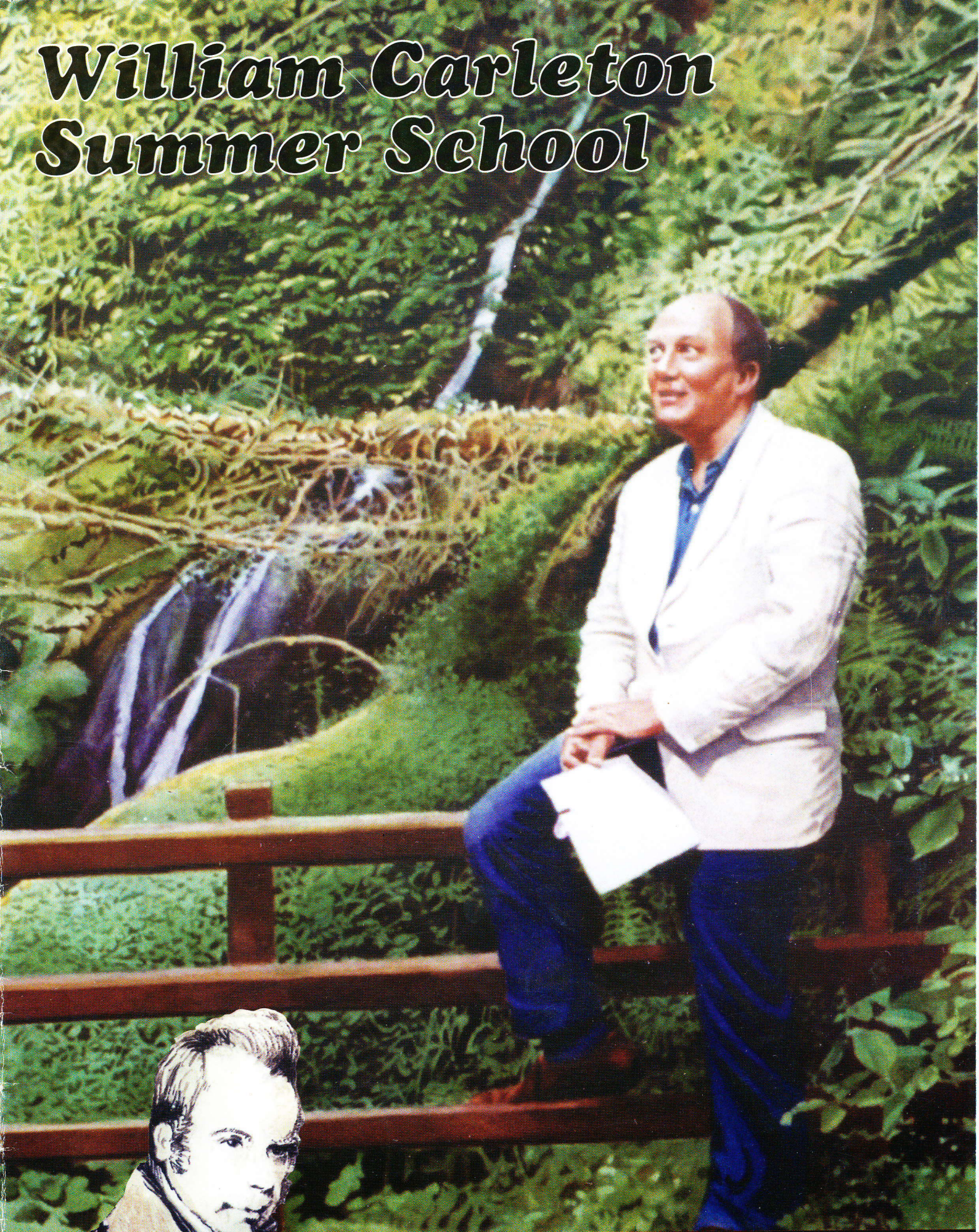


William Carleton Summer School



Corick House, Clogher
August 4-8, 2003

Patrons

The Most Reverend Joseph Duffy
The Right Reverend Michael Jackson
Dr. Benedict Kiely
Dr Eileen Sullivan
Professor John Montague
Mr Jim Cavanagh
The Lord Maginnis of Drumglass
Mrs Mary E. McKenna, J.P.

Director

Robin Marsh

Honorary Director

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Committee

Patrick Boyle, Gordon Brand,
Jim Cavanagh, Sam Craig,
Malcolm Duffey, Margaret Feore,
Liam Foley, Gerry Hull,
Jack Johnston, Andrew Kelly,
Seamus McCluskey, Billy McCrory,
Marie McGrath, Tom McKeagney,
Mary McKenna, Michael Murphy,
Arthur Quinn, Sean Skeffington

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:

Killymaddy Tourist Information Centre
Ballygawley Road Dungannon Co Tyrone
BT70 1TF

Tel: (028) 8776 7259

Email: killymaddy@nitic.net

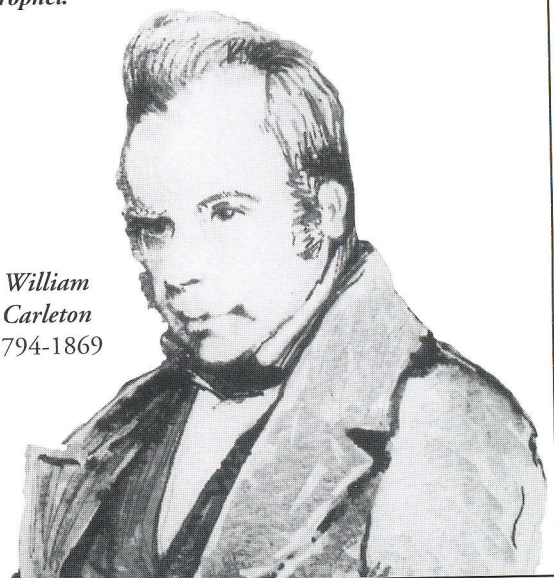
William Carleton Summer School



**Corick House,
Clogher
August 4-8, 2003**

The painting by Sam Craig, reproduced on this year's poster and Summer School Programme cover, is dedicated to Gordon Brand. It was painted to show appreciation of the immense amount of time and effort that he (Gordon) has given to make possible the Summer School's forthcoming book publication. The painting portrays Gordon Brand in Lumford's Glen, a spectacular narrow chasm on the north side of Knockmany Hill near Clogher. We consider that this glen is probably the prototype, remembered from childhood, for *Glendhu* (the black glen), the threatening backdrop to Carleton's novel, *The Black Prophet*.

William
Carleton
1794-1869



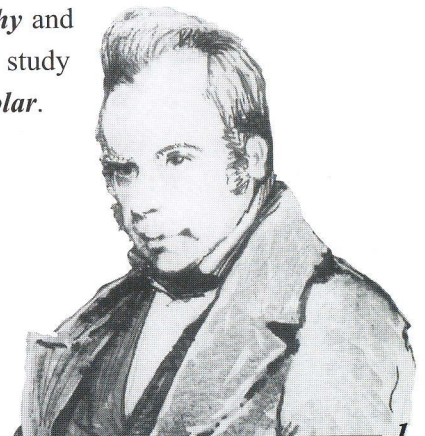
William Carleton & The William Carleton Summer School

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*.



4

Carleton's Villainy

'too often coarse and unpleasing'

Lady Sydney Owenson Morgan

And not fair now. We know too much, flight
the long angers off glances framing daylight.

Quiescence. Coulter, McKenna, Noble, Mac
sift a history sense, bang back
in kitchens, halls, yards, bars, marts,
quiz programmes. White tape, slack,
keeps ambulances straining, aching hearts.

You had the right fun of the fare: a
Ne'er-do-well, the girl who's a fool, a
little learning harmless at funerals,
burnings. Rough justice where none's the
wiser fleshed-out national school.

And a kind of glory in hacking men down,
homing in charcoal, acid on the hand.

And gone now.
Issues for the cartoonist,
the antiquarian.

Gerald Hull (1999)

Monday 4 August

- 11.15 Official Opening
- 11.30 Keynote Address: *Dublin in the Nineteenth Century*
R.B. McDowell
- 1.00 Lunch
- 2.30 Address: *Benedict Kiely's "Great Invention"*
Maurice Harmon
- 4.30 Writing and Reading Carleton
Dr Eileen Sullivan will speak about the challenges, frustrations and satisfactions she has been encountering over recent years as she endeavours to complete her critical biography of William Carleton. Following Dr Sullivan's talk, Carleton's own voice will be heard as **Malcolm Duffey, Liam Foley, Billy McCrory and Pat John Rafferty** of the Summer School Committee read characteristic passages from Carleton's stories, novels and autobiography.
- 6.30 Evening Meal
- 8.00 Art and Craft Exhibition with a short opening address by **John Breakey** (Clogher Valley Rural Centre).

R. B. MCDOWELL

R.B. McDowell entered Trinity College, Dublin, in 1932 as an undergraduate and has been associated with Trinity ever since. He was Junior Dean from 1956 - 1969 and Professor of History and is presently Emeritus Fellow. Dr McDowell's deep interest in eighteenth century Irish history found expression in the publication of *Irish Public Opinion 1750 - 1800* (1944) and *Ireland in the Age of Imperialism and Revolution 1760 - 1801* (1979), in his co-editorship of *The Correspondence of Edmund Burke* (completed 1978) and in his ongoing work on the writings of Wolfe Tone. His other published work includes *Public Opinion and Government Policy in Ireland, 1801 - 1846* (1952), *The Irish Administration 1801 - 1914* (1964), *The Church of Ireland 1869 - 1969* (1975) and, more recently, *Land and Learning: Two Irish Clubs* (1993) and *Crisis and Decline: The Fate of the Southern Unionists* (1997).

MAURICE HARMON

Maurice Harmon was Professor of Anglo-Irish Literature and Drama at University College Dublin and has been Emeritus Professor since 1990. He has been a Member of the Royal Irish Academy since 1976, has held visiting professorships in the United States, Japan and Israel and has edited such literary journals as *Irish University Review* and

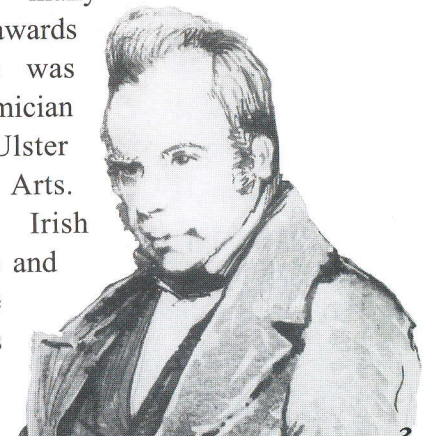
Poetry Ireland. Amongst Maurice Harmon's many published works are *Modern Irish Literature, 1800 - 1967* (1967), *Richard Murphy: Poet of Two Traditions* (1977), *Short History of Anglo-Irish Literature* (with Roger McHugh - 1982) and *Sean O Faolain: A Life* (1994). His poetry collections include *The Last Regatta* (2000) and *Tales of Death and Other Poems* (2001). In 1973, Dr Harmon made a significant contribution to Carleton studies by editing, for the Mercier Press, a number of stories from *Traits and Stories of the Irish Peasantry*.

EILEEN SULLIVAN

Eileen Sullivan began her study of Carleton in the late 1960s when she selected him as the subject for her doctoral dissertation at the University of Florida. Since that, she has fostered the study of Carleton in the United States through her editorship of the Carleton Newsletter in the 1970s and the Irish Educational Association at St Augustine, Florida, of which she is Executive Director. She has contributed articles on Carleton to a wide range of literary journals and has lectured on him at major literary conferences in Ireland and America. Eileen Sullivan was appointed one of the first patrons of the William Carleton summer School at its inauguration in 1992 and has since been a regular visitor and contributor to the School. Her forthcoming biography of Carleton will be published in the United States in the near future.

JOHN BREAKEY

John Breakey is an artist and lithographer. He first qualified at Belfast College of Art, 1953-1958, and followed this with a place in the Slade, 1958-1960. During the years since then, even when he was obliged to teach, his work has continued to develop and has remained cutting-edge. An artist's artist, he is highly regarded by the professional artistic fraternity. He has an international reputation and his work may be found in many public collections. John Breakey has accumulated many public prizes and awards and in 1990 he was elected an Academician of the Royal Ulster Academy of Arts. Inspired by the Irish landscape, he lives and works among the Mourn Mountains in County Down.



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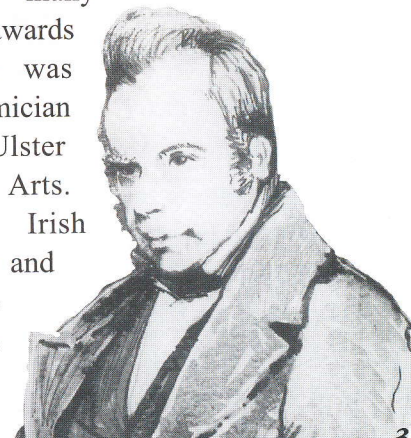
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'too often coarse and unpleasing'

Lady Sydney Owenson Morgan

And not fair now. We know too much, flight
the long angers off glances framing daylight.

Quiescence. Coulter, McKenna, Noble, Mac
sift a history sense, bang back
in kitchens, halls, yards, bars, marts,
quiz programmes. White tape, slack,
keeps ambulances straining, aching hearts.

You had the right fun of the fare: a
Ne'er-do-well, the girl who's a fool, a
little learning harmless at funerals,
burnings. Rough justice where none's the
wiser fleshed-out national school.

And a kind of glory in hacking men down,
homing in charcoal, acid on the hand.

And gone now.
Issues for the cartoonist,
the antiquarian.

Gerald Hull (1999)

Tuesday 5 August

- 11.00 Address: *County Longford: A Sense of Place and Literary Associations*, **Noel Monahan**
- 12.30 Lunch
- 2.00 Reading: **Ruth Dudley Edwards**
- 3.30 Symposium: *Journalism*
Paul Cullen, Malachi O Doherty, Poilin Ni Chiarain
(Chair: **Pat John Rafferty** and **Billy McCrory**)
- 6.00 Evening Meal
- 8.00 Musical Evening
Address: *'The Life and Music of Jimmy Kennedy'* **Eddie McCartney**
Musical Entertainment
Ray Moore, Tom Sweeney, Clare McGovern
and **Stephen McKenna**

NOEL MONAHAN

Noel Monahan has been influential in sustaining a lively tradition of writing in south-west Ulster and is associated with *Windows* publications. His poetry has appeared in a wide range of Irish literary periodicals and in the three published volumes *Opposite Walls* (1991), *Snowfire* (1995) and *Curse of the Birds* (2000). His drama work includes *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.

RUTH DUDLEY EDWARDS

Ruth Dudley Edwards is a historian, journalist and broadcaster. She has written prize-winning biographies of Patrick Pearse (1977) and Victor Gollancz (1987). Amongst her more recent publications are a reflection on the Orange Order, *The Faithful Tribe* (1999), and, this year, *Newspapermen*, a study of Cecil King and Hugh Cudlipp. Ruth Dudley Edwards has also published nine satirical crime novels, her latest being *The Anglo-Irish Murders* (2001).

PAUL CULLEN

Paul Cullen is development correspondent with the *Irish Times* and has reported for the paper from many parts of the world, particularly the African continent. He published *Refugees and Asylum Seekers in Ireland* in 1999 and, in 2002, *With a Little Help from My Friends* in which he investigated the circumstances and progress of the Flood Tribunal. Paul Cullen prepared a

daily report of the proceedings of the William Carleton Summer School for the *Irish Times* in August, 1995.

MALACHI O DOHERTY

Malachi O Doherty is a journalist and broadcaster on radio and television. He is, at present, editor of the politics, art and culture magazine *Fortnight*, and he contributes a weekly column to the *Belfast Telegraph*. His book, *The Trouble with Guns: Republican Strategy and the Provisional IRA*, an enquiry into the aims and methods of modern Irish republicanism, was published in 1998.

POILIN NI CHIARAIN

Poilin Ni Chiarain is a journalist and broadcaster on radio and television for R.T.E. She was formerly head of Radio Foyle.

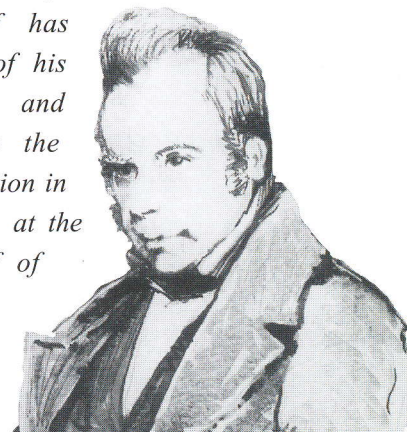
EDDIE MCCARTNEY

Eddie McCartney is a former school Principal. He has written on local history topics and supplied the text for *Cookstown to the Sperrins* in the 'Cottage Publications' series. His other writings include pantomime scripts and a recently published biography of songwriter, Jimmy Kennedy.

SOME 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)



Wednesday 6 August

10.00 - 5.30

Tour of Carleton Country: *Clogher Valley and North Monaghan*

Conductors:

Jack Johnston (Clogher Valley to Emyvale)

Seamus McCluskey (north Monaghan)

(Meals *en route* have been arranged.)

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, he has written widely on historical and cultural topics relating to the north of the county, has written a history of Emyvale and regularly acts as Tour Guide for cruise liners coming to Ireland. Seamus McCluskey is a former sports correspondent for local papers and has published a history of the G.A.A. in Monaghan.

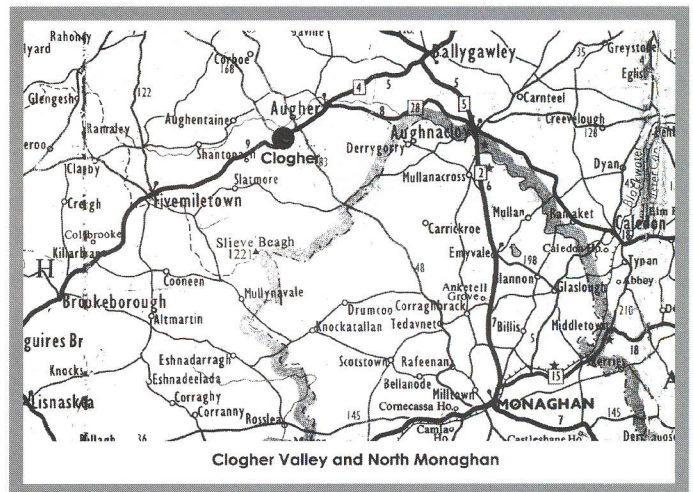
ON VISITING CARLETON PLACES

The *clachan* at Prolusk, where Carleton was born, is in ruins, though the foundations and disposition of the cottages are clear to be seen. The Springtown house has been maintained and is visited by many Carleton devotees, including members of the Summer School, each year.

The north Monaghan section of the tour will include Glennon, where Father Keenan kept his 'Classical School' (the building was demolished in 1972), Glaslough, Donagh Old Graveyard and Monaghan town.

THE EARLY LIFE OF WILLIAM CARLETON

William Carleton, the youngest of a family of fourteen children, was born in the townland of Prolusk, near Clogher in Co. Tyrone, on 20th February, 1794. Although there is little suggestion that the Carletons were upwardly mobile, they did move house frequently within the Clogher area and were established at the townland of Springtown before William left the family home. He obtained a basic and rather erratic education in the local hedge-schools, of which he was later to write uproariously funny descriptions. In his teens he attended more formal, and rigorous, Classical Schools at Donagh and Glennon in north Monaghan.



Following an abortive excursion in 1814 as a poor scholar aspiring to the priesthood, Carleton returned to his somewhat leisurely life in the Clogher Valley before leaving home permanently in 1817. During the next year he wandered southwards, through the counties between Clogher and Dublin, picking up work where he could. Tutoring the children of the middle-classes he sometimes found happy and secure situations and at other times suffered humiliation and extreme wretchedness. For some months he experienced abject poverty and near starvation when he tried his hand as a hedge schoolmaster. His early life and the years until he arrived in Dublin are told, somewhat in the style of the adventures of Lesage's *Giles Blas*.

In Dublin, after trying various occupations, Carleton became a clerk in the Church of Ireland Sunday School Office in Dublin. It was during this time that he began to write professionally.

Thursday 7 August

- 10.30 Address: **Owen Dudley Edwards**
 12.30 Lunch
 2.30 *The Craft of Writing - The Short Story*
Clare Boylan, Jude Collins, Peter Hollywood
 (Chair: **Robin Marsh**)
 6.00 Evening meal
 8.00 A recital of contemporary brass music:
Murley Band and Choir
 (Musical Director, **Keith Anderson**)
 (St Macartan's Cathedral, Clogher)

OWEN DUDLEY EDWARDS

Owen Dudley Edwards is a historian, broadcaster and writer. He is Reader in History at the University of Edinburgh and has held visiting professorships at American Universities. His published work includes *America and Ireland, 1776 – 1976* (1980), *Eamonn de Valera* (1987), *Burke and Hare* (1994) - a work on the infamous Edinburgh 'body-snatchers' who were also the subject of his play performed at the Edinburgh Festival - and, most recently, *British Children's Literature and the Second World War* (2003). Other publications include studies of Oscar Wilde, Conan Doyle, James Connolly, de Valera and P.G. Wodehouse. Owen Dudley Edwards is Honorary Director of the William Carleton Summer School.

CLARE BOYLAN

Clare Boylan is a novelist and short story writer and is a member of *Aosdana*. Her short stories have appeared in many anthologies and her collections include *A Nail in the Head* (1983), *That Bad Woman* (1985) and *Concerning Virgins* (1989). Amongst her novels are *Holy Pictures* (1983), *Home Rule* (1992), *Room for a Single Lady* (1997) - which won the 'Spirit of Life Award' - and *Beloved Stranger* (2000). Her latest publication is a novel, *Emma Brown* (2003), deriving from a twenty page manuscript of an unfinished novel by Charlotte Bronte.

JUDE COLLINS

Jude Collins is Reader in Education at the University of Ulster, journalist, broadcaster, and writer. His published works include two collections of short stories, *Booing the Bishop* (1995) and *Only Human* (1998) and the novel *The Garden of Eden All Over Again* (2002).

PETER HOLLYWOOD

Peter Hollywood is a teacher and writer who has been involved in script-writing for Northern Ireland schools' radio broadcasts. He has published two collections of short stories, *Jane Alley* (1997) and *Lead City* (2002).

MURLEY SILVER BAND

First established almost a century ago in the townland of Murley near Clogher's neighbouring village of Fivemiletown, Murley Silver Band has developed into one of the Northern Ireland's most versatile brass ensembles. Integral to the band is the choir and together they have a repertoire that includes renaissance and baroque, classical, contemporary and popular music.

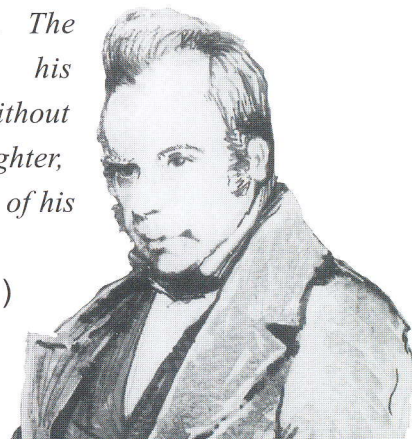
KEITH ANDERSON

Keith Anderson teaches the tuba at the City of Belfast School of Music. He joined Laganvale Silver Band in 1998 and has won several soloist awards in a number of different contests. As well as playing with Laganvale he is also Murley Silver Band's musical Director and conducts them in the NIBA senior section competitions.

SOME CRITICAL PERSPECTIVES ON WILLIAM CARLETON cont...

*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)



Friday 8 August

10.30 Address: *"Throw it all to "Beatty" - Misunderstandings among the Gaels*

Seamus O Cathain

12.15 Reading **Theo Dorgan**

1.30 Lunch

2.30 Summer School ends

SEAMUS O CATHAIN

Seamus O Cathain is Professor and Head of Department in the Department of Irish Folklore at University College, Dublin. He is a member of the International Advisory Panel of the Academy of Irish Cultural Heritages at the University of Ulster and editor of *Bealoideas* (The Journal of the Folklore of Ireland Society). Amongst a number of research initiatives with which he has been associated is the *Room to Rhyme* Mummung Project at the Ulster Folk and Transport Museum and he has contributed to leading Irish and other European journals of folklore.

THEO DORGAN

Theo Dorgan is a poet, writer, lecturer, arts administrator and television presenter. His poetry collections include *Slow Air*, *A Moscow Quartet*, *The Ordinary House of Love* (1991), *Rosa Mundi* (1995) and *Sappho's Daughter* (1998). He has edited Irish Poetry since Kavanagh (1995), *Revising the Rising* (1991) and (with others) *The Great Book of Ireland* (1991). From 1990 – 2000 he was director of *Poetry Ireland*.



SUMMARY PROGRAMME

Monday	11.30-1.00 Keynote Address: R.B. McDowell	1.00-2.30 Lunch	2.30-4.00 Address: Maurice Harmon	4.30-5.30 Writing and Reading Carleton	6.30-7.30 Evening Meal	8.00-10.00 Art Exhibition Opening Clogher Rural Centre
Tuesday	11.00-12.30 Address: Noel Monahan	12.30-2.00 Lunch	2.00-3.15 Reading: Ruth Dudley Edwards	3.30-5.30 Symposium- Journalism: Paul Cullen/Malachi O Doherty/Poilin Ni Chiarain	6.00-7.30 Evening Meal	8.00-10.00 <i>A Musical Evening</i> , Address: Eddie McCartney
Wednesday	10.00 am Tour	Tour	Tour	Tour		
Thursday	10.30-12.00 Address: Owen Dudley Edwards	12.30-2.00 Lunch	2.30-5.00 <i>The Craft of Writing: The Short Story</i> Clare Boylan, Jude Collins, Peter Hollywood		6.00-7.30 Evening Meal	8.00-9.30 <i>Recital:</i> Murley Silver Band and Choir (St Macartan's Cathedral)
Friday	10.30-12.00 Address: Seamus O Cathain	12.15-1.00 Reading: Theo Dorgan	1.30-2.30 Lunch End of Summer School			

A list of Summer School speakers, 1992-2002

1992: John Montague, Jack Johnston, Seamus Macannaidh, Frank Ormsby, Polly Devlin, Eileen Sullivan, Owen Dudley Edwards, Benedict Kiely

1993: Sophia Hillan-King, Anthony Cronin, Tess Hurson, Ian McDowell, Cormac O Grada, Luke Dodd, James Simmons, Eugene McCabe, Benedict Kiely

1994: Augustine Martin, Seamus Heaney, Bert Tosh, Denis McVeagh, Noel Monahan, Gerry Hull, Heather Brett, Patricia Craig, Malcolm Scott, James Simmons, Owen Dudley - Edwards, Patrick McCabe, Gerald Dawe,

1995: Thomas Flanagan, John Montague, Gene Carroll, Oliver Rafferty, W.J. Smyth, Brian Earls, Frank Ormsby, Heather Brett, Noel Monahan, Una Agnew, Frances O Hare, Norman Vance, Eileen Sullivan, Patrick Quigley, Glenn Patterson, Owen Dudley Edwards

1996: Bill Maguire, John Montague, Tom McIntyre, Diarmid O Doibhlin, Antoinette Quinn, Terence Brown, Paul Muldoon, Desmond Fennell, Colm Toibin, Jude Collins, Owen Dudley Edwards

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

1998: A. Norman Jeffares, Simon Gatrell, Michael Longley, Pat John Rafferty, Benedict Kiely, John Montague, Thomas O Grady, Stephen McKenna, Eileen Sullivan, Denise Ferran, Douglas Carson, Thomas Bartlett, Adrian Rice, John Wilson Foster, Clare Boylan, Owen Dudley Edwards

1999: John Kelly, Sam McAughtry, Sean Skeffington, Norman Vance, Barry Sloan, Pat McDonnell, Noel Monahan, Mary O Malley, Mary McVeigh, Declan Kiberd, John Montague, Gerry Hull, David Hammond, Edna Longley, Maurice Leitch, Owen Dudley Edwards

2000: Robert Welch, Ian Adamson, Peter Fallon, Maura Johnston, Tony MacAuley, Tom Paulin, 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

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

2002: Gearoid O Tuathaigh, Peter Denman, Frank Falls, Colleen Lowry, Seamus Heaney, Brian Ferran, Frank Galligan, David Hammond, Sam Craig, Gordon Brand, Jack Johnston, Seamus McCluskey, Noel Monahan, Owen Dudley Edwards, John Montague, Elizabeth Wassell, Adrian Rice, Adrian Fox, John McAllister, Gerry Burns, John McArdle, Tommy McArdle, John McGurk, Bernard McLaverty

SOME CRITICAL PERSPECTIVES ON WILLIAM CARLETON cont...

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)

AND ON THE FRINGE

Monday 4 August

You are invited to the formal opening of the
**William Carleton Summer School
Annual Exhibition**
at 8.00 in the Clogher Valley Rural Centre

This year the exhibition will be open for a full two weeks,
Monday, 28 July until Friday, 8
August, from 10.00am to 5.00pm daily.

Exhibiting are: artist and lithographer, John Breakey, (at
the opening John will deliver a short address on **The
Authenticity of Fine Art Printmaking**), pottery, Diane
McCormick, Deirdre Eastwood, Ann McNulty and Tom
Agnew, woven textiles, Louise Hardman, sculpture, Jane
Mortimer, paperwork, Julia Switzer, furniture, Johnny
Hamill, glasswork, Crystal Lotus Glass, and metalwork,
Tony McElroy. Other craftworkers from the Fermanagh
Crafts Consortium and Tyrone Craft Trail, as yet
unconfirmed, may be exhibiting.

Tuesday 5 August

Jimmy Kennedy Night

An evening of music and song
celebrating the life and work of this songwriter
Corick House Hotel 8.00pm

This event will be introduced with a short illustrated
address by Eddie McCartney, followed by musicians and
singers Ray Moore, Tom Sweeney, Clare McGovern and
Stephen McKenna.

Thursday 7 August

Music in the Cathedral

A Recital,
Murley Silver Band and Choir
St Macartan's Cathedral Clogher 8.00 pm

**The musical programme will include the following
pieces:**

'Olympic Fanfare and Theme' - for Sydney 2000 (John Williams)

A selection from 'Le Coq d'Or' (Rimsky-Korsakov), arr. Zolotoy
Petushok

Music from the Elizabethan Court: 'The Earle of Oxford's March'
(William Byrd) arr. Elgar Howarth

Solo: 'Rhapsody for Euphonium' (James Curnow)

Xylophone solo: 'Helter Skelter'

'Boogie Woogie Bugle Boy' (Swing Band number, featuring the cornet
section)

Music from 'West End' shows, including: 'Wishing you were somehow
here again' from *Phantom of the Opera* and 'Rodgers and
Hammerstein on Broadway'

A Choral Medley of Popular Songs from *The King and I*,
Carousel, *Oklahoma* and *The Sound of Music*

From Retrospections,

a poem by William Carleton

When the morning ray of the Sabbath day
Fell on my slumbering eye,
And a stream more bright of heavenly light
Spread round a holy joy,
Oh! the worships of the warbling fields
Rose gratefully on high.

And as the bell, whose distant swell
From the grey cathedral's tower,
With measured sweep, came low and deep
To wake devotion's power,
'Twas sweet to join the village train
And solemnize the hour.

Oh Lumford's glen was lovely when
In youthful joy I stood,
And tried to call back echo's fall
As it did in solitude;
Or on Knockmany's peaceful top
Reposed in thoughtful mood.

Then the moon would rise in cloudless skies
And throw her beauteous veil
Of shadowy light o'er the brow of night,
Whilst through the groves of Teel
Black-water's dark and silent stream
Beneath her light would steal.

Now by the Rath I find my path
With quick and lengthened bound,
Urged on by fear, lest I should hear
Some strange unearthly sound;
Happy to meet the shepherd's boy
Upon his nightly round.

Why is each tree so loved by me,
Each early scene so dear?
The birds that sung when I was young
Still sweetest in my ear?
And why, as fancy brings them back,
Now falls the pensive tear?

Acknowledgements

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The Tyrone Craft Trail

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*The Committee also wishes to acknowledge that the Summer School poster and programme cover
are reproduced from an original painting by Sam Craig.*

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.

Programme designed and printed by The Print Factory, Enniskillen.



For information updates, booking and accommodation visit
www.williamcarletonsummerschool.org

**William Carleton
Summer School**

