



*William Carleton
Summer School
Corick House, Clogher
August 1-5, 2005*

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

Deputy Director

Jack Johnston

Honorary Director

Owen Dudley Edwards

Secretary

Pat John Rafferty

Treasurer

Breda Heaney

Committee

Patrick Boyle, Gordon Brand, Jim Cavanagh, Sam Craig, Malcolm Duffey, Margaret Feore, Liam Foley, Gerry Hull, 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 and signifying a 'golden stone'.

(Carleton: *The Autobiography*)

For booking and accommodation contact:

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BT70 1TF
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William Carleton Summer School

*Corick House,
Clogher
August 1-5, 2005*

Thomas Davis on Carleton: 'Born and bred among the people - full of their animal vehemence skilled in their sports - as credulous and headstrong in boyhood, and as fitful and varied in manhood, as the wildest - he had felt with them and must ever sympathise with them. Endowed with the highest dramatic genius, he has represented their love and generosity, their wrath and negligence, their crimes and virtues, as a hearty peasant - not a notetaking critic. (*Thomas Davis*, Gill & Son, 1945, p.111; cited in Gerry Smyth, *Decolonisation and Criticism: The Construction of Irish Literature* (London: Pluto Press 1998, p.71.)



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 Bias*. 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*. At present, members of the committee are preparing a collection of papers presented at the school since 1992.

The Retrospect

The spring its pleasant gales will shed,
The sun again look bright,
And the buried flower will raise its head
In beauty's glowing light;
The music of the mountain stream
At Me-al-henagh's feet,
The hue of eve's departing beam,
The youthful poet's coming dream,
Will still, will still be sweet.

The green glens of our early days,
The meadows where we play'd,
The vista's bright and tangled ways,
Where truant oft we stray'd;
The waving of the leafy trees,
The shady rock's retreat,
The flowers tost with the morning breeze,
And the murmur of the summer seas,
Will still, will still be sweet.

The mellow tone of the blackbird's song
At dawn in the dewy grove,
The torrent's light that sparkles strong
From the mountain rock above;
The voice of long departed years,
So beautiful, but fleet,
The memory of our griefless tears,
Of youthful hopes, and youthful fears
Will still, will still be sweet.

William Carleton

Monday 1 August

- 11.15 Official Opening
11.30 Keynote Address:
Paul Bew
1.15 Lunch
2.30 Address: *William Carleton's Tyrone*
Jack Johnston
4.30 Readings from Carleton
Members of the Summer School Committee
6.30 Evening Meal
8.00 Art and Craft Exhibition

PAUL BEW is a Cambridge graduate, Professor of Irish Politics at Queen's University, Belfast, and, since 2004, a member of the Royal Irish Academy. He is a frequent commentator on contemporary political developments in Northern Ireland. His publications include biographies of Charles Stewart Parnell (1991) and John Redmond (1996), *Conflict and Conciliation in Ireland, 1890-1910* (1987), *Ideology and the Irish Question* (1994) and (as co-author) *The State in Northern Ireland 1921-97: Political Forces and Social Classes* (1979), *The British State and the Ulster Crisis* (1985), *Between War and Peace: The Political Future of Northern Ireland* (1997) and. A major forthcoming work is *Modern Ireland, 1798-1998*, a volume in the *Oxford History of Modern Europe* series.

JACK JOHNSTON was the first chairman of the William Carleton Summer School and conducts the annual tour of the Carleton country. He is a historian who has written widely on his native Clogher Valley and published local history in ten of Ireland's counties, particularly in South Ulster and North Connaught. His recent publications include chapters in *Tyrone History and Society* (2000) and *Fermanagh History and Society* (2004) and (with Paul Nolan) *Adventures in Learning 1903-2003* (a centenary history of the WEA in Northern Ireland - 2003). Jack Johnston has also edited the companion volumes, *The Brookeborough Story* and *The Riverstown Story* (2004).

The Monday Fringe

This year's exhibition shows the work of three talented young artists. Ian Cumberland, Ben Healey and Timothy Weir are third-year students, studying painting, at the University of Ulster. In the following personal statements, as is typical of visual artists, they reveal little about themselves, but rather, they tell us about their ideas, concerns, influences, methods and techniques.

The Monday Fringe continued ...

IAN CUMBERLAND

My art is mainly based on portraits because psychologically they're suggestive, in that, people are as a rule socially judgemental and readily begin to integrate sequential pieces of information about a person into a complete image. In many respects using a quite minimal approach to suggesting meaning in an image leads to a far more abstract and thought provoking idea in the viewers mind.

BEN HEALEY

My recent work is largely semi abstract, incorporating human and natural forms with abstract shape and colour. I use intense colour, textures, movement and balance to create interesting surfaces and strong atmospheres. As I work I try to keep recognisable forms that will allow the viewer to draw their own narrative from the finished paintings.

TIMOTHY WEIR

My paintings are documentation of a personal journey and are all in some way introspective. Through use of the language of figure and gesture I attempt to communicate my emotional response to my immediate stimuli. Recent work has been based around the themes of escape, futility, and the absurdity of life. Strong influences include Peter Howson, El Grecco, and Max Beckmann.

... I'm going to write a book, I tell him, about William Carleton. He wrote novels in the nineteenth century.

To write that book is my honest intention.

-Bully for you, he says. I look forward to reading it. Why Carleton, more than anybody else?

-Well for one thing he was a novelist and so am I. I mean I will be.

-'Tis in reversion that you do possess. ...

-For another thing, he came from Tyrone and so do I. ...

-For a third thing, I was as good as reared on him. I'm deeply devoted to him and his people. They're my own people, not much changed over a century.

Benedict Kiely, 1987 - from 'Your Left Foot is Crazy'

Forthcoming Publication

In the near future the William Carleton Summer School will publish an illustrated book reflecting the proceedings of the Summer School over the years.

This book will include

A selection of papers presented at the Summer School

A short anthology of materials from Carleton's letters and other unpublished or less well-known material

A bibliography of Carleton's works and writings about Carleton

Photographs, drawings and maps of Carleton sites

Tuesday 2 August

- 10.30 Address
John B. Cunningham
- 12.0 Poetry Reading
Michael Longley
- 1.00 Lunch
- 2.15 Address: *Benedict Kiely's Tyrone*
Stephen McKenna
- 3.45 Symposium: *Wildgoose Lodge*
Terence Dooley, Maurice Harmon, Raymond Murray
(Chair: **Pat John Rafferty**)
- 6.00 Dinner
- 8.00 Evening of floral art and music
Marie Martin and Margaret Skeffington

JOHN B. CUNNINGHAM is a former school principal and a well-known local historian, and tour guide. He was the originator of the *Fermanagh Presents* website and has contributed many articles to such journals as the *Clogher Record* and *Ulster Local Studies*. His other publications include *Lough Derg: Legendary Pilgrimage* (1984) and a number of miscellanies of County Fermanagh and adjoining areas, including *Fermanagh in Victorian Times, 1864-71* (2002) and *Oscar Wilde's Enniskillen* (2002) and he has contributed to *Enniskillen: A Walking Tour* (2002) and *The Heart's Townland* (2004)

MICHAEL LONGLEY is a poet and former Combined Arts Director for the Arts Council of Northern Ireland. He has published seven poetry collections since *No Continuing City* (1969), the most recent being *Snow Water* (2004). He has also published two volumes of his selected poems in 1985 and 1998. Michael Longley has won many prestigious literary awards, including the Whitbread Poetry Award for *Gorse Fires* (1991) and the Queen's Gold Medal for Poetry in 2004.

STEPHEN MCKENNA is an educationalist and journalist who contributes a weekly literary and cultural newspaper column under the pseudonym of *Raymond na Hatta*, a character from Carleton's novel, *Valentine McClutchy*. He is a founder member of the former Carleton Society and is an authority on the works of Benedict Kiely. He has lectured widely on literary and historical topics, including Carleton's life and works, and is well known as a tour guide.

TERENCE DOOLEY is a historian at the National University at Maynooth and a former NUI Fellow in the Humanities. His full-length works include *The 26* (2000); *Decline of Unionist Politics in Monaghan* (1988), *Sources for the Study of Landed Estates in Ireland* (2000), *The Plight of Monaghan Protestants, 1912 -26* (2000); *The Decline of the Big House in Ireland: A Study of Irish Landed Families* (2001), *'The Greatest of the Fenians': John Devoy and Ireland* (2003). He is presently working on a book on the Wildgoose Lodge incident.

MAURICE HARMON is a former Professor 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). His published poetry includes *The Last Regatta* (2000) and the recently published *The Doll with Two Backs*.

MONSIGNOR RAYMOND MURRAY is editor of the diocesan history journal, *Seanchas Ard Mhacha*, and author of *Archdiocese of Armagh: A History* (2000). His other published works include *The SAS in Ireland* (updated 2004) and *The Burning of Wildgoose Lodge* (2005) and his latest collection of poems in Irish, *Lampai Dearga*, was published this year.

The Tuesday Fringe

MARIE MARTIN is a local flower arranger. Corick had a wonderful walled garden that flourishes to the present day. Flower arranging would have been a major preoccupation of the ladies of Carleton's time and Marie begins Tuesday evening's activities with a demonstration of how flowers may be displayed to the best advantage.

CLAIRE MILLAR, MARGARET McCAY and **MARGARET SKEFFINGTON**: Tuesday evening's musical entertainment is provided by Claire Millar, Margaret McCay and Margaret Skeffington. Claire is a graduate of Stranmillis University College and plays both flute and tin whistle. Both Margarets are graduates of the School of Music at Queen's University, Belfast. Margaret Skeffington will play the harp and Margaret McCay is this evening's vocalist.

Wednesday 3 August

10.00-8.00: *The Wild Goose Tour*

Conductor: Sean Collins M.A.

Tour to the site of Wild Goose Lodge, to the Battle of the Boyne site at Oldbridge, to Jack O'Reilly's House and to Francis Ledwidge's Cottage.

Lunch *en route* has been arranged and dinner will be at the Europa Hotel at Drogheda.

SEAN COLLINS, a native of Drogheda, is a graduate of University College Dublin and holds a Masters Degree in Modern History. A student of North-South affairs he endeavours to use history in the process of reconciliation between conflicting traditions on the island of Ireland. In the Millennium year he served as Mayor of Drogheda and as a gesture to the people of Northern Ireland and to the families of men from Drogheda and district who died in the First World War he revived the Remembrance ceremony, which had not been held since the late sixties, at the town Cenotaph.

Sean Collins has lectured extensively on the history of Ireland, with a particular emphasis on the Williamite Wars, Revolutionary Ireland, the Great War, and his beloved Boyne Valley. In the past he has initiated many cross border initiatives and has been a regular speaker at conferences on the theme of reconciliation in Ireland.

... the sack kept gently swinging backward and forward in obedience to the wind, and I could perceive long ropes of slime shining in the light, and dangling from the bottom.

I was very much astonished, and could form no conjecture as to the nature of this spectacle; so, with a view of ascertaining what it was, I applied to the soldiers who were near me.

'Pray,' said I, 'what is the nature or meaning of that object which I see up the road there?'

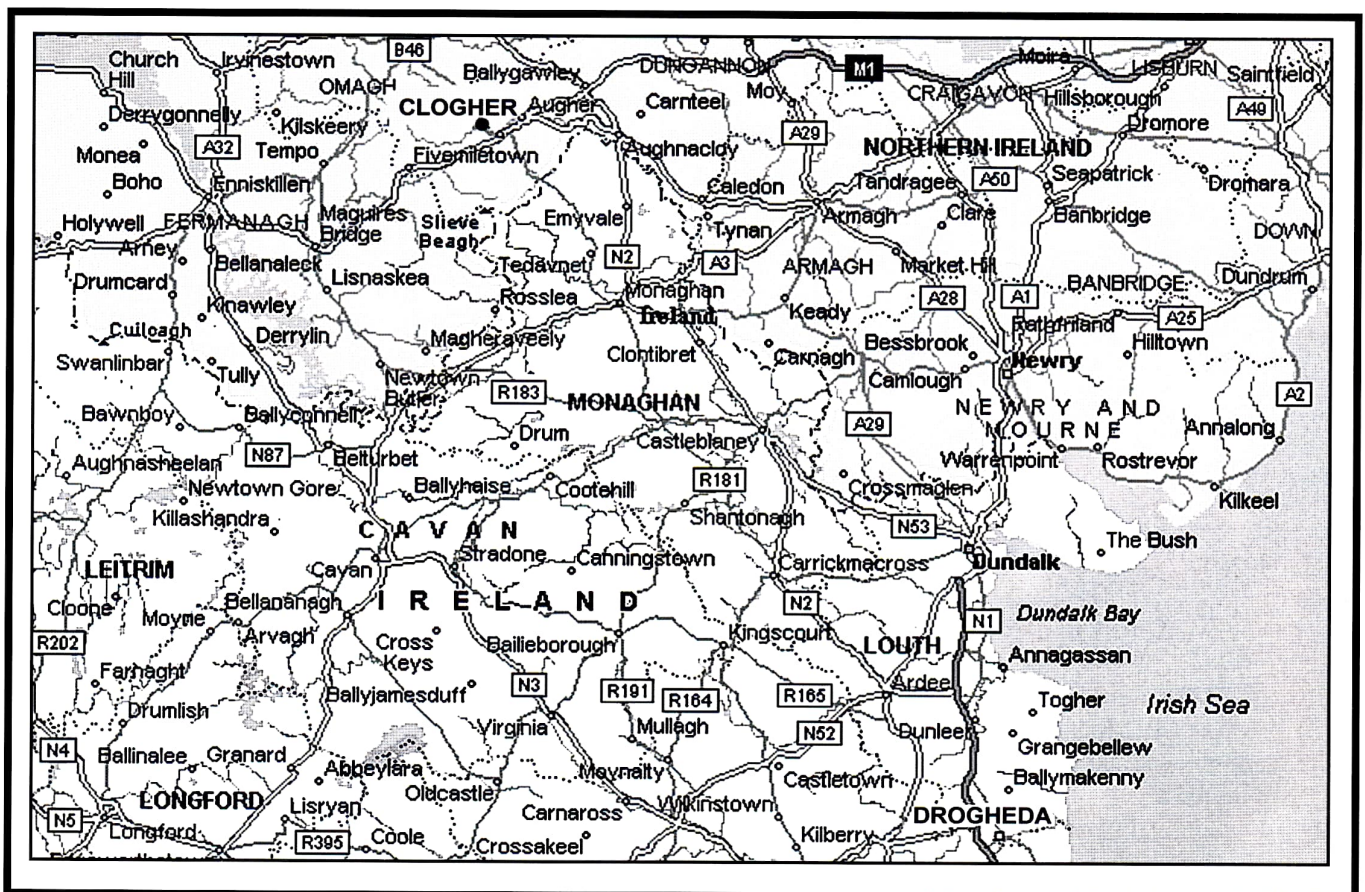
'Why,' said one of them, the sergeant, 'is it possible you don't know?'

'I certainly do not,' I replied, 'nor can I guess what it means.'

'Well, sir,' said he, 'that object is a gibbet - and what you see swinging from it in the pitched sack is the body of a murderer named Devaun; Paddy Devaun swings there - and it's just where he ought to swing.'

He then gave me for the first time a brief outline of the inhuman and hellish tragedy of Wildgoose Lodge. The effect upon me was the most painful I ever felt from any narrative. It clung to me until I went to bed that night - it clung to me through my sleep with such vivid horror that sleep was anything but a relief to me. When Mr McArdle came home that evening, he gave me, in reply to my inquiry an account of the whole tragedy, and pointed out Wildgoose Lodge, which was visible from the garden of the house in which he lodged. Little either he or I dreamt at that period that I should, at no very distant day, make that frightful tragedy the subject of one of the most powerful descriptions that ever came from my pen. ...

William Carleton, The Autobiography, chapter X



Thursday 4 August

- 11.00 Address: *John Montague's Tyrone*
Robin Marsh
- 12.0 Poetry Reading
Maurice Harmon
- 1.15 Lunch
- 2.45 Address: *A Sense of Place: Irish Paintings, 1760 - 1960*
Sam Craig
- 4.15 Address
Patrick C. Power
- 6.00 Dinner
- 8.00 A Traditional Night (Music and Storytelling):
Malachi Cush will play and sing
Paul Clements, reading from his latest book
Sean Skeffington, reading from his short stories
(McSorley's Tavern, Clogher)

ROBIN MARSH is an educationalist and Director of the William Carleton Summer School since 1993. His research interests include poetry by Northern Irish writers and he was awarded a doctorate by Queen's University, Belfast, for his study of John Hewitt and cultural identity in the North of Ireland. He has contributed an essay on the Irish Big House novel to the forthcoming *Modern Irish Fiction Since 1960*.

SAM CRAIG is an artist and teacher. Each year he has provided the painting from which the William Carleton Summer School publicity material derives.

PATRICK C. POWER is a writer and translator, his translations from the Irish including Flann O'Brien's *An Beal Bocht* ('The Poor Mouth' - 1964) and Brian Merriman's *Cúirt an Mheán-Oíche* ('The Midnight Court' - 1999). His other published work includes *The Story of Anglo-Irish Poetry* (1967) and *A Literary History of Ireland* (1969). *Sex and Marriage in Early Ireland* (1976), *History of South Tipperary* (1989), *Waterford City and County* (1998) and *Carrick-on-Suir & District 1800-2000* (2003).

The Thursday Fringe

Traditional Evening

McSorley's Tavern, Clogher

PAUL CLEMENTS is a BBC radio and television journalist based at BBC Belfast. He has also worked for the BBC World Service and BBC Television News in London. He also sits on the National Executive Council for the National Union of Journalists, as well as its Broadcasting Industrial Council. He is a Fellow of Green College,

The Thursday Fringe continued ...

Oxford. he lives in Belfast and he was born in Augher, County Tyrone. His previous publications include *Irish Shores: a Journey Round the Rim of Ireland*. Tonight he will talk about and read from his most recent work.

SEAN SKEFFINGTON is an historian and educationalist. He has been a member of the William Carleton Summer School committee since 1991 and for many years treasurer of Cumann Seanchais Ard Mhacha, the Armagh Diocesan Historical Society. He has lectured on a variety of historical topics and contributed articles to a number of journals. Tonight he will read his short story *The Master's Garden*.

MALACHI CUSH achieved celebrity when he was a finalist in the television programme *Fame Academy*. Born in County Tyrone, he grew up in a family with strong Irish musical traditions. Popularly thought of as a 'Pop Singer', as such he performs in venues around the world, he still has a strong love for Irish folk music. His albums include *Just Say You Love Me* and *Malachi*, *Malachi* earned him a Silver Disc award. In his next collection of songs, to be published in September, he comes closer to his roots than before and tonight he will be playing and singing traditional folk music.

A drawing by Charles Grey.
Signed by both Carleton and
Grey (1843). Now in The
National Portrait Gallery.



Finally we ask ourselves if the reading of Carleton had not really done something to us - if he has not interpreted for us material facts in terms of that joy which is also part of Reality. ...He has laid the landscape and the figures before us - to interpret with the poet in us, to enjoy with the mundane part of ourselves.

Patrick Kavanagh, (1945)

Friday 5 August

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

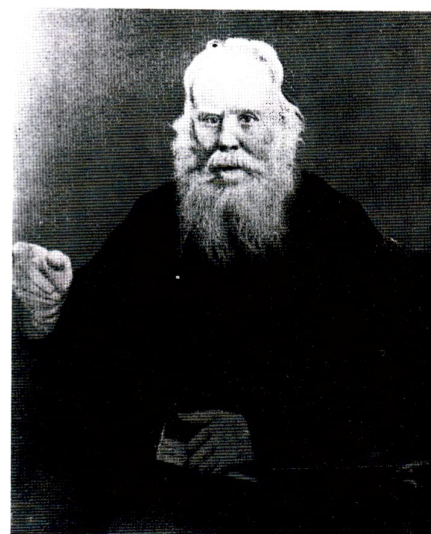
ALVIN JACKSON is Professor of Modern History at the University of Edinburgh. He was British Academy Research Reader, 2000-2002 and has contributed articles on aspects of Ireland's political relations with Britain in the 19th and 20th centuries to many learned journals and essay collections. His full-length publications include *The Ulster Party, 1884-1911* (1989), *Ireland, 1798-1998: Politics and War* (1999) and *Home Rule: An Irish History, 1800-2000* (2003).

OWEN DUDLEY EDWARDS is 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 72

This
photograph
is in the
possession
of the
Carleton family



WILLIAM CARLETON
(Age 72)

From a Photograph in the possession of his family.
Two Copies—Vol. II.

Summary Programme, 1-5 August 2005

Monday 1 August	11.15 <i>Official Opening</i>	11.30 - 1.00 <i>Keynote address:</i> John A. Murphy	1.15- 2.30 Lunch	2.30 - 4.00 <i>Address: A Sense of Place -William Carleton's Tyrone</i> Jack Johnston	4.30 - 5.30 <i>Readings from Carleton:</i> Committee Members	6.00- 7.30 Dinner	8.00 - 10.00 <i>Art Exhibition</i> (Corick House)
Tuesday 2 August	10.30 - 11.45 <i>Address:</i> John B. Cunningham	12.00 - 1.00 <i>Poetry Reading:</i> Michael Longley	1.00 2.00 Lunch	2.15 - 3.30 <i>Address: A Sense of Place-Benedict Kiely's Tyrone</i> Stephen McKenna	3.45 - 5.45 <i>Symposium: Wild Goose Lodge</i> Terence Dooley, Maurice Harmon, Raymond Murray	6.00- 7.30 Dinner	8.00 - 10.00 <i>Music Recital:</i> Claire Millar, Margaret McCay, Margaret Skeffington; <i>Flower Arranging:</i> Marie Martin
Wed. 3 August	10.00- 8.00 <i>The Wildgoose Tour</i>	<i>Tour</i>	<i>Tour</i>	<i>Tour</i>	<i>Tour</i>	<i>Tour</i>	
Thursday 4 August	10.30 - 11.45 <i>Address: A Sense of Place -Montague's Tyrone</i> Robin Marsh	12.00 - 1.00 <i>Poetry Reading:</i> Maurice Harmon	1.15 2.30 Lunch	2.45-4.00 <i>Address: A Sense of Place-Irish Paintings, 1760- 1960</i> Sam Craig	4.15 - 5.30 <i>Address:</i> Patrick C. Power	6.00- 7.30 Dinner	8.00 - 10.30 Traditional Evening (McSorley's Tavern) <i>Music:</i> Malachi Cush; <i>Readings:</i> Paul Clements, Sean Skeffington
Friday 5 August	10.30 - 11.45 <i>Address:</i> Alvin Jackson	12.00 - 1.15 <i>Address:</i> Owen Dudley Edwards	1.15 2.30 Lunch	<i>Summer School ends</i>			

The William Carleton Summer School: Contributors 1992-2004

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
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
Sam Craig
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

2003

R.B. McDowell
Maurice Harmon
Eileen Sullivan
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

2004

Patricia Craig
John Killen
Gordon Brand
Martina Devlin
Hazel DollingT
erence 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

Notes

A series of horizontal dotted lines for writing notes, spanning the width of the page.



**DUNGANNON
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