

# Tenth William Carleton Summer School



Corick House, Clogher  
August 6-10, 2001



**PATRONS:**

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

**DIRECTOR:**

Robin Marsh

**HON. 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,  
Jack Johnston, Andrew Kelly,  
Seamus McCluskey,  
Billy McCrory, Marie McGrath,  
Tom McKeagney, Mary McKenna,  
Arthur Quinn, Sean Skeffington

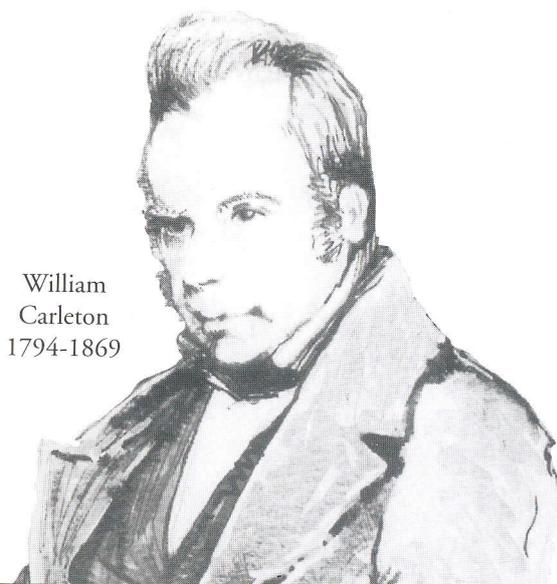
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*(Carleton: The Autobiography)*



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Carleton  
1794-1869

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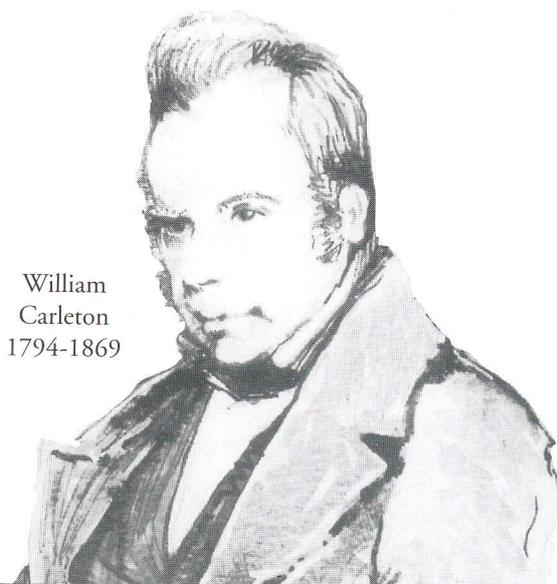
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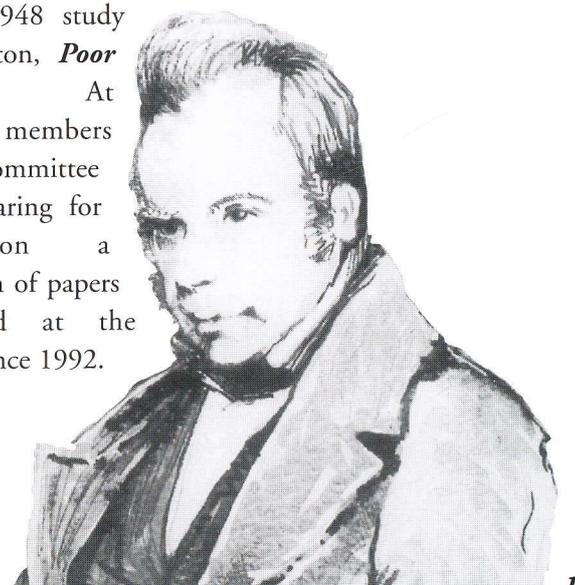
# William Carleton & The William Carleton Summer School

William Carleton, 1794-1869, is in many ways a literary phenomenon. A contemporary and professed, although not uncritical, admirer of Maria Edgeworth (1767-1849), Lady Morgan (1776-1859) and Samuel Lover (1797-1868), he is far removed from their Anglo-Irish tradition. In fact it is difficult to assign Carleton to any tradition. His gleanings from his father's telling of 'old tales, legends and historical anecdotes', in Irish, his attempts to engage with the classics and his eclectic but unsystematic reading which included the classics and such works as Defoe's *History of the Devil*, Fielding's *Tom Jones* and, famously, Smollett's translation of Lesage's *Gil Blas*, came together in a voice which echoed all of these influences. As he progressed as a writer, Carleton was not totally outside the main stream of literature as evidenced from the mutual respect which existed between him and such revered figures as Samuel Ferguson and William Makepeace Thackeray; and, like another contemporary, Gerald Griffin, Carleton was considerably gratified by the prospect of an English readership.

Nevertheless, Carleton remains primarily the interpreter of 'a class unknown in literature', recording them as one of their own; for no-one had written 'from inside the margins' of peasant Ireland before. Somewhat embarrassingly, his initial opportunity to write about the Irish peasants came from the task of exposing their so-called Catholic superstitiousness entrusted to him by an evangelical zealot, Cesar Otway, a maverick priest of the Church of Ireland to which body Carleton had recently attached himself. This purpose, however, became increasingly irrelevant as Carleton, living in Dublin, re-entered imaginatively the Clogher Valley of his youth and young manhood in his two volumes of short stories, *Traits and Stories of the Irish Peasantry*, 1829 and 1833, in which, drawing on comedy, farce, melodrama and tragedy, he presents a tapestry of the life of the country people of the north of Ireland before the famines of the 1840s altered their pattern of existence forever. He also presents them in a language they might recognise: coming from a bilingual family in which English was the language of daily transactions, Irish the vehicle for his father's stories and his mother's traditional songs, Carleton's English is liberally flecked with local idioms, especially in the dialogue given to his characters. The world of the Irish peasant was also the source on which Carleton draws for the succession of novels which followed these early publications and which include *Fardorougha the Miser* (1839), *Valentine McClutchy* (1845), *The Black Prophet* (1847), *The Emigrants of*

*Aghadarra* (1848), *The Tithe Proctor* (1849), *The Squanders of Castle Squander* (1852). In these works he addresses many of the issues affecting the Ireland of his day such as the influence of the Established Church and landlordism, poverty, famine and emigration; it does have to be said, however, that the earnestness with which he addresses these topics occasionally caused his more creative genius to be swamped in a heavy didacticism.

Carleton's writings brought him limited commercial benefit and he suffered periods of neglect, despite an abortive attempt in the late nineteenth century by W. B. Yeats to reclaim him. In more recent times a second rediscovery owes much to such writers as Patrick Kavanagh, Benedict Kiely, John Montague, Seamus Heaney and to critics like the late Barbara Hayley, Eileen Sullivan and Thomas Flanagan and, in his own Clogher Valley, to the efforts of the Carleton Society founded in the 1960s. The most sustained effort to celebrate Carleton, however, must surely be the annual summer school, inaugurated in 1992. Encouraged by patrons such as Benedict Kiely, Eileen Sullivan, Owen Dudley Edwards and John Montague, the committee from the beginning steered the School away from what could have been claustrophobically localised whimsy to celebration of a writer who produced from his Clogher roots a body of work that merits serious critical attention. Papers by a range of distinguished scholars have supplied that critical attention as they deconstructed, re-assessed, re-interpreted, and celebrated Carleton's work. Not only has the Summer School provided a forum for debate; it has also attempted to bring Carleton to a wider audience through such publications as the re-issued *Autobiography* and Benedict Kiely's 1948 study of Carleton, *Poor Scholar*. At present, members of the committee are preparing for publication a collection of papers presented at the school since 1992.



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From

# Station Island

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

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

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

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

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

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

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

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

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

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

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

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

and the shaky local voice of education...'

Seamus Heaney  
(by permission of Faber & Faber)

# Monday 6 August

- 11.15 Official Opening
- 11.30 Keynote Address: **Maurice Harmon**  
*William Carleton: Language and Vitality*
- 1.30 Lunch
- 2.30 Address: **Edith Devlin**  
*Fictional Clergy in Carleton and some English Novelists*
- 4.30 Address: **Mary McKenna**  
*Discovering Carleton at an early age*
- 6.00 Evening Meal
- 8.00 Musical Evening **Tom Sweeney**



*Nurchasy [where the Carleton family lived for some years] to me was Paradise. The view from it of Fardress Glen, so beautifully wooded, and of Fardress grazing-fields, so green and extensive, together with the effect of those small circular groves, peculiar to some portions of the north, absolutely enchanted me. Nothing, in fact, could surpass my happiness. I frequently dreamt of the scenery about me, although I had it before my eyes every day in the week ... my father, who did not seem gifted with what phrenologists term inhabitiveness, took a dislike to Nurchasy but I must admit in his justification, for a very excellent reason. He paid his rent punctually to the middleman and poteen distiller but the latter did not at all pay his rent punctually to the head landlord. One of my brothers discovered accidentally, and as a friendly scout, that the head landlord was about to come down upon the property for the rent. My father, therefore, having heard that there was a farm of twenty-two acres to be let in a townland called Springtown, took it ... I never liked Springtown much. With one exception the scenery was dull and common-place. The exception I speak of was a wild but pretty glen which stretched behind our house, and through which ran a mountain stream that was known about a mile further inland as the Mullin Burn.*

(Carleton: *The Autobiography*)

## MAURICE HARMON

Professor Maurice Harmon was until recently Professor of Anglo-Irish Literature at University College Dublin. He has edited the prestigious *Irish University Review* and has provided valuable resources for students of Irish writing in English through the publication of such works as *Modern Irish Literature, 1800-1967* (1967), *Select Bibliography of Anglo-Irish Literature and its Backgrounds* (1976) and (with Roger McHugh) *Short History of Anglo-Irish Literature* (1982). Professor Harmon has also written critical studies of Richard Murphy, *Richard Murphy: Poet of Two Traditions* (1978) and *Sean O Faolain: a life* (1994). Earlier this year, he was appointed editor of *Poetry Ireland* and his most recent volume of poetry, *The Last Regatta*, also appeared this year.

## EDITH DEVLIN

Dr Edith Devlin was born and brought up in Dublin and has combined reminiscences of her early life with analytical comments on her formative reading in *Speaking Volumes* (2000). She read English and French at Trinity College, Dublin and has taught at both secondary and tertiary level. Since 1968 she has been lecturing to adults in the Institute of Lifelong Learning of the Queen's University, Belfast, and has attracted classes in excess of five hundred students. In 1988, she was awarded a M.B.E. and in 1993 a D.Litt. from Queen's University for her services to literature.

## MARY MCKENNA

Mary McKenna, a native of the Clogher Valley, has long been to the forefront of attempts to promote the writings of William Carleton. Over the years she has acquired a remarkable store of information about Carleton, both oral and in writing. She was a founder member of the William Carleton Society, a member of the William Carleton Summer School committee since 1992 and a patron of the school. Mary McKenna is also deeply involved in local history circles, especially with the Aughadarragh Historical Society, and in the annual Clogher Valley Show.

## TOM SWEENEY

Tom Sweeney was born in Omagh and belongs to a family with a rich musical tradition and is related to the celebrated Makem family from Keady. He has spent some time in Canada and the United States where he played with a group called the 'Barley Bree' which had its own television show. He still travels frequently to the United States and has played in the White House before President Clinton. A student of the social and historical context of his songs, Tom Sweeney has performed throughout Ireland and has made a number of programmes for schools.



### **BRIAN DONNELLY**

Dr Brian Donnelly is a graduate of London and Essex Universities. He has held lectureships in the University of Aarhus, Denmark, and the State University of New Jersey. In 1983 he succeeded Seamus Heaney as Head of English at Carysfort College, Dublin, and since 1989 has been Senior Lecturer in English and Anglo-Irish Literature at University College, Dublin. Dr Donnelly has published a number of scholarly articles on Anglo-Irish and American literature and contributed 'William Carleton: Novelist of the People' to *Tyrone: History and Society* (2000).

### **DARRAGH GALLAGHER**

Dr Darragh Gallagher is a graduate of Queen's University, Belfast and the University of Cambridge. He was awarded his doctorate by Queen's for his thesis on art and the west of Ireland. In recent years he has carried out research into the correspondence of Irish writers held in the University of Alabama and has lectured in Taiwan. Dr Gallagher has also lectured on W.B. Yeats and other Anglo-Irish writers in the Queen's University Institute of Lifelong Learning and is at present a tutor in the School of English at Queen's.

### **LAURENCE GEARY**

Dr Laurence Geary lectures in history at University College, Cork. His researches into nineteenth century Irish social history led him into the study of Carleton and he has written on the portrayal of begging and the depiction of epidemic diseases in Carleton's work. Dr Geary has recently edited a collection of essays on the theme of the Irish historical memory: *Rebellion and Remembrance in Modern Ireland* (2001).

*My father possessed a memory not merely great or surprising, but absolutely astonishing. He could repeat nearly the whole of the Old and New Testament by heart, and was, besides, a living index to almost every chapter and verse you might wish to find in it. In all other respects, too, his memory was equally amazing. My native place is a spot rife with old legends, tales, traditions, customs, and superstitions; so that in my early youth, even beyond the walls of my own humble roof, they met me in every direction. It was at home, however, and from my father's lips in particular, that they were perpetually sounding in my ears. In fact his memory was a perfect storehouse, and a rich one, of all that the social antiquary, the man of letters, the poet, or the musician, would consider valuable. As a teller of old tales, legends, and historical anecdotes he was unrivalled, and his stock of them was inexhaustible. He spoke the Irish and English languages with nearly equal fluency ... My mother, whose name was Kelly - Mary Kelly - possessed the sweetest and most exquisite of human voices. In her early life, I have often been told by those who had heard her sing, that any previous intimation of her presence at a wake, dance, or other festive occasion, was sure to attract crowds of persons, many from a distance of several miles, in order to hear from her lips the touching old airs of her country ... She was not so well acquainted with the English tongue as my father, although she spoke it with sufficient ease for all the purposes of life; and for this reason among others, she generally gave the old Irish version of the songs in question, rather than the English ones.*

*(Carleton: 'Autobiographical Introduction' to  
Traits and Stories of the Irish Peasantry)*



# Wednesday 8 August

## 11.00 Tour of the Carleton Country and Lough Derg

Leaders: **Jack Johnston**  
**Pat McDonnell**

## 8.30 Art Exhibition and Talk **Sam Craig** (in the Clogher Rural Centre)

*It was about six o'clock of a delightful morning in the pleasant month of July, when I set out upon my pilgrimage, with a single change of linen in my pocket and a pair of discarded shoes upon my bare feet; for in compliance with the general rule, I wore no stockings. The sun looked down upon all nature with great good humour; everything smiled around me; and as I passed for a few miles across an upland country which stretched down from a chain of dark rugged mountains that lay westward, I could not help feeling, although the feeling was indeed checked - that the scene was exhilarating...*

*When we came near Pettigo, the field for observation was much enlarged. The road was then literally alive with pilgrims, and reminded me, as far as numbers were concerned, of the multitudes that flock to market on a fair-day.*

*Pettigo is a snug little town, three or four miles from the lake, where the pilgrims all sleep on the night before the commencement of their stations. When we were about five or six miles from it, the road presented a singular variety of grouping. There were men and women of all ages, from the sprouting devotee of twelve to the hoary, tottering pilgrim of eighty, creeping along, bent over his staff, to perform this soul-saving work and die. Such is the reverence in which this celebrated place is held, that as we drew near it, I remarked the conversation to become slack; every face put on an appearance of solemnity and thoughtfulness, and no man was inclined to relish the conversation of his neighbour or to speak himself. The very women were silent...*

*From this scene we passed to one, which, though not characterised by its dark awful beauty, was scarcely inferior to it in effect. It was called the 'Prison' and it is necessary to observe here, that every pilgrim must pass twenty-four hours in this place, kneeling without food or sleep, although one meal of bread and warm water, and whatever sleep he could get in Pettigo with seven in a bed, were his allowance of food and sleep during the twenty-four hours previous...*

*Now the poor pilgrims forget that this strong disposition to sleep arises from the weariness produced by their long journeys - by the exhausting penance of the station, performed without giving them time to rest - by the other still more natural consequence of not giving them time to sleep - by the drowsy darkness of the chapel - and by the heaviness caught from the low peculiar murmur of the pilgrims, which would of itself overcome the lightest spirit. I was here but a very short time when I began to doze, and just as my chin was sinking placidly on my breast, and the words of an Ave Maria dying on my lips, I felt the charm at once broken by a well-meant rap upon the occiput, conferred through the instrumentality of a little angry-looking squat urchin of sixty years, and a remarkably good blackthorn cudgel with which he was engaged in thwacking the heads of such sinners as, not having the dread of insanity and the regulations of the place before their eyes, were inclined to sleep. I declare the knock I received told to such purpose on my head that nothing occurred during the pilgrimage that vexed me so much.*

(Carleton: 'The Lough Derg Pilgrim', from *Traits and Stories of the Irish Peasantry*)

### JACK JOHNSTON

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

### PAT McDONNELL

Pat McDonnell was instrumental in developing an awareness of Carleton through his lectures on Carleton's life and writings in the days before the Summer School. He has been a speaker at the Summer School on previous occasions and the School owes much to his support and encouragement. A former teacher and now active in local government, Pat McDonnell has published a variety of articles on aspects of local history in such journals as the *Clogher Record* and *Familia* (the journal of the Ulster Historical Foundation). His book on the history of the textile industry in the north of Ireland, *They Wrought Among the Tow* (1988), was the joint winner of the all-Ireland Young People's Award for Literature.

### SAM CRAIG

Sam Craig's study of art took him from Belfast to London and on to France and the Low Countries. He spent time as an illustrator in Canada and the United States, including work for the National Museum of Canada and exhibited paintings in Toronto and various towns in New Brunswick. On his return to Ireland, he taught art and exhibited with the Northern Ireland Arts Council and in various galleries throughout Ireland. His painting ranges from portrait to landscape and he has recently developed an interest in printmaking. Each year, Sam Craig has provided the painting from which the Summer School publicity material derives.



# Thursday 9 August

- 11.00** Address: **Owen Dudley Edwards**  
*William Carleton as Eliza Doolittle*
- 12.30** Lunch
- 2.00** Address: **Barry Sloan**  
*Carleton, Protestants and Protestantism*
- 4.00** Readings from  
*The Largest Baby in Ireland*  
*after the Famine* **Anne Barnett**
- 6.00** Evening Meal
- 8.00** *A wee drop of Paddy*  
(a Patrick Kavanagh Miscellany)  
**Gene Carroll**  
(in McSorley's Tavern, Clogher)

*You have now topped the little hill above the village... You descend on the other side, and having advanced a few perches, look to the left where you see a long thatched chapel ... behind it is a graveyard, and beside it a snug public-house, well white-washed; then, to the right, you observe a door apparently in the side of a clay bank, which rises considerably above the pavement of the road. What! you ask yourself, can this be a human habitation? - but ere you have time to answer the question, a confused buzz of voices from within reaches your ear, and the appearance of a little 'gorsoon', with a red, close-cropped head and Milesian face, having in his hand a short, white stick, or the thigh-bone of a horse, which you at once recognise as 'the pass' of a village school, gives you the full information. He has an ink-horn, covered with leather, dangling at the button-hole (for he has long since played away the buttons) of his frize jacket - his mouth is circumscribed with a streak of ink - his pen is stuck knowingly behind his ear - his shins are dotted over with fire-blisters, black, red, and blue - on each heel a kibe - his 'leather crackers', videlicet - breeches, shrunk up upon him, and only reaching as far down as the caps of his knees ... You are now immediately opposite the door of the seminary, when half a dozen of those seated next it notice you.*

(Carleton: 'The Hedge School', from  
*Traits and Stories of the Irish Peasantry*)

## OWEN DUDLEY EDWARDS

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

## BARRY SLOAN

Dr Barry Sloan lectures in English at the University of Southampton, New College. He has published many articles on Irish writing in English and has contributed to the *Oxford Companion to Irish Literature* and to *Irish Encounters: Poetry, Politics and Prose since 1800*. His 1986 book, *The Pioneers of Anglo-Irish Fiction, 1800-1850*, examines aspects of Carleton's work, in conjunction with that of his contemporaries, in three of the eight chapters. Barry Sloan's latest book, *Writers and Protestantism in the North of Ireland: Heirs to Adamnation* was published in 2000.

## ANNE BARNETT

Anne Barnett studied Business at Queen's University, Belfast and followed a successful career as an accountant which brought her to many parts of the world and included a spell with Warner Brothers Films. In 1997, she became a fulltime writer and in 2000 published her first novel, *The Largest Baby in Ireland after the Famine*, set, during the period of the First World War, in her own district of Mid-Ulster, near Cookstown. The novel was well-received, the reviewer for *Times Literary Supplement* praising 'the unconventionality of its prose', and won the Kerry Ingredients Irish Fiction Award earlier this year.

## GENE CARROLL

Gene Carroll is an actor based at Inniskeen, Co Monaghan. He was involved in the setting up of the Patrick Kavanagh Rural and Literary Resource Centre and is a gifted interpreter of Kavanagh's work through his one-man performances. Gene Carroll also uses his detailed knowledge of both Kavanagh's writings and the locality to organise and lead tours of the Kavanagh country and to provide workshops for school students.

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Anne Barnett studied Business at Queen's University, Belfast and followed a successful career as an accountant which brought her to many parts of the world and included a spell with Warner Brothers Films. In 1997, she became a fulltime writer and in 2000 published her first novel, *The Largest Baby in Ireland after the Famine*, set, during the period of the First World War, in her own district of Mid-Ulster, near Cookstown. The novel was well-received, the reviewer for *Times Literary Supplement* praising 'the unconventionality of its prose', and won the Kerry Ingredients Irish Fiction Award earlier this year.

## GENE CARROLL

Gene Carroll is an actor based at Inniskeen, Co Monaghan. He was involved in the setting up of the Patrick Kavanagh Rural and Literary Resource Centre and is a gifted interpreter of Kavanagh's work through his one-man performances. Gene Carroll also uses his detailed knowledge of both Kavanagh's writings and the locality to organise and lead tours of the Kavanagh country and to provide workshops for school students.

# Friday 10 August

11.00 Address: **Tom Bartlett**  
*The Act of Union*

1.15 Lunch

*Love of learning is a conspicuous principle in an Irish peasant; and in no instance is it seen to greater advantage, than when the object of it appears in the 'makings of a priest'. Among all a peasant's good and evil qualities, this is not the least amiable. How his eye will dance in his head with pride, when the young priest thunders out a line of Virgil or Homer, a sentence from Cicero, or a rule from Syntax! And with what complacency and affection will the father and relations of such a person, when sitting during a winter evening about the hearth, demand from him a translation of what he repeats, or a grammatical analysis, in which he must show the dependencies and relations of word upon word - the concord, the verb, the mood, the gender, the case... When a lad is designed for the priesthood, he is, as if by a species of intuition, supposed to know more or less of everything - astronomy, fluxions, Hebrew, Arabic, and the black art, are subjects upon which he is frequently expected to dilate ... It is, indeed, in those brilliant moments, when the young priest is launching out in full glory upon some topic of which he knows not a syllable, that it would be a learned luxury to catch him.*

(Carleton: 'Going to Maynooth', from  
*Traits and Stories of the Irish Peasantry*)

## THOMAS BARTLETT

Professor Thomas Bartlett is Professor of Modern Irish History at University College, Dublin. His many works on the late seventeenth and eighteenth century Ireland include *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), *A Military History of Ireland* edited with Keith Jeffrey (1996), *Theobald Wolfe Tone* (1997). Professor Bartlett is also a regular contributor to such journals as *Past and Present*, *Irish Historical studies* and *History Ireland*.

## SOME CRITICAL PERSPECTIVES ON CARLETON

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)**

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)**

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

**John Montague (1952)**

The 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)**

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)**

[Patrick] Kavanagh could most easily identify with the Clogher writer, William Carleton. Carleton had visited this locality, and found lodgings for a time with his uncle, the parish priest of nearby Killanny ... Kavanagh's identification with Carleton began to inspire his own writing. What Carleton did for the Clogher Valley during the early nineteenth century, Kavanagh would attempt to do for south Monaghan in the first half of the twentieth century. Together, though separated by decades, they would investigate country characters, explore the notion of pilgrimage to Lough Derg and to holy wells. Kavanagh knew that Carleton had also come from a poor background, had attended a hedge-school, learned the same catechism as himself, listened to local stories and yarns. He too had seen the literary potential in colourful rural characters, quarrelled with the church and yet retained his own spiritual integrity.

**Una Agnew (1998)**

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

**Brian Donnelly (2000)**

The question of articulacy and inarticulacy is central to Carleton. For over a century, the Penal Laws had supposed such a person as an Irish Catholic not to exist. Though these people teemed in their millions, they had almost as little standing in English literature as in English law. Now, in the nineteenth century, they were beginning to disappear, through emigration and famine, but they were becoming a major concern of reformed laws and a new kind of literature. For Carleton, the pilgrimage to Station Island revealed not only the impossibility of a vocation to the Catholic priesthood but also the urgency of his vocation to writing ... His very determination to write was both a response to and defiance of the thinking that had informed the Penal Codes, for their aim had been to reduce the peasantry to almost total silence. In Carleton's world, the happy life is the life expressed. The more literature there is, the less bitterness and grief: and a nation only achieves happiness and self-definition when, along with its eminent men and women, it also generates a literature of self-explanation.

**Declan Kiberd (2000)**

SUMMARY PROGRAMME					
Monday	11.15 Official Opening 11.30 Keynote Address: Maurice Harmon	2.30 Address: Edith Devlin	4.30 Address: Mary McKenna	6.00 Evening Meal	8.00 Musical Evening Tom Sweeney
Tuesday	11.15 Poetry reading: Maurice Harmon (with Gerry Hull)	12.45 Personal Memoir Bishop Brian Hannon	2.30 Personal Memoir Bishop Joseph Duffy	3.00 Symposium: Brian Donnelly Darragh Gallagher Laurence Geary (Chair: Robin Marsh)	8.00 Clogher Valley Craic Marie Phelan, Fergus & Alice Hughes Phil McCrystal Fintan Shevlin
Wednesday	11.00 Carleton Tour Lough Derg  Jack Johnston Pat McDonnell	Tour	Tour	Tour	8.30 Art Exhibition and Talk Sam Craig Billy McCrory (in Clogher Rural Centre)
Thursday	11.00 Address: Owen Dudley Edwards	2.00 Address: Barry Sloan	4.00 Readings Anne Barnett	6.00 Evening Meal	8.00 'A Drop of Paddy' Gene Carroll (in McSorley's Tavern, Clogher)
Friday	11.00 Address Tom Bartlett	1.15 Lunch	Summer School ends		



**DUNGANNON  
& SOUTH TYRONE**

Borough Council

## Acknowledgements

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

**Dungannon and South Tyrone Borough Council**

**The Arts Council for Northern Ireland**

**Mr Tom Sheehy (Booksellers), Cookstown**

**The Clogher Valley Rural Centre**

**Proprietors of Corick House**



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

All information given in the programme was correct at the time of printing.  
Should changes become necessary, the Committee apologises for any inconvenience to delegates.

Programme designed and printed by The Print Factory, Enniskillen

**Tenth William Carleton  
Summer School**

