

*William Carleton  
Summer School  
Corick House, Clogher  
August 2-6, 2004*

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*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:

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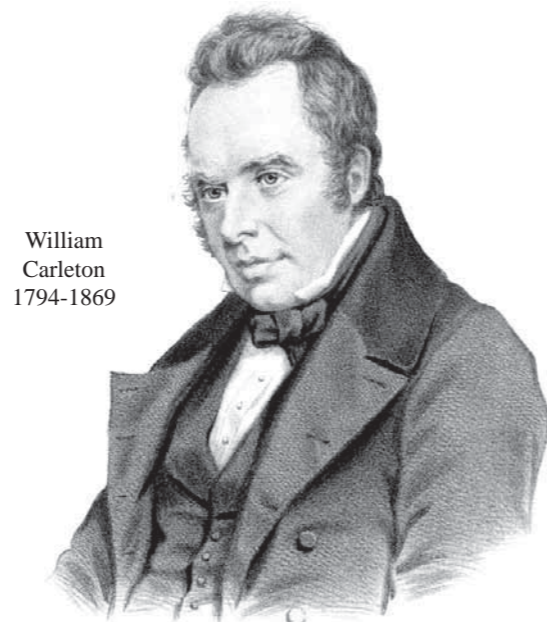
# William Carleton Summer School

*Corick House,  
Clogher  
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*The last thing I remember about Newcastle is receiving from the farmers, whose sons I was teaching, the amount of the last quarter's payment. It came seasonably. My shoes were all but gone, and I lost no time in going to Maynooth, where I left my measure with a shoemaker, and in a few days had a new pair with which I started on my journey to Dublin - in order to seek my fortune there.*

*After having paid for my shoes, I started for the great city with two-and-ninepence in my pocket.*

(Carleton: *The Autobiography*)



William  
Carleton  
1794-1869

## William Carleton & The William Carleton Summer School

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

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

logue 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 Aghadarrá* (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 a collection of papers presented at the school since 1992.

# Lines to a Comet

Hail to the Seraph glowing  
In burning car through heaven's high concave borne  
His youthful locks of heavenly light unshorn  
In terrible beauty flowing  
How rapid through the blue and boundless space  
He flashes on his bright careering race!  
His fiery Seal of red destruction shewing.

Be dim each trembling star  
God's dread portentous messenger appears  
The diadem of glory which he wears  
Shines fearful, fierce and far  
See from His vengeful hand in ire He hurls  
The fate of empires and the fall of worlds  
Scattering around plague, pestilence and war.

But did death flag so bright  
Before o'er falling empires ever wave?  
Gives heaven a sign that man should be a slave?  
No it is freedom's light  
Streaming on high a signal for the brave  
And shines not to destroy mankind but save  
Guiding the oppressed to victory and light

**William Carleton**

This extract from an unpublished poem, still very much in draft form, was found among Carleton's papers. It is undated. However, Halley's Comet made one of its regular appearances in 1843 and eighteen years later the unexpected and very much more dramatic Great Comet of 1861 caused considerable excitement, all over the world.

## Monday 2 August

- 11.15 Official Opening  
11.30 Keynote Address:  
**Patricia Craig**  
1.00 Lunch  
2.30 Address:  
**John Killen**  
4.30 Address: *The Lesser Known Wildes*  
**Gordon Brand**  
6.30 Dinner  
8.00 Art and Craft Exhibition  
(Clogher Rural Centre)

**PATRICIA CRAIG** is a critic, biographer, and anthologist. Her anthologies include *The Rattle of the North* (1992), *The Oxford Book of Schooldays* (1994), *The Oxford Book of Ireland* (1998) and *The Belfast Anthology* (1999). Amongst her critical biographies are *Elizabeth Bowen* (1986) and, more recently, the highly acclaimed *Brian Moore: A Biography* (2002). She is a regular reviewer with major national dailies and literary journals and has done much work on retrieving the writings of lesser known writers from the North of Ireland. Patricia Craig has addressed the Carleton Summer School on two previous occasions.

**JOHN KILLEN** is Deputy Librarian of the Linenhall Library, Belfast, whose story he tells in *A History of the Linenhall Library* (1990). Many of his publications derive from the library's holdings and include *John Bull's Famous Circus: Ulster History Through the Postcard: 1905-1985* (1985); *The Famine Decade: Contemporary Accounts, 1841-1851* (1995) and *The Decade of the United Irishmen 1791-1801* (1997). He has also published *The Irish Christmas Book* (1985), *The Second Irish Christmas Book* (1986) and *The Pure Drop: A Book of Irish Drinking* (1987).

**GORDON BRAND** is an educationalist and literary historian. He has lectured widely on Irish writers and writing. His major research has been on Patrick Magill and he has contributed articles on Magill's life and writings to a range of literary journals. More recently he has been researching the lives of Oscar Wilde and his family.

## The Monday Fringe

**JACK PAKENHAM** exhibits widely and in 1987 he was elected an Academician by the Royal Ulster Academy. His work explores the conflict between the individual and the divided society that constitutes everyday life in Northern Ireland. Of his work he says, 'Over the last twenty years, I have tried to use visual language to diagnose, expose and comment upon the malaise that led Northern Ireland's people into such a nightmarish scenario. Following the cease-

fires I painted a series of pictures about the fragility of the Peace Process and I hope that these have brought some sort of conclusion to my political work. Recently I have attempted to return to the poetical, lyrical work of the sort that I was able to do before the Troubles.'

**GERRY GLEESON** has exhibited widely since the 1980's. His work includes painting and installations. His images have been used to illustrate various publications. Of his work he says, 'The work has been created against the backdrop of the Northern Ireland troubles but I see this as a microcosm of a worldwide macrocosm. I always struggle in my work to come out on the positive side, never forcing the content.'

**ZOE MURDOCK** has served as a volunteer at the Ormeau Baths Gallery where she assisted in educational workshops for children. In 2001 she became a member of Queen Street Studios and since then has participated in group exhibitions in Ireland, England, United States and China. Recently she was commissioned to paint a mural for the Cantrell & Cochrane Drinks Company, Belfast.

**JAMES MILLAR** has contributed to the visual arts in Northern Ireland since the 1970s. He has exhibited widely and his work appears in collections around the world. Working as an artist/printmaker, he tends now to concentrate on lino-prints and etching and has, for the last 15 years, been closely associated with the Belfast Print Workshop. Of his work he says, 'I have always been inspired by the grand themes of life, death, re-birth, resurrection, sexuality, vulnerability, religion and mythology. My subject matter is conveyed through symbols and in a narrative form.'

**MALCOLM BENNETT** has been exhibited widely since the 1960s and his work is well represented in both public and private collections in Ireland and abroad. He has lived for periods in Sri Lanka, Cuba and Australia and his work, with its ethereal quality and ambiguities of time and space often echoes but doesn't define these far places.

His approach to painting suggests a concern for simultaneity and parallel evocations of place rather than the impressionist desire to define one moment and one space.

## Forthcoming Publication

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

### This book will include

- A selection of papers presented at the Summer School
- A short anthology of materials from Carleton's letters and other unpublished or less well-known material
- A bibliography of Carleton's works and writings about Carleton
- Photographs, drawings and maps of Carleton sites

## Tuesday 3 August

- 11.00 Address: *William Carleton and the Pseudo-Patriots of Ireland*,  
**David Krause**
- 12.30 Lunch
- 2.00 Readings from her published fiction:  
**Martina Devlin**
- 3.30 Symposium: *The Irish Big House*  
**Hazel Dolling, Terence Dooley, Norman Vance**  
(Chair: **Robin Marsh**)
- 6.00 Dinner
- 8.00 Evening of music and poetry  
**The Orion Duo, (Ruth Beeb, violin and viola and Christopher Blake, piano)**  
Readings from their poetry:  
**Sonya Abercrombie, Maureen Boyle and Maria McManus**

**DAVID KRAUSE** is an American academic and critic. He has published widely on Sean O Casey, including *Sean O Casey: The Man and His Work* (1960) and *A Self-portrait of the Artist as a Man: Sean O Casey's Letters* (1968) and edited *The Dolmen Boucicault* (1964). Amongst Professor Krause's writings on Carleton are the articles 'Carleton, Catholicism and the Comic Novel' (1994) and 'William Carleton, Demiurge of Irish Carnival' (1994). His full-length critical study, *William Carleton, the Novelist: His Carnival and Pastoral World of Tragi-Comedy*, appeared in 2000.

**MARTINA DEVLIN** is a novelist and journalist whose short story, 'Confessions' won the Hennessy Cognac Literary Award in 1996. Her novels include *Three Wise Men* (2000), *Be Careful What You Wish For* (2001) and *Venus Reborn* (2003). This year saw the publication of her fourth novel, *Temptations*, whose heroine, she tells us, pursues an 'allegedly post-modern solution to the post-modern problem of the man shortage'. Martina Devlin has also contributed to two charity collections: *Travelling Light* and *Irish Girls Are Back In Town*.

**HAZEL DOLLING** (née Staples) was born and, for the past forty years, has lived in Lissan House, an early seventeenth century mansion, whose occupancy by the Staples family is the longest by any single family of a country house in Ireland. She has, for many years, maintained the house and demesne almost single-handedly - 'painting the rooms, running the turbine, collecting her grandfather's pictures and building up the family Archive' - and received recognition of her custodianship when Lissan House won the Northern Ireland Heat of the B.B. C.'s *Restoration* series. Hazel Dolling has presented the story of Lissan on radio, television and in talks to various groups throughout Ireland.

## TERENCE DOOLEY

Terence Dooley is an academic historian based at N.U.I. Maynooth and was N.U.I. Fellow in the Humanities, 2001-3. His full-length studies include *The Decline of Unionist politics in Monaghan* (1988), *Sources for the Study of Landed Estates in Ireland* (2000), *The Plight of Monaghan Protestants, 1912-26* (2000), *The Decline of the Big House in Ireland: A Study of Irish Landed Families* (2001) and *'The Greatest of the Fenians': John Devoy and Ireland* (2003). Dr Dooley has also contributed to the forthcoming *Dictionary of National Biography* and a wide range of learned journals.

**NORMAN VANCE** is Professor of English at the University of Sussex and Fellow of the English Association. His principal area of research is nineteenth century English and Irish prose writings and he has also written on aspects of Protestant thought and culture in the North of Ireland. His publications include *The Sinews of the Spirit* (1985), *The Victorians and Ancient Rome* (1997), *Irish Literature: A Social History* (1990 and 1999) and *Irish Literature Since 1800* (2002). Professor Vance has been guest speaker at the Carleton Summer School on two previous occasions.

## The Tuesday Fringe

**RUTH BEEB** trained as a violinist. Her teachers were Peter Turton, and Jack Glickman. After free-lancing in London, she joined the Ulster Orchestra in 1979 as sub-principal viola, having been playing the instrument in chamber music groups. She is now principal number two viola. The instruments that Ruth Beeb plays are a late 18th century violin and a modern viola by Peter Boardman a fine violin maker who lives in Northern Ireland. She also plays electric violin and ravanhattha.

**CHRISTOPHER BLAKE** studied piano and French horn at college and won the Tagore Gold Medal. As a pianist, he has worked with a number of groups and individuals in Northern Ireland including Belfast Wind Quintet and Orion Quartet. Chris is first horn of the Ulster Orchestra. He also, on occasion, plays celeste and keyboard with the orchestra and, for baroque programmes, the harpsichord.

**MAUREEN BOYLE** is a journalist, broadcaster and writer. She is a theatre critic for the *Sunday Times*, a regular contributor to the cultural and political journal, *Fortnight*, and frequently broadcasts on B.B.C. Northern Ireland. Her early poems commemorating 'The Year of the Child' won a UNESCO medal and she was a prize-winner in the 2002 Dun Laoghaire Poetry Competition. Her recent poems have been published in *Fortnight*.

## The Tuesday Fringe continued ...

**MARIA McMANUS** is an occupational therapist and writer. Her poems have been broadcast on Radio Ulster and have appeared in the anthologies, *Lonely Poets Guide to Belfast* (2001), *Alchemy* (2001) and, this year, in *Introductions 1*. Her play, *Nowhere Harder*, was performed during the Belfast Festival at Queen's in 2003.

**SONIA ABERCROMBIE** is an actress and writer. She has written plays and stories for young people. Her poems have appeared in the anthology, *Ringing the Changes*, and, recently, in *Fortnight* magazine, and she has read from her work at such venues as the Old Museum Arts Centre, the Linenhall Library and the Crescent Arts Centre.

## Acknowledgements and Thanks

This year the tour will go through the William Carleton heartland. It will start at Corick House then on to the Bishop's Palace, Fardross, Ashfield Park, Augher Castle, and Parkanaur Estate. Permission to view these houses is given by the kindness of Mr and Mrs Langois and Augher Cooperative Society, Mr and Mrs Wilson Beatty, Mr and Mrs Stephen Finlay, and the Trustees of Parkanaur Estate.

## Wednesday 4 August

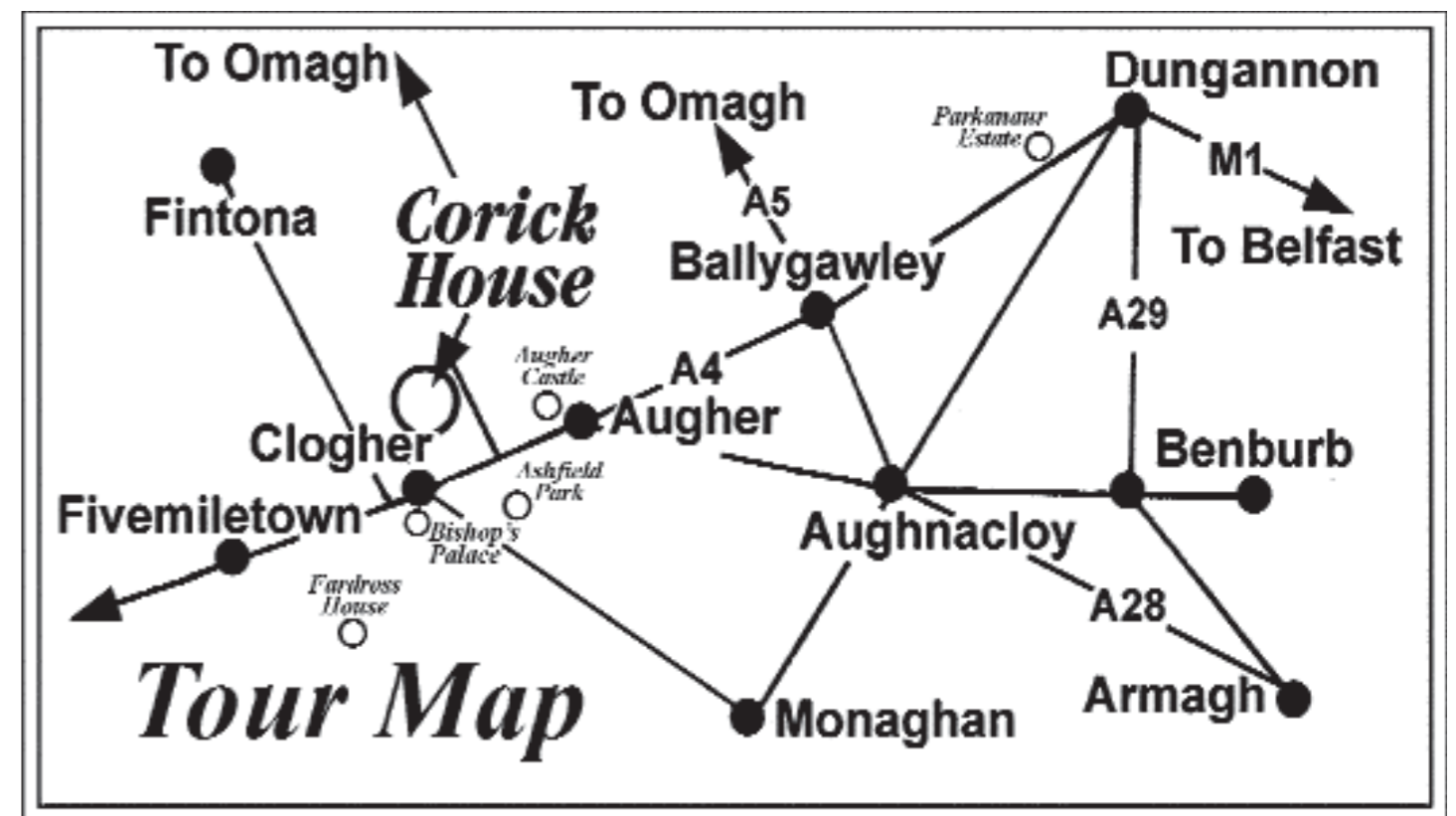
- 10.00 - 8.00 Tour: *Carleton and the big houses of South Tyrone*  
Conductor: **Jack Johnston**  
Lunch, *en route*, has been arranged  
Costume Drama at Parkanaur House  
**Roma Tomelty and Gordon Fullerton**  
Dinner, *en route*, has been arranged

**JACK JOHNSTON** was a member of the former Carleton Society and the first chairman of the William Carleton Summer School. He edits *The Spark*, a local history review. He has written, broadcast and lectured widely on local history, and has a particularly detailed knowledge of his native Clogher Valley. He has contributed to the *Shell Guide to Ireland*, has edited *Workhouses of the North West* (1996) and contributed 'Society in the Clogher Valley, 1750-1900' to *Tyrone: History and Society* (2000). Jack Johnston was, until lately, chairman of the Federation for Ulster Local Studies and the Ulster Local History Trust.

## The Wednesday Tour

### CENTRE STAGE COMPANY

Each year, at Parkanaur House, Centre Stage Company organises and conducts acting and theatre classes for young people. Carleton's 'Poor Scholars' on today's tour will be conducted around Parkanaur by actors and actresses dressed in period costume.



## Thursday 5 August

- 11.00 Address: *William Carleton and the Catholics of Ulster*,  
**Marianne Elliott**
- 12.30 Lunch
- 4.30 Carleton Forum  
In an informal session, aspects of Carleton's life and writings will be discussed, interspersed with readings from Carleton's work, and Summer School patron and Carleton scholar, **Dr Eileen Sullivan**, will speak about *Carleton and Thomas Davis*.
- 6.00 Dinner
- 8.00 A *Céilé* Night (Music and Storytelling):  
**Declan Forde** and friends  
(McSorley's Tavern, Clogher)

**MARIANNE ELLIOTT** is Director of the Institute of Irish Studies at Liverpool University, Professor of Modern History and a member of the British Academy. She was a major contributor to the ongoing Irish cultural debate of the 1980s and 90s, writing for the influential Field Day Pamphlets in 1985 and serving as a member of the Opsahl Commission on Northern Ireland in 1993. Professor Elliott's full-length publications include *Wolfe Tone: Prophet of Irish Independence* (1989), *The Catholics of Ulster* (2000) and, last year, *Robert Emmet: The Making of a Legend*.

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

## The Thursday Fringe

**DECLAN FORDE** is a musician of the Irish School, well known throughout the county as a raconteur and traditional storyteller. He has taught Art and Design in Christian Brother's Grammar School, Omagh, for many years and is current head of department.

Along with other musicians Declan Forde will host  
**'A Traditional Céilé Night',**  
**McSorley's Tavern, Clogher**  
**Everyone is invited and entrance is free**

## WILLIAM CARLETON AND HIS NEIGHBOURS

by Sam Hanna Bell

There is a tradition that the people of Carleton's Country, the mountainous district between south Tyrone and Monaghan, were descendants of the Firbolgs or Bag-Carriers, driven there by their Celtic conquerors. In this district, in the townland of Prillisk, between Clogher and Knockmany, William Carleton was born in 1794. It can happen, when discussing a writer and his work, that little is added to our evaluation to mention when and where he was born. We see him only faintly, if at all, a journeyman labouring behind his heroes, his heroines, his villains. But William Carleton of Prillisk in the County Tyrone steps out from the pages of his own tales. He is Jemmy McEvoy the Poor Scholar travelling hopefully towards Maynooth, he is Denis O'Shaughnessy hurrying homeward from Maynooth, to wed "the cream of his affections", Susy Connor, he is Shane Fadh, who before the eyes of his sweetheart, could out-dance, out-throw, out-speed all his rivals in the glades of Althadhawan Wood.

From this vanished forest Carleton leads out his neighbours, remembering and setting down every quirk and turn of their steps. He is the inexhaustibly well-informed legend-and-customs-officer of the baggage of sorrow and joy the Bag-carriers humped through their lives. He was born among their cabins and travelled with them to their christenings and funerals, their weddings and wakes, their places of merriment and of pilgrimage. And, above all, his father was a brimming well of folk-tale and legend and Carleton drew prodigally on him. In later years he could boast that neither Petrie nor Ferguson nor O'Donovan nor any other antiquary had anything to teach the writer who had spent his childhood among the neighbours who tumble from the pages of his books. Throughout his stories there are many examples of Carleton's indebtedness to the tradition that he learnt around hearthstones in the Clogher Valley.

A few years ago there appeared in *Béaloideas*, the Journal of the Folklore of Ireland Society, a group of Tyrone folktales contributed by the late J. B. Arthurs of Queen's University. One of these stories, Jack and the Black Horse, was taken down in 1908 from a Tyrone storyteller, Owen Bradley of Carrickmore.\* In the course of the life-and-death pursuit in this story the Black Horse (a bewitched Prince) advises the hero: "'Jack,' he says, 'look in my right ear now and see do you see anything in it.'

'I see a drop of water in it,' says Jack.

'Throw it behind you,' says the Black Horse, 'and wish for an ocean behind you and a plain road before you.'

\**Béaloideas*, 19 (1949), 53-63.

## Friday 6 August

- 10.30 Address:  
**Brian Walker**
- 12.15 Concluding address and overview:  
**Owen Dudley Edwards**
- 1.30 Lunch
- 2.30 Summer School ends

**BRIAN WALKER** is a Professor in the Department of Politics at Queen's University, Belfast, and formerly Director of the Institute of Irish Studies. He has also served as Chairman of the Arts Council of Northern Ireland. Dr. Walker's publications include *Faces of the Past* (1974), *Sentry Hill: An Ulster Farm and Family* (1981), *Ulster Politics: The Formative Years, 1868-1886* (1987); *Dancing to History's Tune: History, Myth and Politics in Ireland* (1996); *Past and Present: History, Identity and Politics in Ireland* (2000).

**OWEN DUDLEY EDWARDS**, Honorary Director of the William Carleton Summer School, is a historian, broadcaster and writer. He is Reader in History at the University of Edinburgh and has held visiting professorships at American Universities. His published work includes *America and Ireland, 1776 - 1976* (1980), *Eamonn de Valera* (1987), *Burke and Hare* (1994) - a work on the infa-

mous Edinburgh 'body-snatchers' who were also the subject of his play performed at the Edinburgh Festival - and, most recently, *British Children's Literature and the Second World War* (2003). Other publications include studies of Oscar Wilde, Conan Doyle, James Connolly, and P.G. Wodehouse. Owen Dudley Edwards has also edited *The Easter Rising* (1968), *Conor Cruise O'Brien Introduces Ireland* (1969) and, *Scotland, Europe and the American Revolution* (1976).



William Carleton  
Aged 72

This photograph is in the possession of the Carleton family

WILLIAM CARLETON  
(Age 72)  
This is a photograph in the possession of his family.  
Footprint 17d.11.

## Summary Programme, 2-6 August 2004

Monday 2 August	11.30-1.00 Keynote Address Patricia Craig	1.00-2.30 Lunch	2.30-4.00 Address John Killen	4.30-5.30 Address Gordon Brand	6.00-7.00 Dinner	8.00-10.00 Art and Craft Exhibition (Clogher Rural Centre)
Tuesday 3 August	11.00-12.30 Address David Krause	12.30-2.00 Lunch	2.00-3.15 Readings Martina Devlin	3.30-5.30 Symposium <i>The Big House</i> Hazel Dolling Terence Dooley Norman Vance	6.00-7.00 Dinner	8.00-10.00 Music and poetry evening <i>The Orion Duo</i> (Ruth Beeb, Chris Blake) Sonia Abercromby, Maureen Boyle, Maria McManus
Wednesday 4 August	Tour	Tour	Tour	Tour	Tour	Costume Drama Roma Tomelty, Gordon Fullerton (Parkanaur House)
Thursday 5 August	11.00-12.30 Address Marianne Elliott	1.00-2.30 Lunch	2.30-5.00, <i>Carleton Forum:</i> Address: Eileen Sullivan, <i>Carleton and Thomas Davis</i> Readings from <i>Carleton</i> Questions and discussions	6.00-7.30 Dinner	8.00-11.00 A <i>Céilé</i> Night Music and Storytelling Declan Forde & friends (McSorley's Tavern Clogher)	
Friday 6 August	10.30-12.00 Address Brian Walker	12.15-1.30 Address Owen Dudley Edwards	1.30-2.30 Lunch End of Summer School			



# *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**  
**The Clogher Valley Rural Centre**  
**Fermanagh Crafts Consortium**  
**The Tyrone Craft Trail**  
**Tom Sheehy (Booksellers), Cookstown**  
**Proprietors of Corick House**  
**Proprietors of McSorley's Tavern**  
**Ecclesville Printing Services**

**And everyone else who contributed to making this year's Summer School a success**

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 by Tullyvernon Press and printed by Ecclesville printing Services.



# *William Carleton Summer School*

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