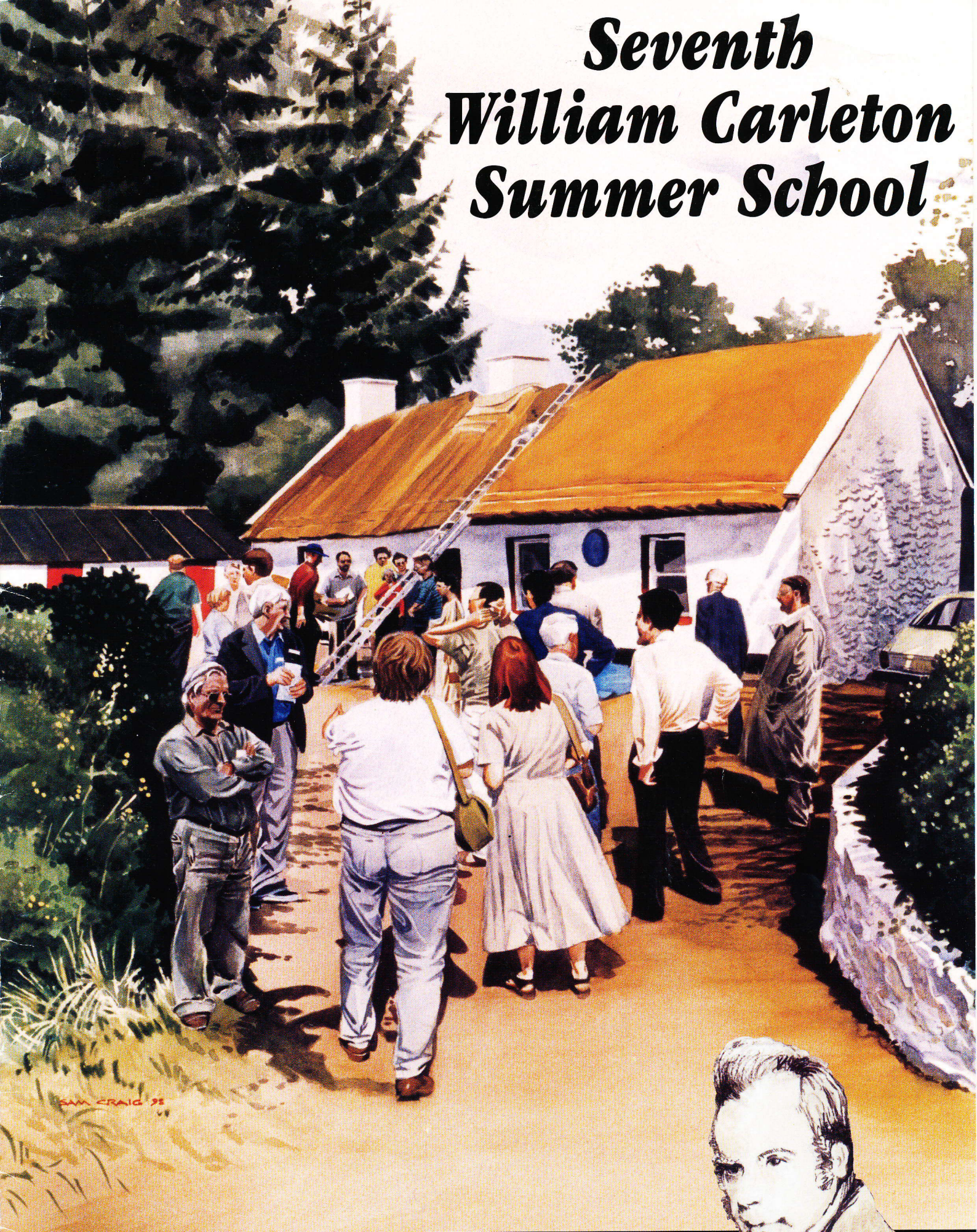


Seventh William Carleton Summer School



Corrick House, Clogher
AUGUST 3 - 7, 1998



PATRONS:

The Most Reverend Joseph Duffy
The Right Reverend Brian Hannnon

Dr Benedict Kiely

Dr Eileen Sullivan

Professor John Montague

Mr Jim Cavanagh

Mr Ken Maginnis, M.P

Mrs Mary McKenna.

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)

DIRECTOR:

Robin Marsh

Hon. DIRECTOR:

Owen Dudley Edwards

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TREASURER:

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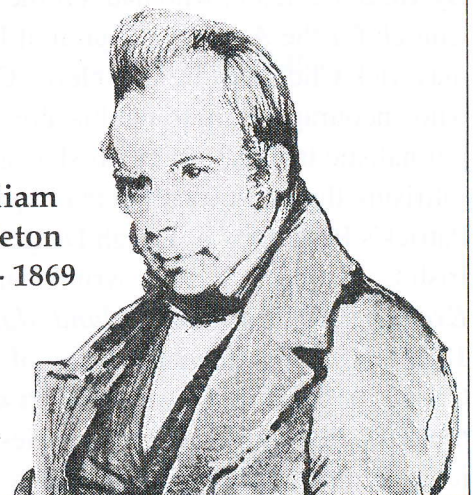
Sean Skeffington

Seventh William Carleton Summer School



*Corick House, Clogher
August 3 - 7, 1998*

William
Carleton
1794 - 1869



William Carleton

William Carleton was born the youngest of a family of fourteen children in the townland of Prolusk ('Prillisk' in his autobiography), County Tyrone, on Shrove Tuesday, 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 when William left the family home. The Springtown house remains and is visited by many Carleton devotees each year

Carleton obtained his education at local hedge schools which he was to write about, fictionalising the pedagogue Pat Frayne as the redoubtable Mat Cavanagh. From other retrospections of his home district, we learn of Carleton's delight in his father's skill as a seanachie and the sweetness of his mother's voice as she sang the traditional airs of Ireland; of his early romances - especially with Anne Duffy, daughter of the local miller; of Carleton the athlete, accomplishing a 'Leap' over a river, the site of which is still pointed out; of the boisterous open air dancing. Initially an aspirant to the priesthood, Carleton embarked in 1814 on an excursion as a 'poor scholar' but, following a disturbing dream, returned to his somewhat leisurely life in the Clogher Valley before leaving home permanently in 1817. Journeying via Louth, Kildare and Mullingar, he found work as a teacher, librarian and, eventually, clerk in the Church of Ireland Sunday School Office in Dublin. In 1820, he married Jane Anderson who bore him several children.

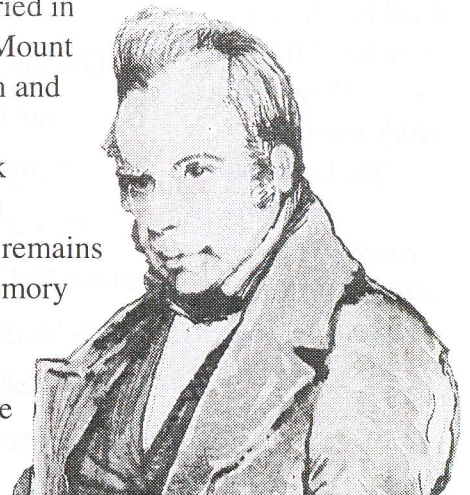
By 1825, Carleton, who had left the Roman Catholic Church for the Anglican Church of Ireland, met a maverick Church of Ireland cleric, Caesar Otway, who encouraged him to put his already recognised journalistic talents to such prosletysing purposes as satirising the attitudes reflected in pilgrimages to 'St Patrick's Purgatory' at Lough Derg, a totemic site in Irish Catholicism. Further writings in the *Christian Examiner & Church of Ireland Magazine* led in 1829 and 1833 to the publication of what is arguably Carleton's best known work: *Traits and Stories of the Irish Peasantry*. In these stories Carleton returned imaginatively to the Clogher Valley,

drawing on comedy, farce, melodrama and tragedy to present a tableau of the life of the country people of the north of Ireland before the famines of the 1840s altered their pattern of existence forever.

Carleton went on to respond to the challenge of the novel, in his time a comparatively undeveloped genre amongst Irish writers, and published *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 but does so with an earnestness that regrettably often caused his more creative genius to be swamped in a heavy didacticism. Carleton continued to write in a variety of forms, including verse, until his death in 1869, but critics are agreed that the quality of the work is uneven.

Despite his prolific output, Carleton never really made a living from his writings and welcomed the pension voted to him by the government following the advocacy of such contrasting figures as the Ulster Presbyterian leader, Dr Henry Cooke, and Paul Cardinal Cullen, Catholic Archbishop of Dublin. His last project, uncompleted when he died, was his *Autobiography*, which was re-issued through the efforts of the Summer School Committee in 1996.

Carleton was buried in the cemetery at Mount Jerome in Dublin and over his grave a miniature obelisk records the place 'wherein rest the remains of one whose memory needs neither graven stone nor sculptured marble to preserve it from oblivion'.



Carleton's Dream

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

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

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

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

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

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

Noel Monahan

Carleton's Dream

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Of wakes, cock-fights
And the sesquipedalian words
For the women,
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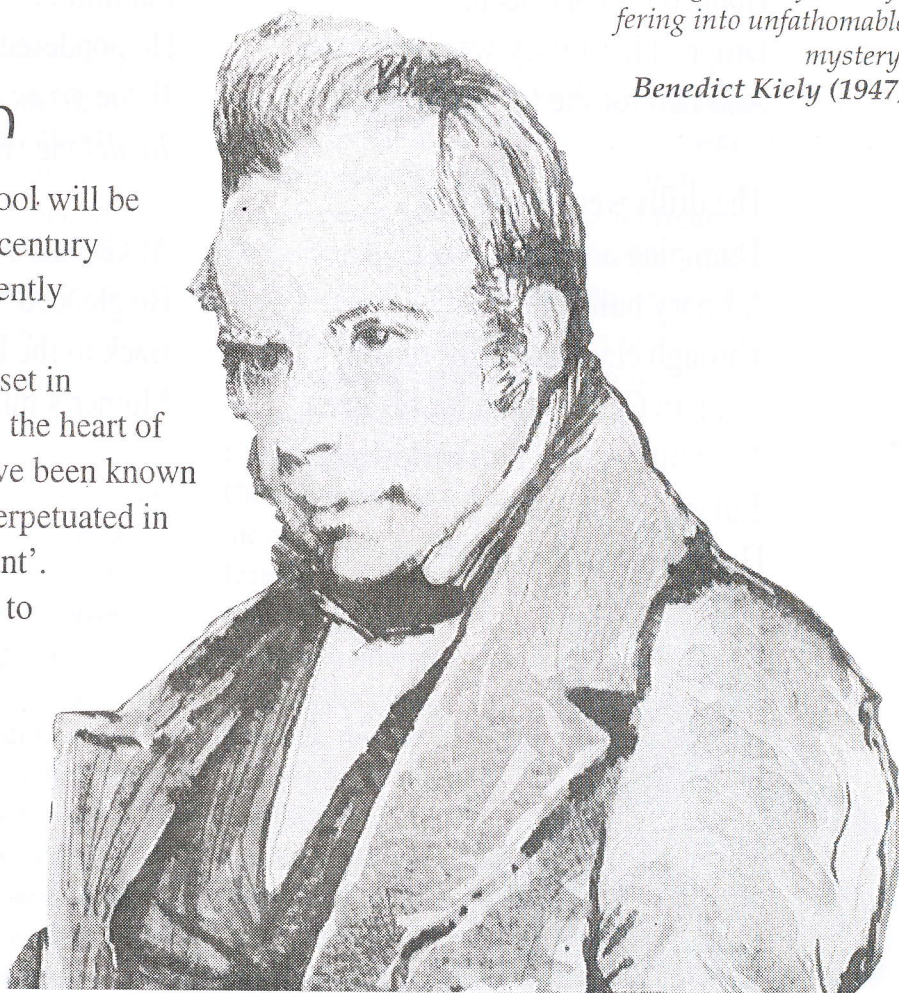
Programme 1998

This year, rather than commit ourselves to a specific theme, we have tended simply to have Carleton himself as the focal point of a programme that will also take account of the momentous events of 1798, which did not leave the Carleton family untouched; that will celebrate the life and writings of one of Carleton's most perceptive interpreters, Benedict Kiely; and that will present significant achievements in contemporary Irish writing.

The Location

The centre for this year's school will be Corick House, a seventeenth century William and Mary house, recently converted to a hotel with full conference facilities. Corick, set in splendidly rolling parkland in the heart of the Clogher Valley, would have been known to Carleton and his name is perpetuated in the hotel's 'Carleton Restaurant'. Corick is off the main Belfast to Enniskillen road, between the village of Augher and the small Cathedral Town of Clogher.

*He was the storyteller
talking of fun and
coloured movement, not
in a contented house
where all men were
happy, but in a wake-
house where all the noise
and merriment was a
mask or an antidote for
mourning. Inevitably
there would be at
moments a lull in the
fun, a break in the story,
a silence with eyes turn-
ing to the door of the
room where the body lay
under-board, with waxen
hands and face, and the
brown shroud, and the
soul gone out from suf-
fering into unfathomable
mystery.*
Benedict Kiely (1947)



Monday 3rd August

- 12.30 Lunch
2.00 Official opening
2.15 Keynote address: "Carleton and the Irish Novel"
A. Norman Jeffares
4.15 Address: "Connections: Allingham, Carleton, Hewitt"
Simon Gatrell
6.00 Evening Meal
8.00 Poetry Reading: Michael Longley

William Carleton is a strange dark monolithic figure. No man has written better of his folk; no man has written more carelessly. No Irish novelist and few elsewhere has so crammed the landscape of his imagination with lively, laughing, tragic inhabitants. Other men have left us neater, better documented accounts of great events in our history, but none has given us such vivid report and recreation of the life of the Irish peasant. A dozen Irish writers, now alive, could pen more shapely stories, more delicately-balanced and more expertly composed; but not one of them has a tenth of the vitality and truth of this poor scholar from the Clogher Valley.
John Hewitt (1947)

A NORMAN JEFFARES

A. Norman (Derry) Jeffares has held academic posts in Ireland, Holland, and Australia and professorships at the universities of Leeds and Sterling. He is a founder and Life-President of the International Association for the Study of Anglo-Irish Literature (IASAIL) and published *Anglo-Irish Literature*, a history, in 1982. He has also written critical studies on individual writers, edited a number of verse anthologies, the latest being *Irish Love Poems*, and published two volumes of his own verse. Professor Jeffares is, arguably, best known as biographer, critic, editor and interpreter of W. B. Yeats. His *W.B. Yeats: Man and Poet* (1949) remains a seminal work, although Professor Jeffares made use of more recently acquired material to publish *W.B. Yeats: A New Biography* in 1988. His magisterial edition, with Anna MacBride White, of *The Donne Yeats Letters, 1893-1938* appeared in 1992.

SIMON GATRELL

Dr Simon Gatrell formerly taught at the University of Ulster at Coleraine and is now a lecturer in the Department of English at the University of Georgia. He is, at present, working on a biography of the nineteenth century Irish poet, William Allingham.

MICHAEL LONGLEY

Michael Longley has worked as a schoolteacher and, until his retirement, as Combined Arts Director for the Arts Council of Northern Ireland. His first book of verse, *No Continuing City*, appeared in 1969 and he has since published six further volumes. The last of these, *Broken Dishes*, was published earlier this year. In 1985 he brought out a first selected poems, *Poems 1963 - 1983*, and in 1994 a short prose memoir, *Tuppenny Stung*. His work has won many awards including the Whitbread Poetry Award for *Gorse Fires* (1991). Michael Longley's verse shows evidence of his classical training, both in its subject matter and highly disciplined form. It ranges from minute observation of the natural phenomena of County Mayo, through elegantly achieved love lyrics to elegiac reflections on his father and the Great War and on the violence of the north of Ireland.



Tuesday 4th August

11.30 Address: "Carleton: A Personal Perspective"

Pat John Rafferty

1.30 Lunch

3.00 Symposium: "The Legacy of Benedict Kiely"

Stephen McKenna,

John Montague, Thomas O Grady,

Eileen Sullivan

(Chair: Robin Marsh)

6.00 Evening Meal

8.00 Opening of Art Exhibition
(in the Clogher Rural Centre)

Address: "The Painters Also Comment"

Denise Ferran

PAT JOHN RAFFERTY

Pat John Rafferty has been secretary of the William Carleton Summer School since 1994 and was a member of the former Carleton Society. He is a founder member and, presently, publicity secretary of the flourishing Donaghmore Historical Society and has a specialist's knowledge of the 10th Century Donaghmore High Cross about which he has frequently lectured. In 1991 he published *At School in Donaghmore*, an enquiry into primary education in the district over 200 years. He has also helped to retrieve work by some of the less well known writers from Co. Tyrone.

BENEDICT KIELY

Dr Benedict Kiely has been a patron of the William Carleton Summer School since its foundation. A native of Co. Tyrone, he has spent most of his working life in Dublin as a journalist, broadcaster, lecturer, editor, novelist and short-story writer. His publications include the novels *Harbour Green* (1949), *Dogs Enjoy the Morning* (1968) and *Nothing Happens in Carmincross* (1985), a memoir, *Drink to the Bird* (1991), his most recent collection of stories, *God's Own Country* (1993) and an anthology, *And as I Rode by Granard Moat*. His study of William Carleton, *Poor Scholar*, first appeared in 1947 and a re-issue was launched, in his presence, at the 1997 Carleton Summer School. Dr Kiely also provided the Introduction for the re-issue of Carleton's *The Autobiography* which was launched the previous year. In 1994 a special issue of *The Recorder*, the Journal of the American Irish Historical society, containing contributions from leading Irish writers and scholars, was devoted to Dr Kiely and in 1996 he was presented by President Mary Robinson with the golden torc of a Saoi of the Aosdana.

JOHN MONTAGUE

John Montague, a patron of the Carleton Summer School since its beginning, has long been a major Irish poet. His *Collected Poems* (1995) draws on poems from his earliest published volume, *Forms of Exile* (1958) through ten subsequent volumes to a significant long poem, 'Border Sick Call' (1995). His latest publication is the short story collection, *A Love Present* (1997). John Montague has held senior academic posts in Ireland, France and the United States and has also published many critical essays, a selection of which were published as *The Figure in the Cave* (1989). Earlier this year, John Montague was appointed to the newly-created and prestigious post of Professor of Poetry, Ireland.

THOMAS O GRADY

Thomas O Grady is Associate Professor of English at the University of Massachusetts, Boston, and a graduate of the University of Prince Edward Island, University College, Dublin, and the University of Notre Dame, New York. He lectures principally on Irish writers and amongst his published academic papers are a number on Carleton, Kavanagh and Benedict Kiely, including 'The Parish and the Universe: A Comparative Study of Patrick Kavanagh and William Carleton' and 'Echoes of William Carleton: Benedict Kiely and the Irish Oral Tradition'. He has also written both verse and fiction and has a regular column, 'O Grady Says...', in the *Boston Irish Reporter*.

EILEEN SULLIVAN

Dr Eileen Sullivan has been a patron of the William Carleton Summer School since its inauguration in 1992 and has made numerous contributions to the Summer School. Her doctoral dissertation was on Carleton and she has been a principal force over the years in proclaiming Carleton's status as a major Irish writer through her writings, lectures and courses and in her work as Professor of English and Irish Literature at the University of Florida and Executive Director of the Irish Educational Association at St Augustine, Florida. In 1994-5, while British Council Senior Research Fellow at the Institute of Irish Studies of the Queen's University, Belfast, Dr Sullivan continued her research into Carleton's life and writings and she hopes to publish her biography of Carleton this year.

STEPHEN MCKENNA

Stephen McKenna is a founder member of the former Carleton Society and was instrumental in reviving interest in Carleton's life and work in his own district. He has done much journalistic work and writes a weekly column as *Raymond na Hatta* in *The Ulster Herald*.

DENISE FERRAN

Dr Denise Ferran is Art Education Officer in the Ulster Museum. She has written on aspects of Irish art in the nineteenth and twentieth centuries and was a primary influence in restoring interest in the Anglo-Irish painter William Leech (1881-1968), her book on Leech appearing in 1992. Dr Ferran is, herself, a painter and has won the silver medal and the watercolour prize at the Royal Ulster Academy.

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)



Wed 5th August

11.00 *Tour of the Carleton Country*

Leader: Jack Johnston

4.00 *Address: "Carleton's Other
Ireland: Traits and Stories of the
Ulster Capitalists"*

Douglas D.P. Carson

6.00 *Evening Meal*

8.00 *Recital:*

*Ulster Orchestra String Ensemble
(in St. Macartan's Cathedral
Clogher)*

*In one of his lesser pieces Carleton gives the pronunciation of a word that I myself used in **Tarry Flynn** and which was the pronunciation I heard my mother use in certain circumstances; and which carried a subtle overtone of comedy. The word was 'cure-ossity' for curiosity. It is a tiny example but it is by these tiny examples that the genuineness of dialogue and dialect can be tested. It is in such small things that a writer shows his courage...Carleton's stories abound with such touches.*

Patrick Kavanagh (1962)

JACK JOHNSTON

Jack Johnston was the first chairman of the William Carleton Summer School. He has written and lectured widely on local history, especially that relating to the Clogher Valley, and has published an illustrated account of the former local railway, *In the Days of the Clogher Valley*. He has recently edited *Workhouses of the North-West* (1996) and was for many years general editor of the W.E.A. journal, *Spark*.

DOUGLAS CARSON

Douglas Carson worked for many years in radio and television broadcasting. Much of his work concerned the production of educational programmes, an early involvement being with the 1966 series for schools, *Two Centuries of Irish History*. Mr Carson has also written many scripts, including the screen play which introduces visitors to the Navan Centre at Armagh. He has lectured widely and entertainingly on his time in broadcasting and acquaintanceship with such celebrated writers as Louis MacNeice, W.R. Rodgers, Sam Hanna Bell and John Boyd. Mr Carson is also President of the *Titanic* Trust and organised the 1997 *Titanic* Convention in Belfast.



Thursday 6th August

FOCUS ON 1798

- 11.30 Address: "Wolfe Tone: an Evaluation"
Thomas Bartlett
- 1.00 Lunch
- 2.30 Address: 'A Creed Without Claws/
A Faith Without Fetters: William Drennan, Poet and Radical'
Adrian Rice
- 4.30 Readings on the 1798 theme:
Members of the Summer School Committee
- 6.00 Evening Meal
- 7.30 Ballads and Songs
Brian Mullan

The richness of Carleton's language at its best, particularly of his dialogue, is one of his great virtues - and much of its idiomatic colour and energy derives from the bilingual elements in it. Likewise in his account of his mother, renowned in her day for the sweetness of her singing and the 'sorrowful but solitary beauty' of her keening, Carleton shows the source of his inherited sensitivity to the differences between Irish and English...More than any other novelist of his generation Carleton made use of his first-hand knowledge of the two languages, which, in common with his intimate grasp of the details of peasant life, was acquired unconsciously during his boyhood and youth.
Barry Sloan (1986)

THOMAS BARTLETT

Thomas Bartlett is Professor of Modern Irish History at University College, Dublin. Amongst his many writings on late seventeenth and eighteenth century Ireland are *Penal Era and Golden Age: Essays in Irish History, 1690-1800* which he edited with David Hayton in 1979, *The Fall and Rise of the Irish Nation: The Catholic Question, 1690-1830* (1992) and essays in such periodicals as *Past and Present* and *Irish Historical Studies* which include those on the Crown forces, the Militia and Defenderism. He edited *The Life of Theobald Wolfe Tone*, published this year, and contributed the article 'Informers, Informants and Information' to the current issue of *History Ireland*.

ADRIAN RICE

Adrian Rice has carried out research for many years on the eighteenth century Presbyterian Radical, William Drennan. He has also lectured and published a variety of articles on Drennan and is at present working on a full-length book. Adrian Rice has also published two volumes of verse, *Muck Island* (1990) and *Impediments* (1997), the latter winning for him the inaugural Sir James Kilfedder Bursary for Emerging Artists, and he is completing his first full poetry collection, *The Mason's Tongue*. His edition of *Signals*, an anthology of poetry and prose, was named as a 'Paperback Choice' by the *Times Educational Supplement*. Adrian Rice is also general editor for the Abbey Press, Newry.

BRIAN MULLAN

Brian Mullan is well known in the world of traditional music and is a regular broadcaster on radio. He is a collector and singer of folk songs and ballads in both English and Irish, representing different Irish traditions.



Friday 7th August

11.30 Address:

John Wilson Foster

1.00 Lunch

2.00 Reading:

Clare Boylan

3.30 Overview and concluding address

Owen Dudley Edwards

Carleton became an informer in another, quite admirable sense of the word. With a native's intimate knowledge, a fabulous memory, and a large literary gift, he became the chronicler - the celebrant even - of Ireland's native country culture as it had somehow survived the repressions of the Penal Laws, and as it would not survive the great famine of 1845-48. He gave voice to what had been silenced through the decline in use of the native tongue and the denial of education to the rural masses during several generations; or rather he released a myriad of voices on the far side of a silence that had been all but officially imposed. Carleton made known a world that had become unknown to the world at large and even, in some sense, to itself.

Julian Moynahan (1994)

JOHN WILSON FOSTER

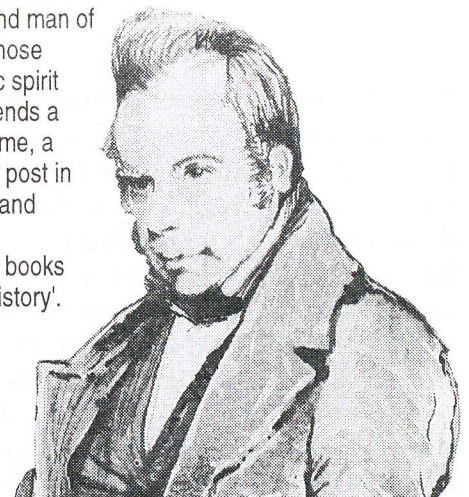
John Wilson Foster, a Belfast man, is Professor of English at the University of British Columbia, Vancouver. His first major publication was a study of novelists from the north of Ireland, *Forces and Themes in Ulster Fiction* (1974), and in 1987 he published another significant work of prose criticism, *Fictions of the Irish Literary Revival*. Professor Foster has long been a major contributor to the Irish cultural debate, concentrating especially on northern issues. Many of his writings on these appeared in *Colonial Consequences: Essays in Irish Literature and Culture* (1991) and in various issues of *Irish Review* and *The Honest Ulsterman*. Another area of enquiry for him is the link between literature and the natural world, addressed in his 1974 article, 'The Topographical Tradition in Anglo-Irish Poetry', and informing subsequent work on the Belfast natural history societies of the nineteenth century and his most recent publication, *Nature in Ireland: A Scientific and Cultural History* (1998).

CLARE BOYLAN

Clare Boylan was initially a journalist and won the Benson and Hedges award for journalism but, although she still produces critical and other articles, she has concentrated increasingly on fiction, many of her works having been filmed. In 1983 she published a collection of short stories, *A Nail in the Head*, and in the same year a novel, *Holy Pictures*, in which a reviewer saw 'an imagination that transmutes reality into the stuff of magic'. These works were followed by two further novels, *Last Resorts* (1984) and *Black Baby* (1988), another collection of stories, *Concerning Virgins* (1989), and a fourth novel, *Home Rule* (1992). Her most recent work is a novel of the 1950s, *Room for a Single Lady* (1997).

OWEN DUDLEY EDWARDS

Owen Dudley Edwards is Honorary Director of the William Carleton Summer School and has been a regular contributor since its beginnings in 1992. Although Reader in History at the University of Edinburgh and a contributor to all major historical journals, Owen, in keeping with that university's treasured tradition of 'generalism', is very much a polymath. He has published works on Macauley, de Valera, Conan Doyle, P.G. Wodehouse and James Connolly and is a recognised authority on Oscar Wilde. He has been written about as 'a distinguished Irish scholar and man of letters, whose pan-Celtic spirit comprehends a Welsh name, a university post in Scotland and several important books on Irish history'.





Flavour
of **TYRONE**

Acknowledgements

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

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The Clogher Valley Rural Centre

Proprietors of Corick House

Flavour of Tyrone

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 & Printed by C R Print - Dungannon.

*Sixth William Carleton
Summer School*



