

William Carleton Summer School



Corick House, Clogher

August 5-9, 2002



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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)

Carleton in a sense united his country: the list of eminent persons to petition the Government to grant him a pension in 1847 represents all the different ways of being Irish. Nothing else could have brought together the President of the Catholic College at Maynooth and Colonel Blacker, the Orange leader, in the presence of Maria Edgeworth, Dan O'Connell's son, Oscar Wilde's father and the Rev. Dr. Henry Cooke, from Belfast.

Norman Vance (1990)

William Carleton Summer School



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Clogher
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*William
Carleton
1794-1869*



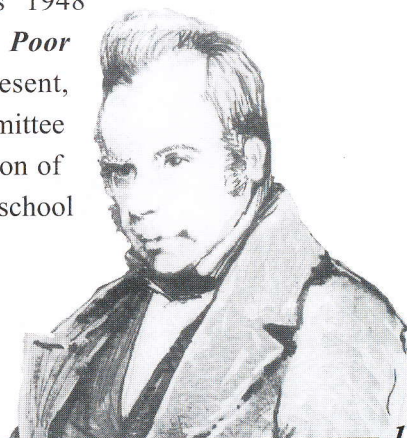
William Carleton & The William Carleton Summer School

William Carleton, 1794-1869, is in many ways a literary phenomenon. 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. In fact it is difficult to assign Carleton to any tradition. His gleanings from his father's telling of 'old tales, legends and historical anecdotes', in Irish, his attempts to engage with the classics 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*, came together in a voice which echoed all of these influences. As he progressed as a writer, Carleton was not 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 of exposing their so-called Catholic superstitiousness entrusted to him by an evangelical zealot, Caesar Otway, a maverick priest of the Church of Ireland to which body Carleton had recently attached himself. This purpose, however, became increasingly irrelevant as Carleton, living in Dublin, 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) and *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; it does have to be said, however, that the earnestness with which he addresses these topics occasionally caused his more creative genius to be swamped in a heavy didacticism.

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 reclaim him. 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, Eileen Sullivan and Thomas Flanagan 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 steered the School away from what could have been claustrophobically localised whimsy to celebration of 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, re-assessed, re-interpreted, 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*. At present, members of the committee are preparing a collection of papers presented at the school since 1992.



From **Station Island**

I was parked on a high road, listening
to peewits and wind blowing round the car
when something came to life in the driving mirror,

someone walking fast in an overcoat
and boots, bareheaded, big, determined
in his sure haste along the crown of the road

so that I felt myself the challenged one.
The car door slammed. I was suddenly out
face to face with an aggravated man

raving on about nights spent listening for
gun butts to come cracking on the door,
yeomen on the rampage, and his neighbour

among them, hammering home the shape of things.
'Round about here you overtook the women,'
I said, as the thing came clear. *'Your Lough Derg Pilgrim*

haunts me every time I cross this mountain -
as if I am being followed, or following.
I'm on the road there now to do the station.'

'O holy Jesus Christ, does nothing change?'
His head jerked sharply side to side and up
like a diver surfacing,

then with a look that said, *who is this cub
anyhow*, he took cognizance again
of where he was: the road, the mountain top,

and the air, softened by a shower of rain,
worked on his anger visibly until:
'It is a road you travel on your own.

I who learned to read in the reek of flax
and smelled hanged bodies rotting on their
gibbets
and saw their looped slime gleaming from the
sacks -

hard-mouthed Ribbonmen and Orange bigots
made me into the old fork-tongued turncoat
who mucked the byre of their politics...

A lot of what you wrote
I heard and did: this Lough Derg station,
flax-pullings, dances, fair-days, crossroads chat

and the shaky local voice of education...'

Seamus Heaney

(by permission of Faber and Faber)

Monday 5 August

- 11.15 Official Opening
11.30 Keynote Address: **Gearoid Ó Tuathaigh**
1.00 Lunch
2.30 Address: **Peter Denman**
William Carleton and Samuel Ferguson
4.30 Address: **Frank Falls**
John Stuart Mill: A thinker of the time of Carleton
6.00 Evening Meal
8.00 Art and Craft Exhibition with a short address by
Colleen Lowry (in the Clogher Rural Centre)
Exhibitors: **Clement McAleer,**
Angela Hackett,
Clare McCarroll
and a variety of work by crafts-people associated
with the **Flavour of Tyrone Craft Trail.**

Carleton was parochial, not provincial. In this he was not unlike Joyce, though Joyce, with his legends and daring language, had a strong strain of pretension in him. Carleton instead wrote the lives of the obscure and humble, and he recorded the lives of his own people with a fidelity that preserves for us the culture of pre-Famine Ireland . . . Carleton tells us much about the Hedge Schoolmasters of Ireland. These were not primary teachers, but university men without a university. They knew Greek, Latin, Irish and English - and Mathematics. By training and experience, Carleton was one of them. His Autobiography gives us this lost world of ambition and deprivation in its most readable form.

Patrick Kavanagh (1968)

GEAROID Ó Tuathaigh

Gearoid Ó Tuathaigh is Professor of History at University College Galway and a scholar who holds strong views on the ongoing 'Heritage' debate. His published works are mainly on nineteenth and twentieth century Irish and British history and include *Ireland before the Famine* and (with Joseph Lee) *The Age of de Valera*. The development of academic enquiry into 'the British in Ireland' was established largely by a series of Professor Ó Tuathaigh's published articles on this topic. Currently, Professor Ó Tuathaigh is Vice-President for Development and External Affairs at U.C.G. A conference speaker in great demand, he gave the O'Donnell Lecture on Thomas Drummond in the National University in 1977. He is a member of the Senate of the National University.

PETER DENMAN

Peter Denman studied at University College, Cork, and at the University of Keele. His principal research interests are in eighteenth-century fiction, with particular reference to apparition theories, and in Irish poetry. He has also developed courses in the study of prosody. He currently lectures in English at the National University of Ireland, Maynooth where he has responsibility for M.A. courses. His published work includes *Samuel Ferguson: The Literary Achievement*.

FRANK FALLS

Frank Falls was formerly a science teacher at secondary and tertiary levels. At present he works with the European Patent Office in Munich; has written in the field of political thought and is a reviewer for the *Irish Times* and various journals. A native of Rock, Co. Tyrone, he was educated at St. Patrick's Academy, Dungannon and took his degree at Queen's University Belfast.

COLLEEN LOWRY

Colleen Lowry is Crafts Development Officer for Dungannon and South Tyrone Borough Council. This post was established over two years ago by the South Tyrone Area Partnership Board and has recently been subsumed by the Council. Colleen's role is to develop a structured network linking the many talented crafts makers in Tyrone and to raise the public's awareness of both the workers and their crafts. She is responsible for developing advertising and promotion frameworks, sales opportunities and outlets where these unique and creative products may be found. Her previous career had been in commercial textiles - working as a design and marketing executive for Adria Limited and to liaise closely with many of the major high-street retailers including Marks and Spencer.

CLEMENT McALEER

Clement McAleer was born in 1949, in Dungannon, Co Tyrone. He studied Fine Art, firstly at Canterbury then at the Royal College of Art, London. He lives and works in Liverpool where he has twice been a prize-winner at the John Moores Exhibition. He also won a major award from the Arts Council for Northern Ireland. He exhibits extensively and his work has steadily entered public and corporate collections. The focus of McAleer's painting is primarily landscape: not the particularities of place, but rather the restless, shifting aspects of nature where cloud or water, land or sea transform themselves atmospherically, one into another. The West Coast of Ireland, the Welsh Coast and the Peak District all have their input and, for the 1995 Aldeburgh Festival Exhibition, Suffolk's marine greys had their turn. No stranger to literature, in 1982 he painted a series based on James Joyce's 'Ulysses' and in 1989 a series that has been widely exhibited in England, on the poems of John Clare. Although his work is known around the world this Summer School exhibition is the first time a body of his work has been shown in his native County Tyrone.

ANGELA HACKETT

Angela Hackett was born in London and now lives in Ireland. She studied Fine Art at the National College of Art, Dublin, and has, since 1993, exhibited in Ireland, England, Uzbekistan, Sweden and Spain. In 2002 she is an *invited artist* at the R.H.A. exhibition. Between 1997 and 2001 she was the recipient of several Arts Council *Visual Art Awards* and in 1997 received the Regional Bursary from Dungannon District Council for a residency at the Tyrone Guthrie Centre. She now has work in public and private collections in Europe, Australia, Canada, U.K. and Ireland. Of her work she says, '*The paintings are essentially a celebration of nature. Its beauty, strength, fragility and variety always present new possibilities. Although I begin with observed sketches and memories once marks are made the painting will take on a life of its own and I aim to let the free flowing process determine each painting's result.*'

CLARE McCARROLL

Clare McCarroll studied Textile Art at the University of Ulster where she received her B.A. Hons. (1998), and Masters with distinction in Applied Art (2000). She currently teaches in Higher and Further Education. Clare has exhibited both nationally and internationally and her works are included in several public and private collections. She has completed commission work for the Mater Hospital, Belfast, the Causeway Hospital, Coleraine, Design Yard (Commissioning gallery), Dublin and INTEC Design, Belfast and Dublin. Clare was also awarded artist of the month through Art Link (Arts Council N.I.) in 1998. Of her work she says, '*Colour's magical energetic power is the principal motivation of my creativity. It possesses an uplifting, refreshing quality, not just decoratively but also spiritually. The healing and therapeutic benefits are fundamental aspects underlying the progression of my work.*'

Tuesday 6 August

- 11.00 Poetry reading: **Seamus Heaney**
12.30 Lunch
2.00 Address: **Patrick Crotty**
3.30 Symposium: *The Arts in Northern Ireland: Three Perspectives*
Panel: **Brian Ferran, Frank Galligan, Ian Hill,**
(Chair: Gordon Brand and Sam Craig)
6.00 Evening Meal
8.00 Songs and Stories: **David Hammond**

SEAMUS HEANEY

Ireland's fourth Nobel Laureate Seamus Heaney is also an essayist and a playwright and has held many important academic posts including the Chair of Poetry at Oxford and the Chair of Rhetoric at Harvard. Seamus Heaney has played a key role in the development of modern Irish poetry and his work has also contributed significantly to the debate surrounding culture and politics in Ireland. In addition to ten volumes of verse since *Death of a Naturalist* (1966), Seamus Heaney has published two selections of his verse and the collection, *Opened Ground* (1998). An interesting and well-received departure from his usual work was his translation of the Anglo-Saxon epic, *Beowulf*, in 1999. His most recent volume is *Electric Light* (2001). Seamus Heaney has also published a number of prose volumes, mostly concerned with the craft of poetry. The most recent of these, *Finders Keepers*, is a gathering of Seamus Heaney's prose asking: 'How should a poet properly live and write? What is his relationship to be to his own voice, his own place, his literary heritage and the contemporary world?'

PATRICK CROTTY

Patrick Crotty read English and Philosophy at University College Cork and received his Ph.D. from Stirling University in 1986. Currently, he is Professor of Irish and Scottish Literary History, at the Academy for Irish Cultural Heritages, University of Ulster. His research includes: Scottish poetry in Scots, English and Gaelic from 1400 to the present; Irish poetry in English and Irish, particularly the contemporary period; Anglo-Welsh literature; the politics of identity in Irish, Scottish and Welsh writing. Patrick Crotty is a regular reviewer and contributor to the *Irish Review* and other literary journals and in 1995 edited *Irish Poetry: An Anthology*, (1995). In demand as a speaker, he was, in 2000, Director of the Merriman Summer School, in Co.Clare and is this year's Director of the W.B. Yeats' (winter) School, in Sligo.

BRIAN FERRAN

Born in Derry in 1940 and educated at St. Columb's College, Brian Ferran, initially, trained as an Art teacher at St. Joseph's College of Education and taught for three years. Then he read Art History at the Courtauld Institute of London University and Business Administration at Queen's University, Belfast, followed by a year at the Brera Academy of Fine Art in Milan, Italy. Since 1966 he has been on the staff of the Arts Council of Northern Ireland and was Chief Executive from 1991 until 2000. Brian Ferran has gained a world-wide audience winning awards in America, Europe, U.K. and Ireland. Hard-working and prolific, he has had (up until 1996) 21 solo exhibitions and contributed to 25 group exhibitions and his work is represented in many important public collections. His paintings are carefully composed, colourful tapestries where he weaves his individual blend of the purely visual with subjects drawn from Irish mythology and history. In a style both painterly and graphic, rooted in the history and textures

and people of this country, he has a uniquely contemporary Ulster-Irish vision.

FRANK GALLIGAN

Frank Galligan is a broadcaster and columnist who writes for the *Belfast Telegraph*, the *Derry Journal* and the *Donegal Democrat*. He also produces and presents a mid-morning show on Radio Q101 West. Involved with various cross-community and cross-border ventures and keen to foster creativity in the young he has had a long association with The Pushkin Prizes Trust. In 1998 he was Northern Ireland Chairman of the U.K. National Year of Reading initiative and recently he edited *Force 10*, the critically acclaimed west of Ireland publication. Published as both a short story writer and a poet his work includes the collection of short stories, *Out of the Blue*, and two collections of poetry, *A Cold Forbidding Irish Green*, and most recently, *A Strong Weakness*.

IAN HILL

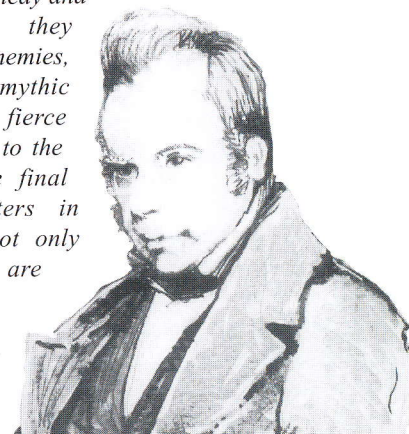
Educated at Portora Royal School, Ian Hill graduated twice from Q.U.B., on the first occasion as an anatomist. He decided, however, for a career as a journalist. At Queen's, he edited *Gown and 'Q'* and co-edited the short-lived but lively *Northern Review*. Over decades as a journalist and astute observer he has reported the Arts in Northern Ireland in all media forms. Many of the major newspapers and journals in this archipelago take his work and he has written for and presented programmes on all of our main television stations. Pursuing a parallel career, he spent ten years as a Director of the Northern Ireland Tourist Board and has over a dozen books on Ireland to his credit. His features on Radio Ulster and more particularly his 'Monday Culture Club' in the *News Letter* must be unsettling for the current Arts Establishment. His powerful chapter on 'Arts Administration' in *Stepping Stones, the Arts in Ulster 1971-2001*, (2001), is deeply felt, thoughtful and apposite.

DAVID HAMMOND

David Hammond has been a teacher, BBC producer and film director with Flying Fox Films. Along with Derek Bailey he presented the celebrated film on the life of John Hewitt, *I Found Myself Alone* (1984) and he is the author of *The Belfast Shipyard: A Story of the People by the People* (1986). David Hammond was also a director of Field Day and is presently a patron of the John Hewitt International Summer School. His interest in traditional song and music saw him collect much material from his travels throughout Ireland, Britain, Europe and North America and examine the relationships amongst the songs of different countries. David Hammond is also a performer, particularly as a singer of traditional Irish songs.

The place and time of Carleton's particular and universal nineteenth century peasant world contains it's unusual resonance in the unmistakable vitality of his characters, in the tragicomic energy of their sacred and profane rituals of survival, in the variety of their multiple voices that animated the high and low talk of the common people, in the comedy and ingenuity with which they contrived to outwit their enemies, in the eccentric and mythic dimensions of their fierce determination to hold on to the primordial land. In the final analysis the characters in Carleton's novels are not only larger than life, they are greater than the tragic forces of exploitation and famine that destroyed many but not all of them.

David Krause (2000)



Wednesday 7 August

10.00 Tour of the Carleton Country incorporating the 'Taurine Tour' to Granard, County Longford, retracing Carleton's journey to Munster as a 'poor scholar', from his home in Clogher. **Jack Johnston** will conduct the tour as far as Aughnacloy and then **Seamus McCluskey** will take us through to Clones. At Granard **Noel Monahan** will describe how Carleton's plans suddenly changed - hence the 'taurine' dimension! Pausing to reflect on Granard Moat where Benedict Kiely also mused, and on to Edgeworthstown and Maria Edgeworth's house. Meals *en route* have been arranged.

'My satchel consisted of a piece of greybeard linen, made after the manner of a soldier's knapsack, and worn in the same fashion. At a first glance, everyone could see that it was filled principally with books, whose shapes were quite visible through it, and the consequence was that my object as a young traveller was known at a glance'

(Carleton: *The Autobiography*)

Carleton's Dream

Carleton grew tired
Of wakes, cock-fights
And the sesquipedalian words
For the women,
Ardua ad Astra,
Five single notes up his sleeve
He went South.

In Grehan's Inn in Granard,
Ann the goose-girl,
Hopped into his sleep,
Dropped her linsey-woolsey gown
And fled for the fog in the field.

The drills were throbbing,
Thumping and pounding,
A briary bull burst
Through clay and wisps of fog.
William Carleton ran for his life,
The bull pursued him bellowing,
Tail curled, tail erect,
Horn and hoof to ravish him.

William made for the hedge,
Whitehorn, goat willow silvery grey,
Up and over, seven-foot high the lep,
Landed on his feet the far side.
The bull reared on his hind legs,
His long red pencil erect,
Testicles dancing in the sack.

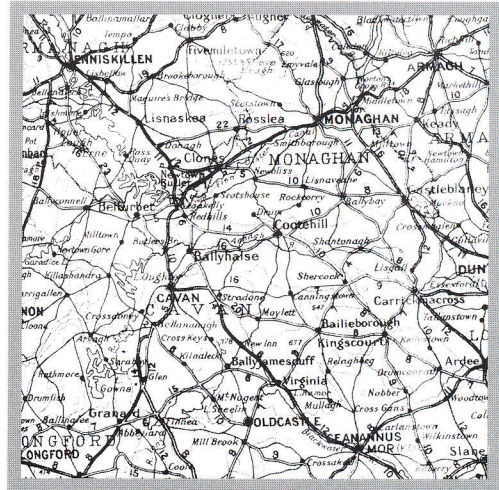
The dream miasma
Puckered Willie's dibble,
Put him off his oats.
He pondered the nightmare,
Willie go easy, he thought to himself,
Taedet me vitae.

At Grehan's door in Granard,
He glanced South, turned North,
Back to the home brae,
Mother's milk and flummery.

Noel Monahan (1997)

William Carleton is one of the great oddities of European literature, a writer with no ancestor and no successor. The life he depicted had never been written of before and in the nature of things could never be written of again; for, though much in his work is still instantly recognisable, he stands just before the point of historical change: before the Great Famine, the final decline of the Gaelic language and the last pathetic remnants of Gaelic culture, the eventual cracking of the systems of property ownership which had, as it were, roofed over the secret, half Gaelic, world of the people, with their lately proscribed religion, their all but proscribed school and their almost unknown language. For the people Carleton wrote of had, up to then, been almost totally sealed off from change.

Anthony Cronin (1982)



JACK JOHNSTON

Jack Johnston was a founder member of the Carleton Society and the first chairman of the William Carleton Summer School. At present he is Project Director with the Border Counties History Collective and edits the Collective's journal, *Spark: a Local History Review*. He has written and lectured widely on local history, and has a particularly detailed knowledge of his native Clogher Valley. He has contributed to the *Shell Guide to Ireland*, has edited *Workhouses of the North-West* (1996) and contributed 'Society in the Clogher Valley, 1750-1900' to *Tyrone: History and Society* (2000). Jack Johnston was, until lately, chairman of the Federation for Ulster Local Studies and the Ulster Local History Trust.

SEAMUS MCCLUSKEY

Seamus McCluskey is a retired primary school principal. A native of Co Monaghan, Seamus has a deep interest in local history and a great knowledge of all things cultural and historical in the north of the county. He regularly acts as Tour Guide for cruise liners coming to Ireland - bringing many visitors to the area. Seamus was a sports writer for local papers and has published a history of the G.A.A. in Monaghan. He has written a book on the history of Emyvale. He knows every nook and cranny in North Monaghan - you can hear the pride of place in his voice as he narrates the journey.

NOEL MONAHAN

Noel Monahan has been influential in sustaining a lively tradition of writing in south-west Ulster and is associated with *Windows* publications. He has published in all the major Irish literary periodicals and has published the collections *Opposite Walls* (1991), and *Snowfire* (1995). His *Half a Vegetable* (1994), is a dramatic interpretation of Patrick Kavanagh's writings. *Curse of the Birds*, his latest collection of poetry appeared in 2000. In 2001 he won a major poetry competition sponsored by SeaCat, and the P. J. Ó Connor, R.T.E. Radio Drama Award for his play *Broken Cups*.

Thursday 8 August

- 10.30 Address: **Owen Dudley Edwards**
12.00 Lunch
2.30 Symposium: *The Craft of Writing*
John Montague,
Elizabeth Wassell,
Adrian Rice,
Adrian Fox,
John McAllister,
Gerry Burns
- 6.00 Evening Meal
8.00 Drama Evening: **John and Tommy McArdle**
'*Out of that Childhood Country*', from the life and works of Patrick Kavanagh: devised and performed by John and Tommy McArdle.
(in McSorley's Tavern, Clogher)

OWEN DUDLEY EDWARDS

Owen Dudley Edwards is Honorary Director of the William Carleton Summer School and has been a regular contributor since its beginnings in 1992. Although Reader in History at the University of Edinburgh and a contributor to all major historical journals, Owen, in keeping with that University's treasured tradition of 'generalism', is very much a polymath. He has published works on Macauley, de Valera, Conan Doyle, P. G. Wodehouse and James Connolly; he is also a recognised authority on Oscar Wilde and is currently preparing a publication on the prison writings of Wilde. In 1994 he reissued *Burke and Hare* his study of the infamous nineteenth century providers of corpses for anatomical research and has also had a play on this subject performed in Edinburgh. A frequent radio broadcaster and former contestant in Round Britain Quiz, Owen Dudley Edwards' natural brio and mastery of words confer on his most scholarly contributions a spirit of entertainment. He was born in Dublin and has been acknowledged, pointedly, as 'a distinguished Irish scholar and man of letters, whose pan-Celtic spirit comprehends a Welsh name, a university post in Scotland and several important books on Irish history'.

JOHN MONTAGUE

John Montague, a patron of the Carleton Summer School since its beginning, has recently completed his very active years as the first Ireland Professor of Poetry. Since the appearance of *Forms of Exile* in 1958 John Montague has published nine volumes of poetry. In 1995 he brought out his *Collected Poems* and two years later the short story collection, *A Love Present*. John Montague has held senior academic posts in Ireland, France, the United States and Canada and has also published many critical essays, a selection of which were published as *The Figure in the Cave* (1989). The first volume of his memoirs, *Company: A Chosen Life*, (2001) was published to critical acclaim. At present, John Montague is working on an anthology of his translations of the work of modern French poets.

ELIZABETH WASSELL

Born in Manhattan and educated at the Sarah Lawrence College, New York, she has lived and travelled widely in Europe, particularly in Ireland where she now resides. She has lectured in English, studied fiction writing with Edna O'Brien and been published in various magazines. Her experience of Irish Summer Schools and their habitue(e)s is amusingly and sometimes sardonically reflected in her first novel, *The Honey Plain*, (1997).

This was quickly followed by *Sleight of Hand* (1999) and her latest work, the haunting and evocative novel, *The Thing He Loves*, set in the West Cork countryside, was published in October 2001.

ADRIAN RICE

Adrian Rice is involved with the Arts Council's 'Writers-in-schools' scheme and teaches creative writing at workshops throughout Ireland. His published verse includes the sequences *Muck Island* (1990) and *Impediments* (1997) and his first full collection *The Mason's Tongue* (1999). He has edited *Signals*, an anthology of poetry and prose, and three anthologies of children's poetry and art. Most recently, he co-edited a major new anthology, *A Conversation Piece: Poetry and Art* (2002). Amongst the awards gained by Adrian Rice are the Sir James Kilfedder Memorial Bursary (1997) and the U.S./Ireland Residency Exchange Bursary (1999).

ADRIAN FOX

Adrian Fox has an M.A. in creative writing from The Poets' House and Lancaster University. He teaches creative writing in Armagh. His work has appeared in *Poetry Ireland*, *Cyphers* and *The Honest Ulsterman*. His first collection of poetry, *Hide, Dada Hide*, appeared in 1997 and a second collection, *Surrounded by Sea*, will be published in 2003.

JOHN McALLISTER

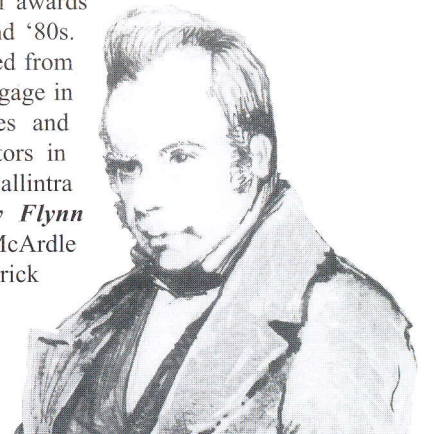
John McAllister has had several poems and short stories published and is currently working on the seventh draft of a novel. In 1999 he was awarded an M.Phil. in Creative Writing from Trinity College, Dublin and is currently involved in the setting up of The ABC (Armagh, Banbridge, Craigavon) Writers' Network.

GERRY BURNS

Gerry Burns was born in Warrenpoint, Co. Down and educated at Abbey Grammar School and St. Colman's College, Newry. He studied English and Modern History at Queen's University in Belfast. For a number of years he has been a Creative Writing Tutor for the W.E.A. working mostly in counties Down and Armagh. He has contributed reviews and articles to the *Irish Times*, the *Irish News* and the (now sadly defunct) *Irish Press*, mainly on historical themes. His poems have been published in *Poetry Ireland Review*, *Books Ireland's New Irish Writing*, *Fortnight*, *The Coffee House* (England), *Studies*, *The Resident*, and, uniquely he thinks, a match programme for one of Bolton Wanderers' home games in the Premiership! His poems and short stories also appear in several local anthologies including *Awakenings*, a Northern Ireland-wide anthology of prose & poetry, produced by the W.E.A. in 1995.

JOHN and TOMMY McARDLE

John and Tommy McArdle were founder members of Ballintra Players, a prize-winning drama group in Monaghan in the late 1960s. The troupe won various national and international awards right through the '70s and '80s. These twin brothers retired from their teaching posts to engage in full-time drama activities and are now producers/directors in television. Since the Ballintra troupe performed *Tarry Flynn* many years ago, the McArdle twins have brought Patrick Kavanagh's works to the fore all over the world.



Friday 9 August

- 10.30 Address: **John McGurk**
Hugh O'Neill, second Earl of Tyrone,
Contra Mundum et Mountjoy,
Lord Deputy of Ireland, 1600-1603
- 12.15 Reading: **Bernard MacLavery**
- 1.30 Lunch and official end of the Summer School
- 2.30 Walking Tour of Carleton's Clogher
with **Jack Johnston**

... he was saved the trouble of breaking the dismal tidings to poor Sally; for as she stood watching the crowd, she saw a door carried upon their shoulders, with something like a man stretched upon it. She turned in, feeling as if a bullet had gone through her head, and sat down with her back to the door; for afraid she might see the thruth, for she couldn't be quite sure, they were at such a distance. At last she ventured to take another look out, for she couldn't bear what she felt within her, and just as she rose and came to the door, the first thing she saw coming down the hill, a little above the house, was the body of her husband stretched on a door; dead. At that minute her brother-in-law, Tom, just entered, in time to prevent her and the child she had in her arms from falling on the flure. She had seen enough, God help her! for she took labour that instant, and, in about two hours afterwards, was stretched a corpse beside her husband, with her heart-broken and desolate orphans in an uproar of outhier misery about them. That was the end of Larry McFarland and Sally Lowry; two that might have done well in the world, had they taken care of themselves, avoided fairs and markets, except when they had business there, not given themselves idle fashions, by drinking, or going to dances, and wrought as well for themselves as they did for others. 'But how did he lose his life, at all at all?' inquired Nancy. 'Why, they found his hat in a bog-hole upon the water, and on searching the hole itself, poor Larry was fished up from the bttom of it.' From 'Larry McFarland's Wake': *Traits and Stories of the Irish Peasantry, Vol. I*, (1990 edition)

A Sigh for Knockmany

Take proud ambition, take thy fill
Of pleasures won through toil or crime;
Go, learning; climb thy rugged hill
And give thy name to future time.
Philosophy, be keen to see
Whate'er is just, or false, or vain,
Take each thy meed, but oh! give me
To range my mountain glens again.

How light my youthful visions shone,
When spanned by fancy's radiant form!
But now her glittering bow is gone,
And leaves me but the cloud and storm;
With wasted form, and cheek all pale-
With heart long seared by grief and pain:
Dunroe I'll seek thy native gale,
And tread my mountain glens again.

*Thy breeze once more may fan my blood;
The valleys are all lonely still;
And I may stand as once I stood,
In lonely musings on the hill.
But ah! the spell is gone - no art
In crowded town, or native plain,
Can teach a crushed and breaking heart
To pipe the song of youth again.*

This 'song' was published in *National Magazine*, (Dublin) April, 1831. John Montague refers to it in *The Rough Field*, as 'Carleton's homesick poem'.

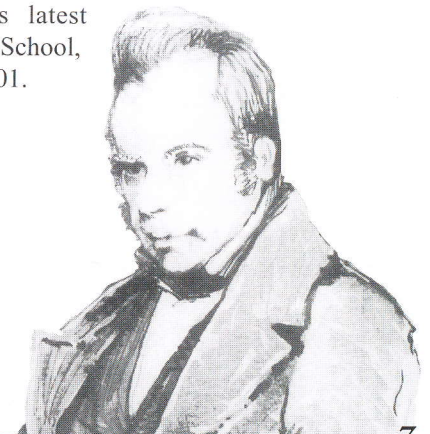
JOHN MCGURK

Dr. John Noel McGurk is the former Head of History at Liverpool Hope University; Fellow of the University of Liverpool and Fellow of the Royal Historical Society. He is a native of Termonmaguirk, Co. Tyrone. Dr. McGurk's latest publications are *The Elizabethan Conquest of Ireland: the 1590's Crisis* (1997) and *The Tudor Monarchies, 1461 -1603* (1998). His essay, 'Terrain and Tactics in the Nine Years' War', *Warfare in Ireland in the Seventeenth Century*, edited by P. Lenihan was published in 2001. Among a large output of substantial articles to historical magazines and journals are: 'The Wild Geese: the Irish in European Armies', 'The Battle of the Yellow Ford' (1598), and 'Casualties and welfare measures for the sick and wounded of the Nine Years' War'. He also writes for the *New Dictionary of National Biography*.

BERNARD MacLAVERY

Bernard MacLavery was born in Belfast and lived there until 1975 when he moved to Scotland. He has been a Medical Laboratory Technician, a mature student, a teacher of English and, for two years in the mid-eighties, Writer-in-Residence at the University of Aberdeen. After living for a time in Edinburgh and the Isle of Islay he now lives in Glasgow. Bernard MacLavery has been a Guest Writer for short periods at the University of Augsburg and at Iowa State University. He is a member of *Aosdana* in Ireland. Recently he has been doing some broadcasting on BBC Radio 3 and presenting a two hour classical music show on BBC Scotland. He has published four collections of short stories and four novels, two of which - *Lamb* (1980) and *Cal* (1983) - were made into successful films; he has also adapted versions of other works as radio plays, television plays and screenplays. Over the years his work has won many awards and prizes. *Grace Notes* was awarded The Saltire Scottish Book of the Year Award (1997) and was short-listed for The Booker Prize.

Bernard MacLavery's latest novel is *The Anatomy School*, published in August 2001.



SOME NOTES AND CRITICAL PERSPECTIVES ON WILLIAM CARLETON

William Carleton the 'Walter Scott of Ireland,' as he was not unjustly called by Ó Connell - was born at Prillisk, County Tyrone, in 1794. Several writers have placed his birth four years later; but the earlier date is the correct one. He was the youngest of fourteen children. His parents were in very humble circumstances; for they had to support themselves and their large family on a farm of but fourteen acres. Carleton, in fact, was born a peasant. His parents, however, though thus poor in material gifts, appear to have been rich in intellectual endowment, and to their early influence Carleton owed much of his after success. He himself has drawn the portraits of his father and mother; and though we may see the partiality of filial affection in the pictures, they bear, at the same time, the proof of fidelity to truth.

Charles A. Read (1880)

*The true peasant was at last speaking, stammering, illogically, bitterly, but nonetheless with the deep and mournful accent of the people. He at first exaggerated, in deference to his audience, the fighting, and the dancing, and the merriment, and made the life of his class seem more exuberant and buoyant than it was. As time went on, his work grew deeper in nature, and in the second series [of **Traits and Stories of the Irish Peasantry**] he gave all his heart to 'The Poor Scholar', 'Tubber Derg', and 'Wildgoose Lodge'. The humorist found his conscience, and, without throwing away laughter, became the historian of his class.*

W.B. Yeats (1891)

Though he wrote for hire and abused every class and creed in turn, yet genius will out, and Carleton lives because he had already lived so much that he described. Compare Carleton with every contemporary that attempted to dip his pen in Irish gall or gaiety. Miss Edgeworth's finished artistry pales before his rich torrential canvas, and she never found herself very far beyond the Castle and the Hall. Lever dissipated himself for a perennial after-dinner audience. Lover was Lever running to seed. Lady Morgan was an ambitious Miss Edgeworth. Mrs. Hall wrote for a Baedeker unborn. None of them had ever lived in a cabin or known Irish as a spoken tongue.

Sir Shane Leslie (1930)

He (Carleton) had his credit for it (literary oeuvre); not much money, for he was a bad man at business; not much worldly comfort, beyond the fragrance of poteen punch, or the beauty of rivers and mountains and green fields, or the love and contentment of his own hearth. But he had praise from great men who were few, from small men who were many, and from some blame and bitter words.

Benedict Kiely (1947)

*With Carleton's writing in the **Traits and Stories**, **The Emigrants of Aghadarra**, **Fardorougha the Miser** and **The Black Prophet with its terrible panorama of a country in disease**, began the indigenous tradition in Irish prose writing, though not until Joyce did Carleton meet his match for natural gifts. There is more than one point of comparison between the two men; both exiles, one remembering ever after the people of an Ulster valley, the other leaving a city and building it up again in his mind, both aloof and disliked by the majority of their countrymen because of their knack of seeing filth and disorder, and not being frightened by it. There is their extraordinary instinct for authentic dialogue and character; in Joyce the dirty bobbing stream of Dublin pub life, in Carleton the droll Ulster dialect, which has never been used with such effect since.*

John Montague (1952)

*The novel of rural or peasant life is rooted in and proliferates out of the monumental achievement of William Carleton (1794-1869). Faddists and coterie-fuglemen may, from time to time, put forward urgently the momentary names, but Carleton remains the greatest of the Irish novelists. For the rich textures and vitalities of Ulster life 150 years ago, **Valentine McClutchy** (1845) carries the day; for intensity of feeling in which the reader's contempt is transmuted into compassion, **Fardorough the Miser** (1839) is a master's work.*

John Hewitt (1953)

Moreover, Carleton was sentimental. So was Dickens, so were all the great Victorians. But Carleton's modern readers must be prepared for an extraordinary number of deathbeds and scenes of human misery. These reflected the misery of Ireland, which he knew so well and which exceeded the misery of any civilised country of the world. But they also catered to the nineteenth-century readers fondness for being made to weep.

Robert Lee Wolff (1980)

Although Carleton's achievement is streaked and flawed in many ways, he succeeded, more than any other novelist, in going beyond the depiction of individuals as types of the national character. The pedantry, which often weighs so heavily on his writing, was in part the self-consciousness of a man who wanted to impress his audience with his command of 'educated' English, a language over which he had a very uncertain control. He knew Irish and, from his preparation for the priesthood, some Latin. The three languages combine together in his work to produce incongruous effects, although Carleton found a way of exploiting these...

Seamus Deane (1986)

... no reader of Carleton's works can be unaware of the many incongruities that exist between the circumstances of his characters and the often stilted, overly rhetorical language that he puts in their mouths. Such is often the case, for instance, in scenes of deprivation and suffering in which the figure of the desolate peasant is at odds with the sentimental or melodramatic language of his utterances. The inner world of the character and the idiom of its articulation reveal frequently startling discrepancies, as may be seen in, for example, the story 'Tubber Derg; Or, The Red Well' and frequently in his novels. On such occasions the reader is aware of the central difficulty encountered by Carleton and, to an extent, by most of his contemporaries: how to accommodate the experiences of a largely pre-literate Irish world to the conventions of a print culture in English.

Brian Donnelly (2000)

SUMMARY PROGRAMME

Monday	11.30-1.00 Keynote Address: Gearoid Ó Tuathaigh	1.00-2.30 Lunch	2.30-4.00 Address: Peter Denman	4.30-5.30 Address: Frank Falls	6.00-7.30 Evening Meal	8.00-10.00 Exhibition Clogher Rural Centre
Tuesday	11.00-12.30 Reading Seamus Heaney	12.30-2.00 Lunch	2.00-3.15 Address: Patrick Crotty	3.30-5.30 Symposium: Brian Ferran Frank Galligan Ian Hill	6.00-7.30 Evening Meal	8.00-10.00 Songs and Stories David Hammond
Wednesday	10.00 am-8.00pm Tour	Tour	Tour	Tour	Tour	Tour
Thursday	10.30-12.00 Address: Owen Dudley Edwards	12.00-2.00 Lunch	2.30-5.00 Symposium: The Craft of Writing John Montague, Gerry Burns Elizabeth Wassell, Adrian Rice, Adrian Fox, John McAlister,		6.00-7.30 Evening Meal	8.00-10.30 Drama evening: The McArdles, McSorley's Tavern, Clogher
Friday	10.30-12.00 Address: John McGurk	12.15-1.00 Reading: Bernard MacLavery	1.30-2.20 Lunch and official end of Summer School	2.30-4.00 Walking Tour of Carleton's Clogher with Jack Johnston		

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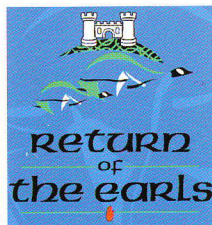
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**William Carleton
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