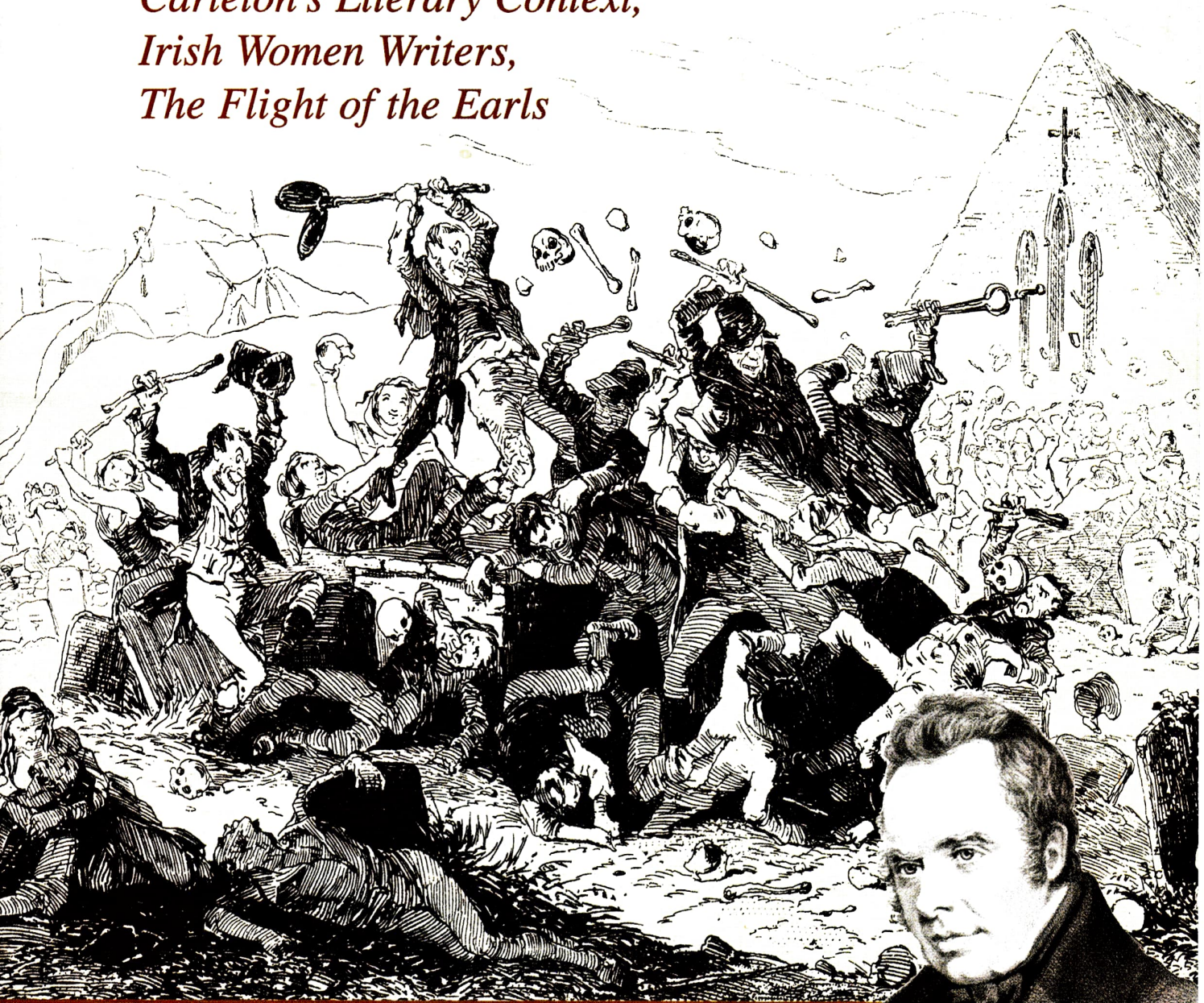


# *William Carleton Summer School*

*THEMES AND FOCUSES:  
Carleton's Literary Context,  
Irish Women Writers,  
The Flight of the Earls*



*Corick House Hotel,  
Clogher, Co. Tyrone,  
6-10 August 2007*



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# William Carleton Summer School

Corick House Hotel,  
Clogher,  
6-10 August 2007

"...I have made—even during my childhood—strange little excursions to different parts of the neighbourhood in order to see places which I have heard people praise. Many an alarm have I inflicted on my family by these dreamy excursions."

We can picture the young truant, bare-legged and ragged, scudding lightly over the soft turf to the summit of Knockmanny, which overlooks the Clogher Valley, or creeping up under the tall fir trees to listen to the roar of the waterfall at the head of Lumford's Glen, or—best of all, perhaps—he would climb to the round top of Mallabeny Hill, whence—owing to its peculiar position—one can view *'the lenth and brenth of Ireland,'* from the Mourne Mountains which run down to the sea on the east to the lovely Loch Erne with Benbulbin beyond it, towards the coast of the far-off Atlantic. Sixty years later, when living in Dublin, a sad poor old man writing his autobiography, he sighed for the haunts of his childhood with genuine love and longing.

Rose Shaw, *Carleton's Country* (1930)

*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

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# William Carleton & The William Carleton Summer School

In some respects, William Carleton (1794-1869) has no easily recognisable literary progenitors. A contemporary and professed, although not uncritical, admirer of Maria Edgeworth (1767-1849), Lady Morgan (1776-1859) and Samuel Lover (1797-1868), he is far removed from their Anglo-Irish tradition, landed and professional, by his birth and upbringing in a cottier's home in pre-famine Co. Tyrone.

Carleton's distinctive voice seems to have been forged from his memories of his father's telling of 'old tales, legends and historical anecdotes', in Irish and his eclectic but unsystematic reading which included the classics and such works as Defoe's *History of the Devil*, Fielding's *Tom Jones* and, famously, Smollett's translation of Lesage's *Gil Blas*.

As he progressed as a writer, Carleton was not, however, totally outside the main stream of literature as evidenced from the mutual respect which existed between him and such revered figures as Samuel Ferguson and William Makepeace Thackeray; and, like another contemporary, Gerald Griffin, Carleton was considerably gratified by the prospect of an English readership.

Nevertheless, Carleton remains primarily the interpreter of 'a class unknown in literature', recording them as one of their own; for no-one had written 'from inside the margins' of peasant Ireland before.

Somewhat embarrassingly, his initial opportunity to write about the Irish peasants came from the task, entrusted to him by a Church of Ireland priest, Caesar Otway, of exposing their so-called Catholic superstitiousness. Carleton obliged with, amongst a number of short pieces, 'The Lough Derg Pilgrim', which, however, he was later to purge of its anti-Catholic material. Something of a paradox, Otway combined a genuine scholarly interest in Irish antiquities and folklore and an ability to provide written records of aspects of contemporary Irish life with a fanatical proselytising zeal characteristic of the Protestant evangelical movement known as 'The Second Reformation'. It is unlikely, however, that he was an influence in Carleton's joining the Church of Ireland as the rational attitudes which Carleton claimed to find in that Church were far removed from strident evangelicalism.

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

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.

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 and 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 by republishing the *Autobiography* and Benedict Kiely's 1948 study of Carleton, *Poor Scholar*. The collection of papers presented at the school since 1992 is completed and has been published as *William Carleton, The Authentic Voice*.

## The Unconstrained

'It is not a landscape without figures.'

The hounds of mockery kept yapping at his heels:  
fourteenth child. Willie Come Lately. No matter  
how he turned he could not miss the smirk.  
Got in the master's barn, dropped by the hen  
astray between the pews of parson and priest.  
Indulged in one, falsely placed in the other,  
with no where to lay his head, a month here  
a month there, with no one to answer to.  
Well beaten but never taught, he picked up enough  
to wipe the credulous eye and not be fooled.  
Without a hearth to call his own he made  
the valley his home. Never absent from dance  
or wake, head and tail of every sport,  
had an eye for the girls, took the Ribbon oath,  
knew curses and cures, gossip and slander, his head  
in the clouds, his feet stuck in the turf.

Everywhere he went he felt derision.  
White-blackbird. Beast with five legs,  
never sure which way to turn, his mother's  
pet, his sister's get, his father's brat.  
A spoiled pup, answerable to no one. Half-wit,  
fool, braggart, a match for any man.  
He shirked the Munster test, thought he could walk  
on water, was duped along the pilgrim path,  
suffered the sting of clerical disregard.  
A soft child who could not take the knock  
and struck back with the only weapon he had.

The years went by, the girls went by, they knew  
which side his bread was buttered on, without  
a spade to call his own, educated and useless.  
His only gift the gift of the gab. Coxcomb.  
His father's son, finding a track in the roots  
of his mind, in the half-lost, in a broken world.  
All he need do was bring it up, record.  
A trade to be learnt, a voice to be found, two worlds  
to be joined. He served his time to elegance,  
the balanced phrase, the poise, ways of speech  
that limmed the speaker's world. Taste, education.  
The more he learnt, the more he felt discrepancy.

Dropped in the valley, he never tried to deny  
what happened then. Reared to lawlessness.  
Aware of injustice, Orangemen battering the door,  
bayonets prodding the bed. Maimed from the start.  
What could he do but follow a flawed style,  
fit himself out in the rags of pretence, ape  
the master, adapt to jaw busting, tongue  
twisting, become the boy on the hired horse?  
Like a cuckoo chick he ate more than his share  
took advantage of love, drew sibling ire.  
His self-portrait bites the hand that writes.  
He carried it off, brought his crooked soul  
to a crooked place, kissed the girl good-bye,  
denied feeling and when the harm was done  
slunk back, married the girl he left behind.  
Iced a fruitless cake with sentiment.

Rotten water outside every door.  
Steaming dunghill, cesspool, the slip of a pig.  
He put it down in shameful, hurtful candour.  
It could not be in vistas, planned perspectives,  
porticos, broken columns, arcades.  
But central, his, his people, as much part of him  
as his halved mind and broken sensibility.  
It was not a landscape without figures.  
Loony master, spoiled priest, the big word  
in the big mouth, ragged female, forelocks  
touched, caps raised, urchins smirking.  
The man on the horse riding above the stench.

The story scalded inside like hot stirabout.  
Soured. He saw it raw, he saw it whole.  
He felt the challenge. Horror. Guilt. Not  
to get mired, to keep the midden at arm's length.  
Not to stand on the hill, his nose stuck in the air.  
The mind turned in upon itself Desecration,  
the priest of chaos fingering the host,  
swearing a black oath on the white book.  
He got it right, felt it right, the shift  
to common speech, that hinge that let both sides in,

grotesque, before the descent. Reprisal. Murder.  
The woman's head in flames, father and child  
pitched back, conflagration making the sky sublime.  
He will show them through the arched eye,  
the mannered voice, so unnaturally attuned  
to action outside the norm, to darkness at the heart.  
These are the unconstrained. Hell's angels  
loose in the night, mirrored by water, intent.

'To the devil I pitch slavery.' He could not put it  
mildly. He saw the abyss that gaped between  
what had been and now was, between  
what his father had and he had not, a belonging,  
the past laid out in strips, a pedlar's pack  
of song, story, custom, what the memory held.  
The valley drained, stilled. It was up to him  
not to forget, to look into the chasm, to hear the voice  
of the man beside the clevvy, the actor-narrator.  
Found it intractable, made mistakes, lurched  
into melodrama, made things improbably right.

It was as though what he felt exceeded  
what he could do, his sense of things so clear  
they could not be brought down to slate accountancy.  
Two voices matched divisions in his mind,  
spoke of barn and hovel, matched the rift,  
as though within his work, in contradiction  
and counterpoint, he plumbed both sides of himself

White blackbird. Beast with five legs.  
Even at the end he could not put it right.  
Against the odds he made a shape that holds.  
The world he drew, the field others tilled,  
reworked through time, now gone beyond constraint.

*Maurice Harmon*

## Monday 6 August

- 11.15 Official Opening  
11.30 Keynote Address: *Carleton and the 19th Century Novel*  
**Rolf Loeber**  
1.15 Lunch  
2.30 Address: *Madness in Carleton*  
**Tess Maginess**  
4.30 Address: *Carleton's Illustrators*  
**Arthur Quinn**  
6.00 Dinner  
8.00 A Traditional Night  
*Irish Music*  
**P. J. McDonald and Friends**  
At Corick House Hotel

**Rolf Loeber** is a distinguished Professor of Psychiatry and Professor of Psychology and Epidemiology at the University of Pittsburg. He has compiled a dictionary of architects in Ireland, co-authored with his wife Magda Loeber, *Dublin and its Vicinity in 1797* (2002) and co-edited, again with Magda Loeber, the monumental *A Guide to Irish Fiction, 1650-1900* (2006).

**Tess Maginess** is a Senior Teaching Fellow and Co-ordinator of the Open Learning Programme with the School of Education at Queen's University, Belfast. In 1992, the first year of the William Carleton Summer School, she edited *Inside the Margins: A Carleton Reader*. Having been awarded her doctorate for work on Brian O'Nolan (Flann O'Brien), she has contributed a number of papers on O'Nolan and, in 1997, edited (with Anne Clune) *Conjuring Complexities: Essays on Flann O'Brien*. Her published poetry includes the collection *Vivarium* (1997). Her current research interests include twentieth century literature and voicing and narrative.

**Arthur Quinn** is a former schoolteacher. He was a member of the Carleton Society (1962-1974) and a founder member of the present Summer School Committee. His impressive collection of antiquarian books includes a number of early editions of Carleton's work and he is an expert on Carleton's illustrators.

## The Monday Fringe

- 8.00-10.00 A Traditional Night  
*Irish Music*  
**P. J. McDonald and Friends**  
At Corick House Hotel

**P. J. McDonald and Friends**, from Donaghmore, play lively Irish music on the fiddle, banjo, flute and tin whistle.

## Dr Benedict Kiely

We were greatly saddened by the death of Dr Benedict Kiely in February. Dr Kiely was one of the original patrons and a continuing supporter of the William Carleton Summer School. He was guest speaker at the inaugural launch of the School in 1992 and a contributor on many subsequent occasions. In 1996, he was present for the launch of a re-issue of Carleton's *Autobiography* to which he provided a Foreword and, in 1997, for the launch of the Summer School Committee's republication of his own seminal work on Carleton, *Poor Scholar*.

The following extract is taken from part two of the Prologue.

He knew the Ireland of the cabins, he came from the cabins ; and Charles Gavan Duffy, who had travelled a somewhat similar road, saw Carleton rising like a mountain above the men of his time. The particular mountain mentioned was Slieve Donard, the highest mountain in the province of Ulster in which both Carleton and Duffy were born.

Thomas Davis was one of the best men that Carleton spoke with as a friend, and Davis, reading Carleton's stories, saw "the moory upland and the corn slopes, the glen where the rock juts through mantling heather and bright brooks gurgle amid the scented banks of wild herbs, the shivering cabin and the rudely-lighted farmhouse." For Davis all these things were as plain as if Carleton had used canvas and colours, as Wilson did, or Poussin or Teniers or Wilkie.

Carlyle from Chelsea, growling his way through Ireland, influencing and annoying John Mitchel, still convinced in his Scotch soul that Oliver Cromwell had been Ireland's greatest friend, saw Carleton as a "genuine bit" of the old Ireland that Cromwell had befriended.

Dr. Murray of Maynooth College wrote about him in the *Edinburgh Review* and, in spite of much that a Maynooth man might have taken offence at, found him not only Irish but "thoroughly Irish, intensely Irish, exclusively Irish." Future times would turn to his pages, and only to his pages, for the clearest picture of men and their manners in Ireland before and during that withering visitation, men who before long would "have passed away from that troubled land, from the records of history, and from the memory of man for ever."

T. P. Ó Connor, a politician, a journalist, and a character, saw him as a man who had "enriched the literary world for ever with unsurpassed pathos—with a laughter as spontaneous and as human as that of Cervantes." He saw him as a man who had given the world a truer key to the heart of Ireland than any writer who had ever lived.

*Continued on page 7...*

## Tuesday 7 August

- 11.00 Tribute: *Benedict Kiely, 1919-2007*  
**Maurice Harmon**
- 11.45 Address: *Carleton and Irish Literary Journals in the 19th Century*  
**Peter Denman**
- 1.00 Lunch
- 2.15 Interlude: *Robert Bratton*  
**Jack Johnston**
- 3.00 Symposium: *19th Century Irish Women Writers*  
**Barry Sloan**  
**Tom Dunne**  
**Cliona Ó Gallchoir**
- 6.00 Dinner
- 8.00 *Song and Poetry*  
**The Drumragh Singers**  
**P. J. Kennedy**  
At the Rathmore Bar, Clogher

**Maurice Harmon**, a frequent speaker at the William Carleton Summer School and a contributor to *William Carleton: The Authentic Voice* (2006). He made a major contribution to Carleton studies by his editing, in the 1970s, of selected stories from *Carleton's Traits and Stories of the Irish Peasantry* for the Mercier Press. He is Professor Emeritus of Anglo-Irish Literature at University College Dublin and his publications include *Modern Irish Literature 1800-1967* (1967), *Select Bibliography of Anglo - Irish Literature and its Backgrounds, Short History of Anglo-Irish Literature* (with Roger McHugh - 1982) and *Sean O Faolain: A Life* (1994). He has edited the Samuel Beckett - Alan Schneider correspondence (1998) and his published poetry includes *The Last Regatta* (2000) and *The Doll with Two Backs* (2004).

**Peter Denman** is lecturer in English at The National University of Ireland, Maynooth. His principal research interests are Irish poetry, the study of prosody and eighteenth-century fiction. His publications include the seminal study of Samuel Ferguson, *Samuel Ferguson: The Literary Achievement* (1990), and he contributed the chapter, 'William Carleton and Samuel Ferguson: Lives and Contacts' to *William Carleton: The Authentic Voice* (2006). He has edited *Poetry Ireland Review* and translated Sean O Tuama's *Death in the Land of Youth: Collected Poems* (1997).

**Jack Johnston** was the first chairman of the William Carleton Summer School. He has published local history in ten of Ireland's counties mainly in South Ulster and North Connaught. Recent publications include chapters in *Tyrone History and Society* (2000) and *Fermanagh History and Society* (2004). He has edited studies of Arvagh (Co. Cavan), Brookeborough (Co. Fermanagh), Riverstown (Co. Sligo), Ballygawley (Co. Tyrone) and

*Monaghan Local Studies* (2007) He has been editor of *The Spark*, a local history review since 1996.

**Barry Sloan** is a lecturer in English at the University of Southampton. His 1986 publication, *The Pioneers of Anglo-Irish Fiction, 1800-1850* includes two significant essays on the writings of Carleton. Other publications include *Writers and Protestantism in the North of Ireland* (2000) and he has contributed essays to *Irish Fiction Since the 1960s*, edited by Elmer Kennedy-Andrews (2006), *Modern Irish Autobiography*, edited by Liam Harte, *The Gift of Story* (2006) and *William Carleton: The Authentic Voice* (2006).

**Tom Dunne** is Emeritus Professor of History at University College, Cork. His research interests are principally Irish cultural history in the early modern and modern periods. He has published *The Writer as Witness: Literature as Historical Evidence* (1986), *Maria Edgeworth and the Colonial Mind* (1984) and *Hearts and Minds: Irish Culture and Society under the Union* (2002). He has also contributed to *George Petrie (1790-1866): the Re-discovery of Ireland's Past* edited by P. Murray (2004).

**Cliona Ó Gallchoir** is a lecturer in English at University College, Cork. Her particular research interest is women's writing in the eighteenth-century and Romantic period writing. Following the award of a doctorate from Trinity College, Cambridge, for her work on Maria Edgeworth, she has edited three volumes in *Novels and Selected Works of Maria Edgeworth* (2003) and published *Enlightening the Nation: Gender and Irish Identity in the Work of Maria Edgeworth* (2006). She has also co-edited the collection of essays *Women and the Public Sphere, 1700-1830* (2001),

## The Tuesday Fringe

- 8.00-10.00 *Song and Poetry*  
**The Drumragh Singers**  
**Pat Joe Kennedy**  
The Rathmore Bar, Clogher (Callaghan's)

**The Drumragh Singers** were formed in Omagh about three years ago after entering Scor-na-og. They play a lot of the music of Christy Moore and Mary Black. The group appearing at the Summer School will be Joanna McCann (flute and tin whistle) Janeen McGuigan and Edel Taggart (vocalists) with Eamon McCann (guitar).

**P. J. (Pat Joe) Kennedy** of Quivvy, Belturbet, is a farmer who raises sheep and suckler cows on the Cavan/Fermanagh border. He has been writing poetry since 1996 and has just had his first book of poems published. *Shadows on our Doorstep* was launched at the 2007 Listowel Writers' Week.

## Wednesday 8 August

- 10.00 *William Carleton and Robert Brattan Tour*  
Conductor: **Jack Johnston**  
Lunch, *en route*, has been arranged
- 8.00 Musical Evening  
**The Hanna Sisters**  
At Corick House Hotel

### *The Brattan Tour*

The tour this year takes us from the early 17th Century gravestones of Brattan's ancestors at Clogher Cathedral, through Prolusk and Kilnahushogue to his birthplace at Raveagh. We visit Seskinore where he lived and was buried and then move on via Fintona to Killadroy, where Rose Kavanagh was born. The route detours to the Routing Burn Mill before finishing in Montague country at Garvagh.

## *The Wednesday Fringe*

- 8.00-10.00 Musical Evening  
**The Hanna Sisters**  
At Corick House Hotel

**The Hanna Sisters** are among the most enjoyable groups writing and playing contemporary Irish folk music. Classically trained, the sisters were music teachers until the urge to create and perform became too strong and they became professional. Immersed in a family tradition of Irish music since childhood, initially inspired by musicians like Elvis Costello and the Cranberries, their music is a gentle blend of romance, Celtic mysticism and light folk rock. Since 2000, the Hanna Sisters have toured widely, performing in the U.S.A., Scandinavia, Holland, Belgium, Great Britain and Ireland and on both television and radio. Clare sings and plays guitar, Briege sings and plays tin whistle and fiddle and Mary sings and plays keyboard.

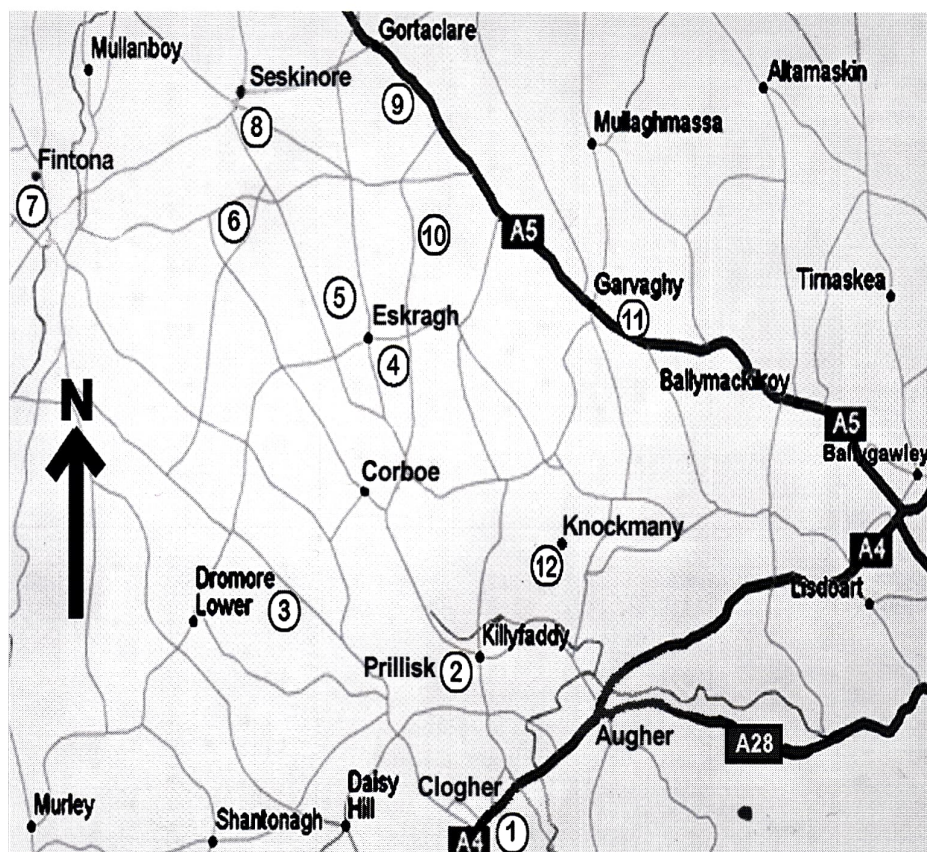
### *A brief introduction to Robert Brattan*

Robert Brattan (1874-1964) writer, folklorist, farmer and educationalist was born in the Seskinore district. He served with distinction in the Boer War (1899-1902) with the Cape Mounted Police, remained in South Africa after the Peace of Vereeniging and worked for 16 years in the Head Office staff of the Transvaal Education Department. He returned to Seskinore around 1918 when he purchased a farm. He served on Omagh District Council, the Tyrone County Library Committee (of which he was chairman) and on the board of Omagh Academy (being also chairman). Author of *Round the Turf Fire* and *Country Cracks* as well as several articles on William Carleton, he was a regular contributor to *The Tyrone Constitution* on folklore and local history. He served for 6 years on the Senate of Queen's University.

### *The William Carleton and Robert Brattan Tour*

#### Legend

1. Clogher Cathedral
2. Prolusk
3. Kilnahushogue
4. Eskra R. C. Church
5. Brattan's birthplace
6. Derrabard School
7. Fintona
8. Seskinore
9. Killadroy School
10. Routing Burn Mill
11. Garvagh
12. Knockmany Hill



## Thursday 9 August

- 10.30 Address: *Sam Hanna Bell*  
**Robin Marsh**
- 12.15 Address: *Patrick MacGill*  
**Gordon Brand**
- 1.30 Lunch
- 2.45 Poetry Reading:  
**Mary Montague**
- 4.15 Address: *Reporters and Journalists*  
**Michael Fisher**
- 6.00 Dinner
- 8.00 Film Night: *Ben Kiely in Retrospect*  
At Corick House Hotel

**Robin Marsh** has been Director of the William Carleton Summer School since 1993 and has addressed it on a number of occasions. He has lectured widely on aspects of Irish writing in English and has contributed essays to *Irish Fiction Since the 1960s* (2006) and *William Carleton: The Authentic Voice* (2006). At present, he is preparing a book on John Hewitt based on his doctoral thesis. He was elected a Fellow of the English Association in 2005.

**Gordon Brand** is a member of the William Carleton Summer School Committee and editor of the Summer School's production, *William Carleton: The Authentic Voice* (2006). He has lectured on, *inter alia*, Patrick MacGill, Oscar Wilde, William Allingham and Anthony Trollope, and was awarded an M.A. for his study of MacGill. He is presently compiling a Carleton Archive.

**Mary Montague** is a member of the Letterkenny - based Errigal Writers and has published in a number of prestigious literary journals, including *Poetry Ireland Review*, and in the anthologies *Breaking the Skin* (2002) and *Brass on Bronze* (2005). Her own collection, *Black Wolf on a White Plain*, appeared in 2001. Her academic studies in biology may account for the scientific precision which she brings to bear on her poems, especially those about animals.

**Michael Fisher** is a graduate of University College, Dublin, and Queen's University Belfast. He has been for many years a reporter with *RTÉ News*, based in Belfast and previously Dublin, and has covered events in Northern Ireland for 23 years.

### *The Thursday Fringe*

- 8.00-10 Film Night (Hosted by Michael Fisher)  
*Ben Kiely in Retrospect*  
At Corick House Hotel

Short films from R.T.É.'s archives, including *Wordweaver: The Legend of Ben Kiely, Writer*, and a compilation of pictures from the funeral in Dublin including the tribute given by Séamus Heaney (courtesy of RTÉ News).

Dr Benedict Kiely, *continued from page 4...*

Lady Wilde, a poetess and the mother of a very unfortunate poet, consoled him in his half-real, half-imagined misery, put something of what she thought about him into verse:

*He struck the keynote of a people's heart  
And all the nation answered to his touch.*

Yeats, the poet, heard a great deal about him from Lady Wilde, called him "our greatest humorist," noticed how near his laughter was to tears. The history of a nation was, said Yeats, "not in parliaments and battlefields, but in what the people say to each other on fair-days and high days, and in how they farm and quarrel and go on pilgrimage." Carleton had done Ireland, and the people of Ireland for ever, the great service of recording these things. He was "the great novelist of Ireland by right of the most Celtic eyes that ever gazed from under the brow of storyteller." The poet, somewhere between the Celtic twilight and the Indian twilight and the twilight of the nineteenth century, found in Carleton's longer novels "a clay-cold melancholy" that made their author kin with the animals in Milton's puritan Paradise "half-emerged only from the earth and its brooding."

An academic American thought that Carleton as a novelist of the manners of the peasantry had beaten out all English and Scottish competitors in the same field.

Sir Shane Leslie looking back from our own days compares him with every man or woman who has attempted to dip a pen in "Irish gall or gaiety," and always the comparison is in Carleton's favour. The "finished artistry" of the remarkable Miss Edgeworth, who had inspired Scott and Turgenev and been dictated to by her remarkable, much-married father, paled before the "rich torrential canvas" that was Carleton. "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." Carleton himself said that the good Mrs. Hall never could have known the people of Ireland as well as he knew them, for she had never been drunk in their company. She certainly hadn't. But Carleton had been drunk in their company and sober in their company, had praised Father Mathew and total abstinence for their edification, had praised poteen punch because it was worthy of praise, had spoken English to them and Irish to them. He "caught his types," writes Shane Leslie, "before Ireland made the greatest plunge in her history and the famine had cleaned her to the bone. For the hardiest of the race rose up and went away into the West, of which their story-tellers had been telling them for a thousand years."



## Friday 10 August

10.30 Address: *Flight of the Earls: Overview*

**John McGurk**

12.00 Closing Address

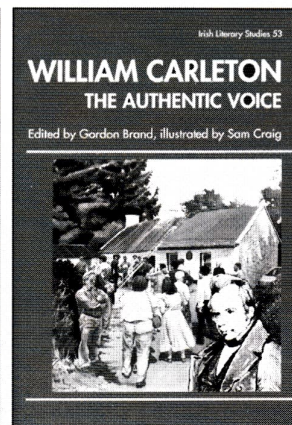
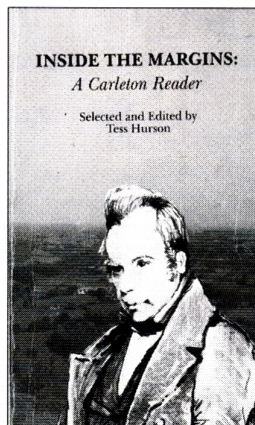
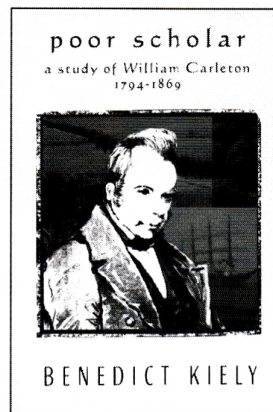
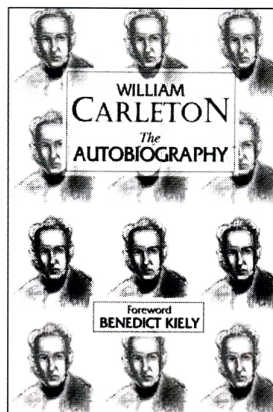
**Owen Dudley Edwards**

1.30 Lunch

2.30 Summer School ends

**John McGurk** was formerly Head of History at Liverpool Hope University, a founder of the Institute of Irish Studies at Liverpool and a Fellow of the Royal Historical Society. His publications include *The Elizabethan Conquest of Ireland: the 1590s Crisis* (1997), *The Tudor Monarchies, 1461-1603* (1998) and *Sir Henry Dowcra, 1564 – 1631, Derry's Second Founder* (2005). He was a contributor to the recent conference on 'The Flight of the Earls' at Dungannon and is editor of *Dúiche Néill*, the journal of the Ó Neill Country History Society.

**Owen Dudley Edwards** is Honorary Director of the William Carleton Summer School. He was, until recently, Reader in History, at the University of Edinburgh and is a well-known broadcaster. His publications include works on Oscar Wilde, Conan Doyle, P.G. Wodehouse, James Connolly and Éamon de Valera and he has edited *The Easter Rising* (1968), *Conor Cruise Ó Brién 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* (2003).



Essential reading for Carleton fans

## Summary Programme, 6-10 August, 2007

Monday 6 August	11.15 Official Opening	11.30-1.00 Keynote Address: <i>Carleton and the 19th Century Novel</i> Rolf Loeber	1.15- 2.30 Lunch	2.30-4.00 Address: <i>Madness in Carleton</i> Tess Maginess	4.30-6.00 Address: <i>Carleton's Illustrators</i> Arthur Quinn	6.00- 7.30 Dinner	8.00 -10.00 Traditional Night <i>Irish Music</i> Corick House
Tuesday 7 August	10.30-11.30 Tribute: <i>Benedict Kiely 1919-2007</i> Maurice Harmon	11.45-1.00 Address: <i>Carleton &amp; Irish Literary Journals in the 19th Century</i> Peter Denman	1.00- 2.00 Lunch	2.15-2.45 Interlude: <i>Robert Brattan</i> Jack Johnston	3.00-5.30 Symposium: <i>19th Century Irish Women Writers</i> Barry Sloan Tom Dunne Cliona Ó Gallchoir	6.15- 7.30 Dinner	8.00 -10.00 <i>Song and Poetry</i> Rathmore Bar Clogher 'Callaghan's'
Wednesday 8 August	<i>William Carleton and Robert Brattan Tour</i> 10.00-5.00					5.00- 6.00 Dinner	8.00-10.00 <i>The Hanna Sisters</i> Corick House
Thursday 9 August	10.30-12.00 Address: <i>Sam Hanna Bell</i> Robin Marsh	12.15-1.15 Address: <i>Patrick MacGill</i> Gordon Brand	1.30- 2.30 Lunch	2.45-3.45 Poetry Reading: Mary Montague	4.15-5.30 Address: <i>Reporters and Journalists</i> Michael Fisher	6.00- 7.30 Dinner	8.00 -10.00 Film: <i>Ben Kiely in Retrospect</i> Corick House
Friday 10 August	10.30-11.45 Address: <i>The Flight of the Earls: Overview</i> John McGurk	12.00-1.15 Closing Address: Owen Dudley Edwards	1.30- 2.30 Lunch	Summer School ends			

# The William Carleton Summer School: Contributors 1992-2006

- 1992**  
John Montague  
Jack Johnston  
Seamus Macanraith  
Frank Ormsby  
Polly Devlin  
Eileen Sullivan  
Owen Dudley Edwards  
Benedict Kiely
- 1993**  
Sophia Hillan-King  
Anthony Cronin  
Tess Hurson  
Ian McDowell  
Cormac Ó 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 Ó Hare  
Norman Vance  
Eileen Sullivan  
Patrick Quigley  
Glenn Patterson  
Owen Dudley Edwards
- 1996**  
Bill Maguire  
John Montague  
Tom McIntyre  
Diarmid Ó 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 Ó Donnell  
Fred Johnston  
Owen Dudley Edwards
- 1998**  
A. Norman Jeffares  
Simon Gattrell  
Michael Longley  
Pat John Rafferty  
Benedict Kiely  
John Montague  
Thomas Ó 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 Ó Malley  
Mary McVeigh  
Declan Kiberd  
John Montague  
Gerry Hull  
David Hammond  
Edna Longley  
Maurice Leitche  
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 Ó 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 Mc Ardle  
Tommy Mc Ardle  
John McGurk  
Bernard McLaverty
- 2003**  
R. B. McDowell  
Maurice Harmon  
Eileen Sullivan  
John Breakey  
Noel Monahan  
Ruth Dudley Edwards  
Paul Cullen  
Malachi Ó Doherty  
Poilin Ni Chiarain  
Eddie McCartney  
Jack Johnston  
Seamus McCluskey  
Owen Dudley Edwards  
Clare Boylan  
Jude Collins  
Peter Hollywood  
Keith Anderson
- Seamus Ó Cathain  
Theo Dorgan
- 2004**  
Patricia Craig  
John Killen  
Gordon Brand  
Martina Devlin  
Hazel Dolling  
Terence Dooley  
Norman Vance  
Ruth Beeb  
Christopher Blake  
Maureen Boyle  
Maria Mcmanus  
Sonia Abercrombie  
Jack Johnston  
Roma Tomelty  
Gordon Fullerton  
Marianne Elliott  
Eileen Sullivan  
Declan Ford  
Brian Walker  
Owen Dudley Edwards
- 2005**  
Paul Bew  
Jack Johnston  
John B. Cunningham  
Michael Longley  
Stephen McKenna  
Terence Dooley  
Maurice Harmon  
Raymond Murray  
Marie Martin  
Claire Millar  
Margaret McCay  
Margaret Skeffington  
Sean Collins  
Robin Marsh  
Sam Craig  
Patrick C. Power  
Paul Clements  
Malachi Cush  
Alvin Jackson  
Owen Dudley Edwards
- 2006**  
Thomas Charles-Edwards  
Siobhan Kilfeather  
Gifford Lewis  
Brian McCúrta  
Richard Warner  
John Killen  
Sydney Aiken  
Elizabeth McCrum  
Brian McClelland  
Malachi Ó Doherty  
Robie Meredith  
Jack Johnston  
Liam Kelly  
Noel Monaghan  
Maurice Harmon  
Len Graham  
John Campbell  
Susan McKay  
Owen Dudley Edwards

# *Notes*

A series of horizontal dotted lines for writing notes.

# William Carleton Summer School

6-10 August 2007,

at Corick House Hotel, Clogher, Co. Tyrone, telephone 028 8554 8216.  
For booking and accommodation contact Killymaddy Tourist Information Centre,  
telephone 028 8776 7259 Or e-mail [killymaddy.reception@dungannon.gov.uk](mailto:killymaddy.reception@dungannon.gov.uk)

## Contributors Include

Rolf Loeber, Tess Maginnis, Arthur Quinn, Maurice Harmon, Peter Denman, Jack Johnston, Barry Sloan, Tom Dunne, Cliona Ó Gallchoir, Robin Marsh, Gordon Brand, Mary Montague, Michael Fisher, John McGurk, Owen Dudley Edwards, P.J. McDonald, The Drumragh Singers, Pat Joe Kennedy, The Hanna Sisters

## Fringe Events Include

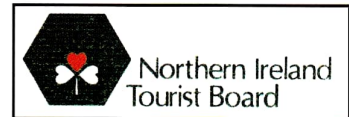
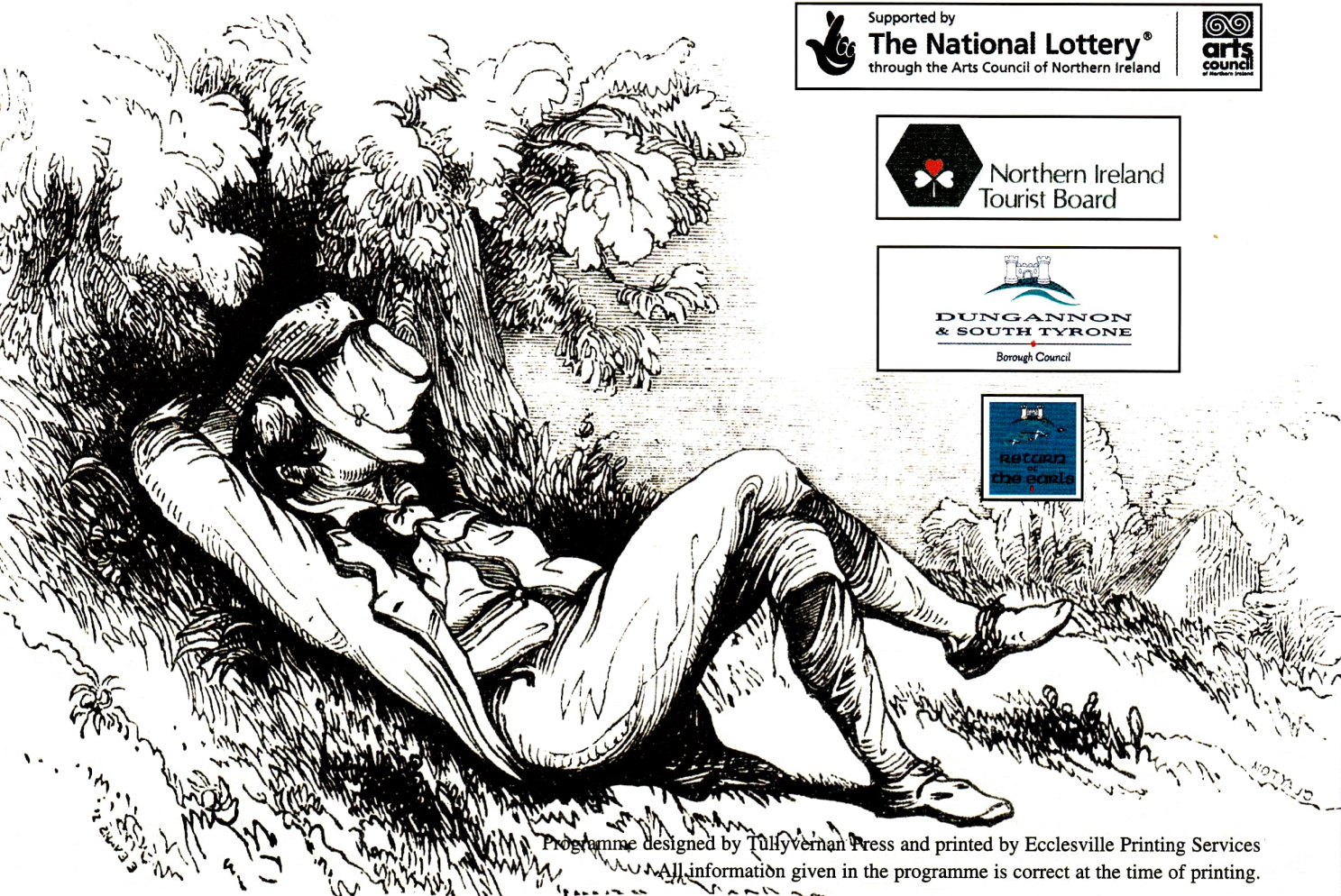
Traditional Night  
Song and Poetry  
Musical Evening  
Film: Ben Kiely in Retrospect

## Acknowledgements

*The William Carleton Summer School Committee wishes to acknowledge the contributions made by the following:*

Dungannon and South Tyrone Borough Council  
Arts Council for Northern Ireland  
Awards for All  
Northern Ireland Tourist Board

Tom Sheehy (Booksellers), Cookstown  
Proprietors of Corick House  
Proprietors of the Rathmore Bar  
Ecclesville Printing Services



Programme designed by Tullyvernan Press and printed by Ecclesville Printing Services  
All information given in the programme is correct at the time of printing.

His mother was stooping over him, with her mouth to his ear, striving to waken him, by shouting and shaking him out of his sleep.