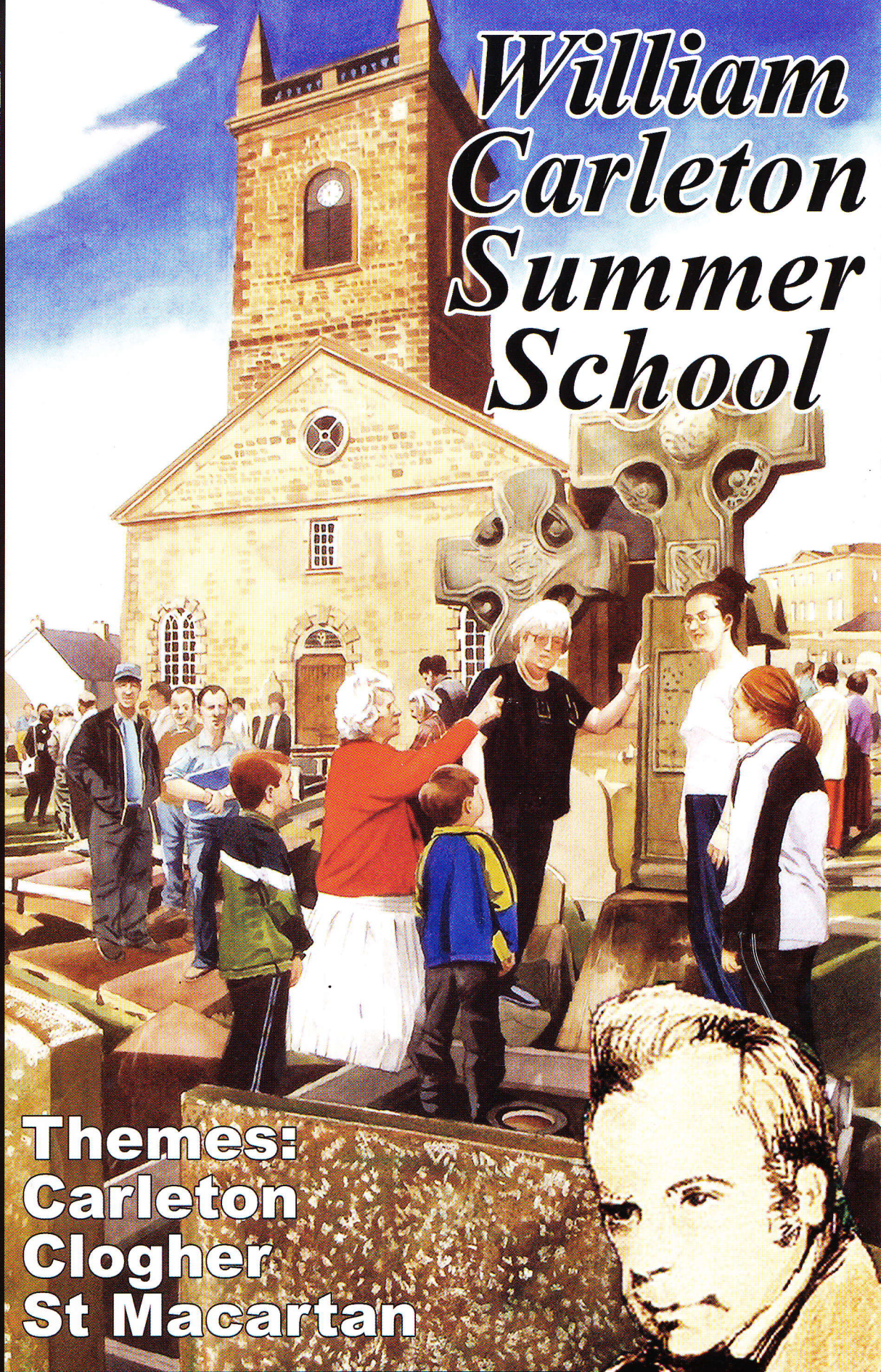


William Carleton Summer School



**Themes:
Carleton
Clogher
St Macartan**

*Corick House, Clogher
August 7-11, 2006*

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I was born on Shrove Tuesday, the 20th of February, 1794, in the townland of Prillisk, in the parish of Clogher, County Tyrone. Prillisk is distant about three quarters of a mile from the town, or as it was formerly termed the City of Clogher. It is only half a town, having but one row of streets, and contains not more I think than from two hundred and fifty to three hundred inhabitants. Small and insignificant-looking, however, as it seems, it is the ecclesiastical metropolis of the diocese to which it gives its name. Before the Union it returned a member to the Irish Parliament ... It is, or rather was the residence of the Bishops of Clogher, and the palace, which they occupied for about a month or six weeks every year, is a very fine building ... The name of Clogher is, I believe, of Druidical origin - the word Clogh - oir or signifying a 'golden stone'.

(Carleton: The Autobiography)

For booking and accommodation contact:

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William Carleton Summer School

*Corick House,
Clogher*

August 7-11, 2006

...I was appointed to a school in Carlow, similar to that which I had left in Mullingar... Carlow school was a very large one. I was engaged to teach only the boys - the female school having been conducted by a Mrs Adams. The 'apartments' into which I and my wife were put, consisted of one small room about fourteen feet by ten, and the coals allowed us were of that vile and unhealthy description to be found in some of the coal-mines which lie between the counties of Carlow and Kilkenny. One fourth of them was sulphur, and every morning we could perceive the cream of that sulphur, so white and thick under the door, that we have often scraped it up with a knife in quantities as large as a pigeon's egg. In fact the place was not habitable; not only we ourselves, but our children, became ill, and I found that to live there was only another word for death.

(Carleton: The Autobiography)



William
Carleton
1794-1869

William Carleton & The William Carleton Summer School

In some respects, William Carleton (1794-1869) has no easily recognisable literary progenitors. A contemporary and professed, although not uncritical, admirer of Maria Edgeworth (1767-1849), Lady Morgan (1776-1859) and Samuel Lover (1797-1868), he is far removed from their Anglo-Irish tradition, landed and professional, by his birth and upbringing in a cottier's home in pre-famine Co. Tyrone. Carleton's distinctive voice seems to have been forged from his memories of his father's telling of 'old tales, legends and historical anecdotes', in Irish and his eclectic but unsystematic reading which included the classics and such works as Defoe's *History of the Devil*, Fielding's *Tom Jones* and, famously, Smollett's translation of Lesage's *Gil Blas*. As he progressed as a writer, Carleton was not, however, totally outside the main stream of literature as evidenced from the mutual respect which existed between him and such revered figures as Samuel Ferguson and William Makepeace Thackeray; and, like another contemporary, Gerald Griffin, Carleton was considerably gratified by the prospect of an English readership.

Nevertheless, Carleton remains primarily the interpreter of 'a class unknown in literature', recording them as one of their own; for no-one had written 'from inside the margins' of peasant Ireland before. Somewhat embarrassingly, his initial opportunity to write about the Irish peasants came from the task, entrusted to him by a Church of Ireland priest, Caesar Otway, of exposing their so-called Catholic superstitiousness. Carleton obliged with, amongst a number of short pieces, 'The Lough Derg Pilgrim', which, however, he was later to purge of its anti-Catholic material. Something of a paradox, Otway combined a genuine scholarly interest in Irish antiquities and folklore and an ability to provide written records of aspects of contemporary Irish life with a fanatical proselytising zeal characteristic of the Protestant evangelical movement known as 'The Second Reformation'. It is unlikely, however, that he was an influence in Carleton's joining the Church of Ireland as the rational attitudes which Carleton claimed to find in that Church were far removed from strident evangelicalism.

Carleton continued to write about the Irish country people and, although living in Dublin, he re-entered imaginatively the Clogher Valley of his youth and young manhood in his two volumes of short stories, *Traits and Stories of the Irish Peasantry*, 1829 and 1833, in which, drawing on comedy, farce, melodrama and tragedy, he presents a tapestry of the life of the country people of the north of Ireland

before the famines of the 1840s altered their pattern of existence forever. He also presents them in a language they might recognise: coming from a bilingual family in which English was the language of daily transactions, Irish the vehicle for his father's stories and his mother's traditional songs, Carleton's English is liberally flecked with local idioms, especially in the dialogue given to his characters.

The world of the Irish peasant was also the source on which Carleton draws for the succession of novels which followed these early publications and which include *Fardorougha the Miser* (1839), *Valentine McClutchy* (1845), *The Black Prophet* (1847), *The Emigrants of Aghadarra* (1848), *The Tithe Proctor* (1849), *The Squanders of Castle Squander* (1852). In these works he addresses many of the issues affecting the Ireland of his day such as the influence of the Established Church and landlordism, poverty famine and emigration. Carleton's writings brought him limited commercial benefit and he suffered periods of neglect, despite an abortive attempt in the late nineteenth century by W. B. Yeats to restore his status as a major writer. In more recent times a second rediscovery owes much to such writers as Patrick Kavanagh, Benedict Kiely, John Montague, Seamus Heaney and to critics like the late Barbara Hayley, the late Thomas Flanagan, David Krause and Eileen Sullivan and, in his own Clogher Valley, to the efforts of the Carleton Society founded in the 1960s.

The most sustained effort to celebrate Carleton, however, must surely be the annual summer school, inaugurated in 1992. Encouraged by patrons such as Benedict Kiely, Eileen Sullivan, Owen Dudley Edwards and John Montague, the committee, from the beginning, avoided an unduly localised focus and presented Carleton as a writer who produced from his Clogher roots a body of work that merits serious critical attention. Papers by a range of distinguished scholars have supplied that critical attention as they deconstructed, contextualised, reassessed and celebrated Carleton's work. Not only has the Summer School provided a forum for debate; it has also attempted to bring Carleton to a wider audience through such publications as the re-issued *Autobiography* and Benedict Kiely's 1948 study of Carleton, *Poor Scholar*. The collection of papers presented at the school since 1992 is completed and has been published as *William Carleton, The Authentic Voice*.

Sir Turlough; or, The Churchyard Bride

William Carleton

[In the churchyard of Erigle Truath, in the barony of Truath, County Monaghan, there is said to be a Spirit which appears to persons whose families are there interred. Its appearance, which is generally made in the following manner, is uniformly fatal, being an omen of death to those who are so unhappy as to meet with it. When a funeral takes place, it watches the person who remains last in the graveyard, over whom it possesses a fascinating influence. If the loiterer be a young man, it takes the shape of a beautiful female, inspires him with a charmed passion, and exacts a promise to meet in the churchyard a month from that day; this promise is sealed by a kiss, which communicates a deadly taint to the individual who receives it. It then disappears, and no sooner does the young man quit the churchyard, than he remembers the history of the spectre - which is well known in the parish - sinks into despair, dies, and is buried in the place of appointment on the day when the promise was to have been fulfilled. If, on the contrary, it appears to a female, it assumes the form of a young man of exceeding elegance and beauty. Some years ago I was shown the grave of a young person about eighteen years of age, who was said to have fallen a victim to it: and it is not more than ten months since a man in the same parish declared that he gave the promise and the fatal kiss, and consequently looked upon himself as lost. He took a fever, died, and was buried on the day appointed for the meeting, which was exactly a month from that of the interview. There are several cases of the same kind mentioned, but the two now alluded to are the only ones that came within my personal knowledge. It appears, however, that the spectre does not confine its operations to the churchyard, as there have been instances mentioned of its appearance at weddings and dances, where it never failed to secure its victims by dancing them into pleuretic fevers. I am unable to say whether this is a strictly local superstition, or whether it is considered peculiar to other churchyards in Ireland, or elsewhere. In its female shape it somewhat resembles the Elle maids of Scandinavia; but I am acquainted with no account of fairies or apparitions in which the sex is said to be changed, except in that of the devil himself. The country people say it is Death.]

Sir Turlough; or, The Churchyard Bride

The bride she bound her golden hair -
Killeevy, O Killeevy!
And her step was light as the breezy air,
When it bends the morning flowers so fair,
By the bonnie green woods of Killeevy.

And oh, but her eyes they danc'd so bright,
Killeevy, O Killeevy!
As she longed for the dawn of to-morrow's light,
Her bridal vows of love to plight,
By the bonnie green woods of Killeevy.

The bridegroom is come with youthful brow,
Killeevy, O Killeevy!
To receive from his Eva her virgin vow;
"Why tarries the bride of my bosom now?"
By the bonnie green woods of Killeevy.

A cry! a cry! - 'twas her maidens spoke,
Killeevy, O Killeevy!
"Your bride is asleep - she has not awoke;
And the sleep she sleeps will never be broke,"
By the bonnie green woods of Killeevy.

Sir Turlough sank down with a heavy moan,
Killeevy, O Killeevy!
And his cheek became like the marble stone
"Oh, the pulse of my heart is for ever gone!"
By the bonnie green woods of Killeevy.

The keen is loud, it comes again,
Killeevy, O Killeevy!
And rises sad from the funeral train,
As in sorrow it winds along the plain,
By the bonnie green woods of Killeevy.

And oh, but the plumes of white were fair,
Killeevy, O Killeevy!
When they flutter'd all mournful in the air,
As rose the hymn of the requiem prayer,
By the bonnie green woods of Killeevy.

There is a voice that but one can hear,
Killeevy, O Killeevy!
And it softly pours, from behind the bier,
Its note of death on Sir Turlough's ear,
By the bonnie green woods of Killeevy.

The keen is loud, but that voice is low,
Killeevy, O Killeevy!
And it sings its song of sorrow slow,
And names young Turlough's name with woe,
By the bonnie green woods of Killeevy.

Now the grave is closed, and the mass is said,
Killeevy, O Killeevy!
And the bride she sleeps in her lonely bed,
The fairest corpse among the dead,
By the bonnie green woods of Killeevy.

The wreaths of virgin-white are laid,
Killeevy, O Killeevy!
By virgin hands, o'er the spotless maid;
And the flowers are strewn, but they soon will fade
By the bonnie green woods of Killeevy.

"Oh! Go not yet - not yet away,
Killeevy, O Killeevy!
Let us feel that life is near our clay,"
The long-departed seem to say,
By the bonnie green woods of Killeevy.

But the tramp and the voices of life are gone,
Killeevy, O Killeevy!
And beneath each cold forgotten stone,
The mouldering dead sleep all alone,
By the bonnie green woods of Killeevy.

But who is he who lingereth yet?
Killeevy, O Killeevy!
The fresh green sod with his tears is wet,
And his heart in the bridal grave is set,
By the bonnie green woods of Killeevy.

Oh, who but Sir Turlough, the young and brave,
Killeevy, O Killeevy!
Should bend him o'er that bridal grave,
And to his death-bound Eva rave,
By the bonnie green woods of Killeevy.

"Weep not - weep not," said a lady fair,
Killeevy, O Killeevy!
"Should youth and valour thus despair,
And pour their vows to the empty air?"
By the bonnie green woods of Killeevy.

There's charmed music upon her tongue,
Killeevy, O Killeevy!
Such beauty - bright, and warm, and young -
Was never seen the maids among,
By the bonnie green woods of Killeevy.

A laughter light, a tender grace,
Killeevy, O Killeevy!
Sparkled in beauty around her face,
That grief from mortal heart might chase,
By the bonnie green woods of Killeevy.

"The maid for whom thy salt tears fall,
Killeevy, O Killeevy!

Monday 7 August

- 11.15 Official Opening
11.30 Keynote Address: *Saints' Cults and Early Irish Christianity*
Thomas Charles-Edwards
1.15 Lunch
2.30 Address: *The Language of Judgement in 'Valentine McClutchy'*
Siobhán Kilfeather
4.30 Address: *Somerville and Ross: Records and Relations*
Gifford Lewis
6.30 Dinner
8.00 Book Launch: *William Carleton: The Authentic Voice*

THOMAS CHARLES-EDWARDS is Jesus Professor of Celtic at the University of Oxford and Fellow of Jesus College. He specialises in early Irish and Welsh history and literature and has edited *Bede's Ecclesiastical History of the English People: A Historical Commentary* (1993) and *After Rome* (2004). He has contributed to *The Anglo-Saxons from the Migration Period to the Eighth Century* (1997) and is author of *The Welsh King And His Court* (2002).

SIOBHÁN KILFEATHER is a lecturer in the School of English at Queen's University, Belfast. Her particular research interests are the early Irish novel and she has written extensively on Maria Edgeworth. She was a member of the editorial team of *The Field Day Anthology of Irish Writing*, volumes 4 and 5, 'Irish Women's Writing and Traditions' (2002) and has contributed to *The Cambridge Companion to Modern Irish Culture*. Her most recent work is *Dublin: A Cultural and Literary History* (2005).

GIFFORD LEWIS has contributed to palaeographical works including the revised edition of *The Early Christian Monuments of Wales*. Her work on the novelists, Edith Somerville and Violet Martin (Martin Ross) include her edition of *The Selected letters of Somerville and Ross* (1989), *Somerville and Ross: the World of the Irish R.M.* (1985) and *Edith Somerville: A Biography* (2005). She has also published *Eva Gore-Booth and Esther Roper* (1989).

Sir Turlough continued...

Thy grief or love can ne'er recall;
She rests beneath that grassy pall,
By the bonnie green woods of Killeevy.

My heart it strangely cleaves to thee,
Killeevy, O Killeevy!
And now that thy plighted love is free,
Give its unbroken pledge to me,
By the bonnie green woods of Killeevy.

The charm is strong upon Turlough's eye,
Killeevy, O Killeevy!
His faithless tears are already dry,
And his yielding heart has ceased to sigh,
By the bonnie green woods of Killeevy.

"To thee," the charmed chief replied,
Killeevy, O Killeevy!
"I pledge that love o'er my buried bride;
Oh! come, and in Turlough's hall abide,"
By the bonnie green woods of Killeevy.

Again the funeral voice came o'er,
Killeevy, O Killeevy!
The passing breeze, as it wailed before,
And streams of mournful music bore,
By the bonnie green woods of Killeevy.

"If I to thy youthful heart am dear,
Killeevy, O Killeevy!
One month from hence thou wilt meet me here,
Where lay thy bridal, Eva's bier,"
By the bonnie green woods of Killeevy.

He pressed her lips as the words were spoken,
Killeevy, O Killeevy!
And his banshee's wail - now far and broken -
Murmured, "Death," as he gave the token,
By the bonnie green woods of Killeevy;

"Adieu! adieu!" said this lady bright,
Killeevy, O Killeevy!
And she slowly passed like a thing of light,
Or a morning cloud, from Sir Turlough's sight,
By the bonnie green woods of Killeevy.

Now Sir Turlough has death in every vein,
Killeevy, O Killeevy!
And there's fear and grief o'er his wide domain,
And gold for those who will calm his brain,
By the bonnie green woods of Killeevy.

"Come, haste thee, leech, right swiftly ride,
Killeevy, O Killeevy!
Sir Turlough the brave, Green Truagh's pride,
Has pledged his love to the churchyard bride,"
By the bonnie green woods of Killeevy.

The leech groaned loud, "Come, Tell me this,
Killeevy, O Killeevy!
By all thy hopes of weal and bliss,
Has Sir Turlough given the fatal kiss?"
By the bonnie green woods of Killeevy.

The banshee's cry is loud and long,
Killeevy, O Killeevy.
At eve she weeps her funeral song,
And it floats on the twilight breeze along,
By the bonnie green woods of Killeevy.

"Then the fatal kiss is given; - the last
Killeevy, O Killeevy!
Of Turlough's race and name is past,
His doom is seal'd, his die is cast,"
By the bonnie green woods of Killeevy.

Tuesday 8 August

- 11.00 Address: Brian McCuarta
12.45 Lunch
2.15 Symposium: *Early Art and Architecture in Clogher*
Richard Warner
John Killen and Sydney Aiken
Elizabeth McCrum
Brian McClelland
(Chair: Sam Craig)
6.00 Dinner
8.00 Debate: Malachi O'Doherty & Robbie Meredith

BRIAN McCUARTA is Assistant Novice Director in the Irish-British novitiate of the Society of Jesus. He has contributed to Irish historical journals and is editor of *Ulster 1641: Aspects of the Rising* (1993).

RICHARD WARNER was formerly Keeper of Antiquities at the Ulster Museum. He directed the Museum's excavations at Clogher Hillfort in the 1970s and it was largely due to his influence that the hillfort was taken into state care. Dr Warner has also produced archaeological evidence to suggest that the Romans were in Ireland. His published essays include 'Irish Placenames and Archaeology' (1982), 'The Archaeology of Early Irish Kingship' (1988), 'On Crannogs and Kings' (1984), 'Downpatrick, Armagh and Clogher' (1998)

JOHN KILLEN is Deputy Librarian of the Linen Hall Library. He has curated many exhibitions, most recently the Michael McLaverty Literary Archive (2005). His published works include *John Bull's Famous Circus - A Cartoon History of Ulster* (1985), *The Irish Christmas Book* (1985), *The Famine Decade* (1985), *The Pure Drop - A book of Irish Drinking* (1987), *A History of the Linen Hall Library* (1990), *The Decade of the United Irishmen* (1998), and *The Unkindest Cut - A Cartoon History of Ulster in the Twentieth Century* (2000).

SYDNEY AIKEN is a bookbinder and restorer. He trained in London with Sangorski & Sutcliffe and other London firms. From 1968 he worked for the Northern Whig bindery after which he set up his own workshop. Examples of his work can be found in numerous public and private collections and special volumes bound by Sydney Aiken have been presented to the Queen, Prince Charles, Prince Andrew, President Mary Robinson, and Taosigh Albert Reynolds and Charles Haughey.

ELIZABETH McCURUM is a former Keeper of Applied Art at the Ulster Museum. Previously she was

the Curator of Costume, Textiles and Jewellery, when her chief task was rebuilding the collection which had been lost in the bombing of Malone House. She is the author of *Fabric and Form: Irish Fashion Since 1950*, and has contributed articles to numerous journals.

BRIAN McCLELLAND was Professor of Design at the University of Ulster and is currently Chairman of Craft Northern Ireland. His early craftwork is held in numerous national and international collections. As a practising product designer, he was responsible for the design of defibrillators that helped enhance Northern Ireland's international reputation in the field of cardiac care. For this work he was nominated for the Design Council's 'Design of the Year' Award.

The Tuesday Fringe

MALACHI O'DOHERTY is a journalist and broadcaster. He has edited the politics, arts and culture magazine, *Fortnight*, to which he still contributes regularly. His published work includes *The Trouble with Guns: Republican Strategy and the Provisional IRA* (1998) and *I Was a Teenage Catholic* (2003).

ROBBIE MEREDITH is a journalist and broadcaster. He served as Literary Officer for the Arts Council (N.I.) and as occasional presenter of Arts Extra and other arts programmes for the BBC. As a teaching assistant in the School of English at Queen's University, Belfast, he specialises in twentieth century Irish writing.

Sir Turlough *continued...*

"Leech, say not that thy skill is vain:
Killeevy, O Killeevy!
Oh, calm the power of his frenzied brain,
And half his lands thou shalt retain."
By the bonnie green woods of Killeevy.

The leech has failed, and the hoary priest,
Killeevy, O Killeevy!
With pious shrift his soul released,
And the smoke is high of his funeral feast,
By the bonnie green woods of Killeevy.

The shanachies now are assembled all,
Killeevy, O Killeevy!
And the songs of praise, in Sir Turlough's hall,
To the sorrowing harp's dark music fall,
By the bonnie green woods of Killeevy.

And there is trophy, banner, and plume,
Killeevy, O Killeevy!
And the pomp of death, with its darkest gloom,
O'er shadows the Irish chieftain's tomb,
By the bonnie green woods of Killeevy.

The month is clos'd, and Green Truagha's pride,
Killeevy, O Killeevy!
Is married to death - and, side by side,
He slumbers now with his churchyard bride,
By the bonnie green woods of Killeevy.

William Carleton

Wednesday 9 August

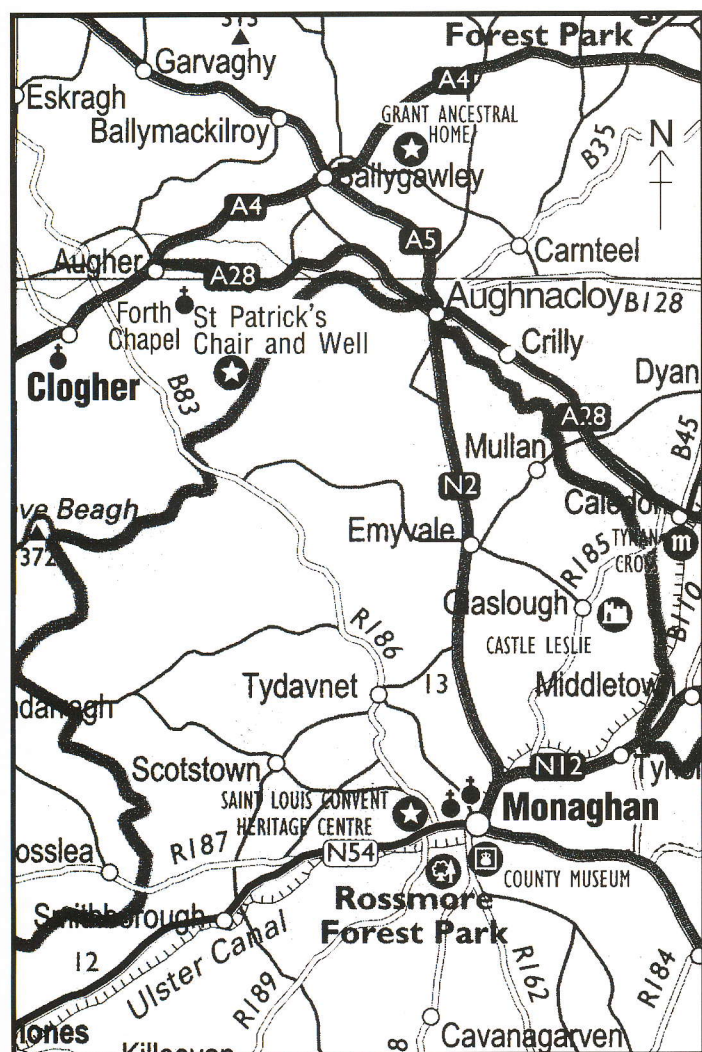
10.00 - 8.00 *The Saint Macartan Tour*

Conductor: **Jack Johnston**

Meals, *en route*, have been arranged

JACK JOHNSTON was the first chairman of the William Carleton Summer School. He is, at present, teaching part-time on the Local History course at the National University, Maynooth. He has published local history works on ten of Ireland's counties, particularly in South Ulster and North Connaught. His most recent publications include chapters in *Tyrone History and Society* (2000) and *Fermanagh History and Society* (2004) and he edited the companion volumes, *The Brookeborough Story* and *The Riverstown Story* (2004).

Map for the Wednesday Tour



This year's tour will include visits to Clogher Cathedral, the Forth Chapel (Ballynagurragh), Saint Patrick's Chair and Well (Altadaven) and Saint Macartan's Cathedral, Monaghan.

A chronicle of events relating to the founding of the Diocese of Clogher

Saint Patrick and Saint Macartan

A.D. 493, The Bishopric of Clogher is one of the most ancient in Ireland, and is supposed to have been founded by St. Patrick. Some authorities fix the date as A.D. 493.

According to tradition St. Patrick was being earned across a ford near Augher one day, when his "strong man St. Macartan, who carried him was heard to say, "I am now an old man and infirm and my comrades have Churches but I am still on the road". St. Patrick replied "I will leave thee in a Church and it shall not be too near for good neighbourhood, nor yet too far off to pay a friendly visit". St. Macartan was eventually appointed by St. Patrick as the first Bishop of Clogher. It is recorded that St. Patrick preached at Findermore, a mile west of Clogher, for three days, expounding the Gospel to a vast assembly. Tradition has it that St. Brigid, as a child, was present in this congregation. She was a niece of St. Macartan's. St. Macartan was a descendant of Fiachus Araidh one time King of Ulster.

The reason for St. Patrick's choice to found a See at Clogher was that it was already a place of considerable importance. It was the site of a Pagan Oracle, and the place where the Kings of West Oriel or Airghallia had their Royal Palace. This palace on Rathmore lull (in the present demesne and about a quarter of a mile south-west of the Cathedral) was the centre of the kingdom, and around it St. Patrick apparently organized the See.

Many traditions of St. Patrick survive; stones called "St. Patrick's Chair, Altar and Well" are at Altadavin and there is a legend that he lost the wheel of his chariot in Camfadrick.

King Eochaidh dwelt at Rathmore Hill in St. Patrick's time and his children became Christian.

A.D. 506, St. Macartan built a Monastery and died in 506, A.D. probably on 24th March, and was buried at Clogher near a whitethorn bush in the burial ground north of the Cathedral" (probably south-west of the present building).

Clogher by some authorities takes its name from the Clogh-Oir (or golden stone) while others, including Joyce, consider Clochar "a stony place" more accurate. Other early names were Mach Leamhna "the plain of the elms" and "The Clossagh", and Clochar-MacDaimin, from Daimin, King of Oriel who died in A.D. 566. The Blackwater was known as Leamhain the "elm river". An entry "Rhigia" or "Regia" in Ptolemy's 2nd century map has been presumed to represent Clogher.

Many treasured relics of antiquity are associated with Clogher. They include the Domnach Airgid (or Silver Shrine) the Lough Erne Shrine, the Shrine of St. Molaise of Devenish (the Soiscel Molaise), St. Patrick's Bell (reputedly lost in Sally's Pond west of Clogher), St. Dymphna's Crozier and the Clogher Cross.

The Domnach Airgid with a vellum copy of the Gospels was treasured at Clogher for centuries and was believed to have been the gift of St. Patrick to St. Macartan. The Book Shrine known as the Domnach Airgid has been in the National Museum, Dublin, since 1847. It was formerly in the possession of an old woman named Maguire in Aghavea Parish, who said that it had belonged to the Maguire chieftain executed in the 1641 Rising. Experts consider that the inner yew-wood box covered by ornamental tinned bronze plates may be early 9th century, some of the external embellishments date to mid-14th century and others to the 15th century. Their conclusion is that the reliquary belonged to Clogher in early times and remained there for centuries but that it was not the original great Shrine of St. MacCairthinn.

The inscription records that John O'Bardam made this Shrine for John O'Carbary, successor of St. Tighernach in the Abbey of Clones who died in 1353.

The manuscript contained in the Shrine is a copy of the Latin Gospels and has been in the Royal Irish Academy since 1847. It is badly damaged and experts consider that it was used as a wonder-working relic and that the writing is 8th century.

Thursday 10 August

11.00 Address: *John McGahern, 1934-2006*

Liam Kelly

1.15 Lunch

2.15 Poetry Reading:

Noel Monahan

4.15 Address and introducing the poem:

'The Unconstrained'

Maurice Harmon

6.00 Dinner

8.00 Music and story in McSorley's Tavern:

Len Graham and John Campbell

LIAM KELLY is Parish Priest of Crosskeys (Denn parish). He edits the journal, *Cumann Seanchais Bhreifne* and is author of *Kiltubrid, County Leitrim: snapshots of a rural parish in the 1890s* (2005) and of the text of *The Face of Time* (photographs of County Leitrim by Leland Lewis Duncan).

NOEL MONAHAN's poetry has appeared in a wide range of Irish literary periodicals and in the volumes *Opposite Walls* (1991), *Snowfire* (1995), *Curse of the Birds* (2000) and *The Funeral Game* (2004). His plays include *Half a Vegetable* - based on the writings of Patrick Kavanagh, (1991) - and *Broken Cups* (2001) which won the P. J. O'Connor R.T.E. radio drama award.

MAURICE HARMON is Professor Emeritus of Anglo-Irish Literature at University College Dublin. He has edited the prestigious *Irish University Review* and was appointed editor of *Poetry Ireland* in 2001. Amongst his many critical and biographical works are *Modern Irish Literature 1800-1967* (1967), *Select Bibliography of Anglo - Irish Literature and its Backgrounds*, *Short History of Anglo-Irish Literature* (with Roger McHugh - 1982) and *Sean O'Faolain: A Life* (1994). He has edited *No Author Better Served: the Correspondence of Samuel Beckett and Alan Schneider* (1998). His published poetry includes *The Last Regatta* (2000) and *The Doll with Two Backs* (2004).

The Thursday Fringe

McSorley's Tavern, Clogher

LEN GRAHAM is one of the foremost authorities on Irish song. He has researched his own personal folk song and music collection and is Folk Music Advisor to Ulster Television. He has appeared frequently in Irish and international television and radio programmes.

JOHN CAMPBELL is a storyteller and folklorist. He has travelled the country for many years, keeping alive the tradition of Oral Folklore. His programmes, in partnership with Len Graham, have wide appeal and bring the background and history of our lore, stories and songs alive.

A Hymn in Praise of Saint Macartan

Celebrating the worthy feast, venerating the holy man, and praising Macartan; Hear us, O Trinity.

A confessor clearly in faith,
A virgin maintained by chastity,
Esteemed a martyr by report,
A preaching apostle.

Who knew not the deceit of sin
And following the life of a prelate,
Bore praise to the Trinity
In many miracles.

He feared the evils of the mind,
He chastised ignorant people,
That he might make a firm example
By works of virtue.

Labouring in sorrow,
Beseeching with love;
We are rejoicing through the favour
And the gifts of our leader.

He healed the blind and the deaf
And washed those unclean through leprosy;
He bore up the dying,
Macartan the priest.

He visited the sick,
He raised up the dying,
And baptized many people
With Saint Patrick.

He always lived for God,
He obeyed Jesus Christ;
After conquering the world he passed
To eternal glory.

Then on earth he was strong,
Now in heaven fortunate;
From the dire penalty of death
Macartan Will free us.

The threefold God who is One,
Who upon us bestows gifts;
With Him this cleric is at peace,
In glory forever.

[This eulogy for Saint Macartan is taken from *The Constitutions of Matthew MacCathassaidh I* (1301). The poem is followed by a vivid prose text which gives us a description of Macartan and of his mission with Patrick.]

The blessed and chosen priest of God; Macartan, born of the noble race of Dal Araidhe, bore himself humbly to St. Patrick, whose inseparable companion and friend he was, and because of his strength used to carry St. Patrick across rivers, fords and bogs, and was his unwearied helper in preaching the word of God. Once when they were in Italy, he began at the command of his (spiritual) father to preach the word of God to certain kings, whereupon the citizens standing on the wall of their city laughed at him., but he prayed God to bring them somehow to the faith, and suddenly the wall collapsed and they fell to the ground, but through the servant of God making the sign of the cross upon them they were all uninjured, and without delay casting them selves at his feet they received grace and were baptized, and then the soldier of Christ returned to St. Patrick...

Friday 11 August

- 10.30 Address:
Susan McKay
- 12.00 Concluding address and overview:
Owen Dudley Edwards
- 1.30 Lunch
- 2.30 Summer School ends

SUSAN MCKAY is a journalist and broadcaster. She was formerly northern correspondent for the *Sunday Tribune* and is now a regular columnist with the *Irish News*. Her publications include *Sophia's Story* (1998); *Northern Protestants: An Unsettled People* (2000 - revised 2005); *Without Fear: 25 Years of the Rape Crisis Centre* (2005). She has also contributed to *The Field Day Anthology of Irish Writing (Irish Women's Writing and Traditions - 2002)* and was winner of an Amnesty International Award in 2001.

OWEN DUDLEY EDWARDS is a writer and broadcaster and formerly Reader in History at the University of Edinburgh. His published work includes studies of Oscar Wilde, Conan Doyle, P.G. Wodehouse, James Connolly and Eamon de Valera. He has also edited *The Easter Rising* (1968), *Conor Cruise O'Brien Introduces Ireland* (1969) and, *Scotland, Europe and the American Revolution* (1976). His most recent work is *British Children's Literature and the Second World War*. Owen Dudley Edwards is Honorary Director of the William Carleton Summer School.



William Carleton, aged about 45, engraving, after Charles Grey

Summary Programme, 7-11 August 2006

Monday 7 August	11.15 <i>Official Opening</i> 11.30-1.00 <i>Keynote Address:</i> <i>St Macartan's Clogher</i> T. Charles-Edwards	1.15- 2.30 Lunch	2.30-4.00 <i>Address:</i> Siobhán Kilfeather	4.30-6.00 <i>Address:</i> Gifford Lewis	6.15- 7.30 Dinner	8.00 -10.00 <i>Book Launch:</i> <i>William Carleton,</i> <i>The Authentic Voice</i>
Tuesday 8 August	11.00-12.30 <i>Address:</i> Brian McCuarta	12.45- 2.00 Lunch	2.15-6.00 <i>Symposium:</i> <i>Early Arts and Architecture in Clogher</i> Richard Warner, John Killen and Sydney Aiken, Elizabeth McCrum, Brian McClelland		6.15- 7.30 Dinner	8.00 -10.00 <i>Debate:</i> Malachi O'Doherty and Robbie Meredith
Wednesday 9 August	10.00 am-8.00pm <i>The Macartan Tour</i>	<i>Tour</i>	<i>Tour</i>	<i>Tour</i>	<i>Tour</i>	
Thursday 10 August	11.00-12.30 <i>Address:</i> <i>John McGahern, 1934-</i> <i>2006</i> Liam Kelly	1.00- 2.30 Lunch	2.30-4.00 <i>Poetry Reading:</i> Noel Monahan	4.15-5.45 <i>Reading:</i> 'The Unconstrained' Maurice Harmon	6.00- 7.30 Dinner	8.00 -11.00 <i>Music and Story:</i> (McSorley's Tavern) Len Graham and John Campbell
Friday 11 August	10.30-11.45 <i>Address:</i> Susan McKay	12.00-1.15 <i>Address:</i> <i>The Sanctity of William Carleton</i> Owen Dudley Edwards	1.30-2.30 Lunch	Summer School Ends		

The William Carleton Summer School: Contributors 1992-2005

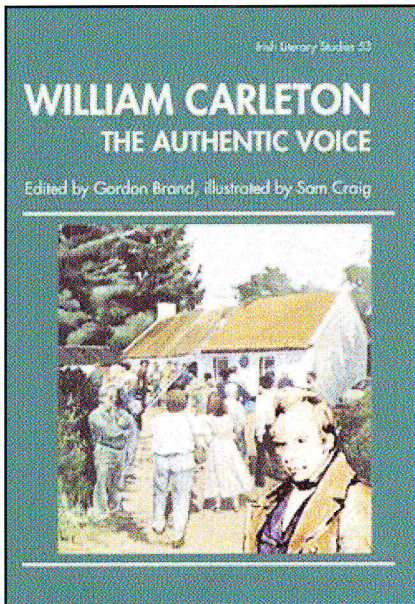
1992 John Montague Jack Johnston Seamus Macannaidh Frank Ormsby Polly Devlin Eileen Sullivan Owen Dudley Edwards Benedict Kiely	Jude Collins Owen Dudley Edwards	Stewart J. Brown John A. Murphy Pauric Travers David Norris Richard Warner Leon McAuley Tom McKeagney Gordon Brand Ruth McCabe Arthur Quinn Eileen Sullivan Sam Craig Brian Fallon Owen Dudley Edwards	John Breakey Noel Monahan Ruth Dudley Edwards Paul Cullen Malachi O'Doherty Poilin Ni Chiarain Eddie McCartney Jack Johnston Seamus McCluskey Owen Dudley Edwards Clare Boylan Jude Collins Peter Hollywood Keith Anderson Seamus O'Cathain Theo Dorgan
1993 Sophia Hillan-King Anthony Cronin Tess Hurson Ian McDowell Cormac O'Grada Luke Dodd James Simmons Eugene McCabe Benedict Kiely	1997 Roy Foster Eamonn Hughes Ciaran Carson James Simmons John Montague Elizabeth Wassell Jim Cavanagh Patricia Craig Patrick Maume Ivan Herbison Robin Marsh Mary O'Donnell Fred Johnston Owen Dudley Edwards	2001 Maurice Harmon Edith Devlin Mary McKenna Bishop Joseph Duffy Bishop Brian Hannon Brian Donnelly Darragh Gallagher Laurence Geary Jack Johnston Pat McDonnell Sam Craig Owen Dudley Edwards Barry Sloan Anne Barnett Gene Carroll Tom Bartlett	2004 Patricia Craig John Killen Gordon Brand Martina Devlin Hazel Dolling Terence Dooley Norman Vance Ruth Beeb Christopher Blake Maureen Boyle Maria Mcmanus Sonia Abercrombie Jack Johnston Roma Tomelty Gordon Fullerton Marianne Elliott Eileen Sullivan Declan Ford Brian Walker Owen Dudley Edwards
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1996 Bill Maguire John Montague Tom McIntyre Diarmid O'Doibhlin Antoinette Quinn Terence Brown Paul Muldoon Desmond Fennell Colm Toibin	2000 Robert Welch Ian Adamson Peter Fallon Maura Johnston Tony McAuley Tom Paulin		

Notes

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WILLIAM CARLETON, THE AUTHENTIC VOICE

Edited by Gordon Brand, Illustrated by Sam Craig



Published by Colin Smythe Ltd

The William Carleton Summer School is one of the most important literary festivals on the island in that there are very few that make a point of studying an aspect of Ireland before the Great Famine. William Carleton (1794-1869) is the greatest author to have written about the Irish peasant and the Ireland of the period immediately preceding it: he enables the reader to think back past the Famine into the culture – particularly the peasant culture – of that time, confused, rich, tortured, bilingual, that made him as a writer.

Enjoying immense popularity during his lifetime, his popularity dwindled but a century after his death it began to revive, not least because of the influence of the Summer School. The lectures given at the School and revised for publication in William Carleton, The Authentic Voice provide ample evidence that he was one of the greatest entertainers of Irish literature in English.

This volume also contains contemporary portraits of Carleton, reproduces previously unpublished letters and documents, a chronology, publication history of his writings, provides fine line illustrations by Sam Craig and detailed maps of the countryside he loved and wrote about, so this is an indispensable book for everyone interested in Carleton and pre-Famine Ireland.

Edited by Gordon Brand, the collection contains contributions by Gordon Brand, Terence Brown, Brian Earls, Peter Denman, Owen Dudley Edwards, Marianne Elliott, Thomas Flanagan, Roy Foster, Maurice Harmon, Seamus Heaney, Eamonn Hughes, Jack Johnston, John Kelly, Declan Kiberd, David Krause, Robin Marsh, John Montague, Pat John Rafferty, Sean Skeffington, Barry Sloan, Norman Vance, and Robert Welch.

This is the 53rd volume in the Irish Literary Studies Series.
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and everyone else who contributed to making this year's Summer School a success.
All information given in the programme was correct at the time of printing.

Should changes become necessary, the Committee apologises for any inconvenience to delegates.

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William Carleton Summer School

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Notes

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