A BRIEF INTRODUCTION TO JEREMIAH JOSEPH CALLANAN, CORK POET (1795–1829)

Adrian Roche

We know not our country, so strange is her face,
Her sons once her glory are now her disgrace,
Gone, gone is the beauty of fair Innisfail,
For the stranger now rules in the land of the Gael.[1]

The late eighteenth and early nineteenth centuries in Ireland brought political, economic and cultural change. The international stage was dealing with revolution in France and America, while Ireland was affected by the 'ruthless fires' of the 1798 Rebellion[2] and the loss of government in Dublin by the Act of Union. Interlinked with these political events which destabilised the old order, the Romantic movement in Europe superseded the rationality of the Enlightenment, particularly in England and Germany, and quickly found its way into Irish literature and poetry.

A range of Irish writers and poets emerged during these events and attempted to create a style that reflected the period and to produce a unique linguistic identity. These ideas worked in varying degrees, as some adopted the English language, the use of which was expanding rapidly in Ireland at the

time, while others attempted to hold on to Irish in some form. Writers such as George Darley, James Henry and Caroline Norton, a granddaughter of Richard Brinsley Sheridan, wrote almost exclusively for the English market.[3] Others like Thomas Moore, James Clarence Mangan, Samuel Ferguson, Edward Walsh and Jeremiah Joseph Callanan tried to incorporate regional accents and translations from Irish into their poetry. Although he is now considered one of the more important nineteenth-century Irish poets prior to W. B. Yeats, much of Jeremiah Joseph Callanan's life remains obscure. Accounts of his life, and even his own notebooks and letters, leave us with many gaps.

Callanan was born in Cork in 1795, though accounts differ on whether it was in the city or in nearby Ballinhassig.[4] There is also some debate surrounding his Christian names. Most accounts give his name as Jeremiah Joseph but some list him as James Joseph;[5] this confusion is compounded by his tendency to sign his name as 'J. J. Callanan'.[6] Finding early records on Callanan has proved difficult because the collection of civil records of births in Ireland only began in 1864,[7] and baptismal records in Ballinhassig were collected from 1821.[8] In Cork City, only one of the three parishes collecting records in 1795 – St Finbarr's (South) Parish – carries a record of a 'Jerry' Callanan who was baptised in that year, though no date or address is given.[9] His parents are listed as John Callanan and Mary Barry, as noted in his later correspondence. At least three siblings were also baptised at St Finbarr's: James (1796),[10] Mary (1803)[11] and Mary Agnes (1805).[12] According to the baptismal records, the family were living in Cove Street when Mary was born; she must have died as an infant and when her sister Mary Agnes was born two years later the family had moved, possibly to Pump Lane (between what is now Oliver Plunkett Street and the English Market).[13] Callanan had a sister named Margaret,[14] but her baptismal records have not yet been uncovered.

There is much speculation regarding the middle-class or professional background of Callanan's father. Some believe he was a doctor or somehow associated with the medical profession. Thomas Crofton Croker stated that, 'his father was the confidential servant of an eminent physician in Cork of the same name, and possibly, some relative'.[15] Another reference makes a more general statement: 'Callanan's parents were in good circumstances, and gave the future poet all the educational advantages that could be had at that time in his native city'.[16] Whatever the case, clearly the family were reasonably

prosperous. There may have been some ancestral connection with Carrigaline, just outside Cork City, as in one letter Callanan mentions Carrigaline as 'the burial place of my family'.[17]

Callanan's early education was completed in two schools: firstly, O'Sullivan's School at Sullivan's Quay in Cork,[18] and then at a boarding school called Reddington Academy, on Great Island, Cobh,[19] which Daniel O'Connell had also attended.[20] After the death of Fr Harrington, director of Reddington, Callanan was taught by a Mr Doud.[21]

It seems that from an early age, one or both of Callanan's parents wished him to join the priesthood and, initially, he accepted this as his future. In c. 1813 he went to the seminary in Maynooth.[22] During his first two years there, he seems to have been happy, as letters home indicate.[23] However, over the summer of 1815, while staying with Rev. John McGrath, a friend in Tulla, Co. Clare, he expressed doubts about his vocation and did not return to Maynooth.[24] While his family and friends eventually persuaded him to go back, a few weeks later, in November 1815, he wrote to his father telling him that he was leaving and did not wish to become a priest: 'I confide too much in your goodness to think you would cease to be parents because I am not to be a priest – if that were the case it is not your son but the priest you would love'.[25] His father, however, was furious, and refused to see or write to him over the next few years.[26]

This marked a turning point in Callanan's life. Having left his training for the priesthood, uncertainty seems to have prevailed for him for some time. He probably felt obliged to his father and his family, and may have felt guilty for leaving the priesthood. It is difficult to identify his movements during the year that followed, though he appears to have received help and some money from his sister Margaret and from friends. In 1816 he held a tutoring position in Cork.[27] By August 1817 he had moved to Dublin, and took several tutoring jobs around the city but none, apparently, lasted very long.[28] It seems that around this time he also re-established contact with his father, who sent him some money.[29] Callanan's mother died in 1818,[30] and early that same year, he applied to take the sizar examinations in Trinity College, Dublin,[31] which would have provided him with an allowance towards his college expenses. However, he failed these exams. In the autumn, he entered Trinity as an out-pensioner to study either medicine or law, but it is thought that he attended few, if any, of his lectures.[32]

It is not known when Callanan became interested in poetry, or when he began to compose. However, it was during his time in Trinity that he produced his first known poems. Early in 1819, he won the Trinity Vice-Chancellor's prize poetry competition with 'Restoration of the Spoils of Athens', a piece written in support of Greek independence.[33] The following year, he won a prize with 'Accession of George the Fourth',[34] who had ascended to the throne in January 1820. Despite having paid his fees, Callanan still found himself in financial difficulties and it seems that he returned to Cork before the term of his fees had expired.[35]

While in Cork, and on the strength of his poetry prizes, Callanan joined 'The Anchorites', a small group with literary and artistic interests that met in 'The Hermitage'.[36] Cork had become a prosperous city during the Napoleonic Wars (1799–1815) and continued to provide provisions of butter and salted meat to ships sailing to England, Europe and America. This prosperity enabled the gentry to indulge in a range of cultural activities, including art, theatre and writing. Among 'The Anchorites', Callanan met many cultural revivalists including the antiquarians John Windele and Thomas Crofton Croker, both of whom supported his writing and became his firm friends.[37] Despite this, Callanan remained unsettled and unsure of his future. In 1821 he suddenly joined the Royal Irish Regiment (18th Regiment of Foot) which was due to leave from Cobh for Malta via the Isle of Wight. Friends heard of his plan, and they helped pay his way out of the army before the regiment left the Isle of Wight.[38]

Once back in Cork, Callanan was again uncertain of what he should do. This was to be a feature of his life over the next five to six years, as he moved from job to job. During this period, the only insight into certain details of his life, as well as his state of mind, comes from infrequent letters. Eventually, he took a position as a tutor for the family of a Mr M. McCarthy in Millstreet, Co. Cork.[39] He stayed here for a year or so, and began to explore much of north and west Cork and Kerry.[40] He also went about improving his Irish and absorbing local traditions and folklore. He loved returning to this region as much as he could in the years after his departure, to 'fly to the mountains', as he noted in a letter to Windele.[41] He was determined to collect poetry and songs from the people in the area, to translate poems from Irish into English, and to gather them into a collection he called *Munster Melodies*, influenced by Thomas Moore's *Irish Melodies*. However, this collection never materialised.[42]

Fig. 1: Possible portrait of Jeremiah J. Callanan.
Note that the drawing is signed 'Yours very truly Jas J. Callanan'
(Source: Crowley, *Irish Poets and Novelists*, p. 204).[43]

Around 1822 Callanan moved back to Cork, where he worked for a while in a school on Patrick's Hill, Cork, run by William Maginn, a well-known writer.[44] Maginn was a regular contributor to *Blackwood's Edinburgh Magazine*, and he not only encouraged Callanan to write but also, in 1823, helped to publish, in the magazine, six of Callanan's translations of Irish songs of

Munster bards.[45] In 1824, however, Maginn moved to London and Callanan was again left to follow his own path. Prior to this, in the summer of 1823, Callanan was in Bantry collecting material in the area. Later that year, he moved to Clover Hill near Skibbereen, and there he worked as a tutor for the family of Alexander O'Driscoll and, during this time, his frequent visits to Lough Hyne served as inspiration.[46] In 1824 he was living in the vicinity of Clonakilty, where he wrote at least part of one of his most famous poems, 'The Recluse of Inchidony' which is set on Inchydoney Island, just south of Clonakilty;[47] over the next couple of years he returned to the Clonakilty area on a number of occasions.[48] By September 1825 he was working in a school in Everton, near Carlow.[49] But by the summer of 1826 he had returned to Bantry, where he wrote another of his best-known poems, 'Gougane Barra' (reproduced below), which he was inspired to compose while sheltering there from a thunderstorm.[50]

Callanan's only known relationship was with a young woman named Alicia Fisher. It is not clear when the relationship started, but they were in regular contact by the time Callanan was in Everton. The main issue between them was Fisher's reluctance to convert from Methodism to Catholicism, which they discussed in letters.[51] Gregory A. Schirmer comments that this quarrel showed 'the strength – and narrowness – of Callanan's faith', and that he was 'remarkably sharp in the criticisms of her faith and quite smug in defense of his own'.[52] In a letter dated May 1826 to his friend James Murphy in Cork, Callanan wrote, 'She is a more determined Methodist than I imagined but I have prevailed on her to read Catholic books which she is now doing very attentively, I hope'.[53] These differences became too great, and in May 1827 Fisher wrote to Callanan to break off the relationship: 'You once said that you thought you could hate me if I did not change my religion … I very much fear that there is a strong mixture of it now in your mind for me'. In the same letter she wrote, 'My very soul sinks at giving up the last wild hope it still held of being linked with you'.[54] There is no record of Callanan's thoughts or response.

His impulsive nature took hold once more a few months later. He had been in poor health for some time and, perhaps thinking that a change of environment might help, he took a position as a tutor with a Cork merchant called Hickey who lived in Lisbon. He set sail in September 1827.[55] He found it difficult to settle in Portugal, which he thought of as brown and barren in

comparison to his homeland. He learnt enough Portuguese to enable him to attempt translating local poetry but, apart from writing in his notebooks, it appears that his poetic output was modest at this time. His diary entry on Christmas Eve 1827 recalls, 'This night 12 months I was in Clonakilty with dear friends … tonight I am alone in a land of strangers … Shall I ever see another Christmas Eve?'.[56] In poor health, and with little money, he remained in Lisbon for two years. In his last diary entry, on 9 September 1829, he wrote, 'I still continue very ill & unlike myself. My health cannot hold up … But God's will be done, Virgin Mary protect me, Jesus have mercy on me'.[57]

It seems that Callanan, not wanting to die abroad, boarded a ship bound for Cork, but he was too ill to make the journey and was taken to a hospital in Lisbon, where he died on 19 September, aged thirty-four. It is thought that he died of consumption (tuberculosis),[58] though one source says it was a throat infection.[59] He was buried in the cemetery of San José in Lisbon, but even in death, Callanan remained elusive: the church and graveyard were later destroyed, with no trace left of his grave.[60] On 28 September 1890, a memorial cross was unveiled at Gougane Barra in his memory.[61]

As noted above, Callanan grew up in a period of great changes in Ireland, from social and political to cultural. One of the most important transformations which occurred at that time was the loss of the Irish language and the growth in the use of English. The Gaelic culture had, for over 1,200 years, produced a written history and had carried an oral tradition for centuries before that. This shift between languages occurred within a very short period. As Robert Welch notes, '[a] community has to feel it has a competence. It must feel that it has the ability to express itself in its art, institutions, food, general way of life, and, most of all, language'.[62] However, even as early as 1728, Hugh McCurtin, author of an English-Irish dictionary, wrote that the Irish language was 'now in its decay and almost in darkness, even to the natives themselves' and wished that 'such persons would look back and reflect … how strange it seems to the world that any people should scorn the language, wherein the whole treasure of their antiquity and profound sciences lie in obscurity'.[63] One estimate says that between 1788 and 1851, the percentage of Irish speakers shrank from fifty to twenty-five.[64] By the beginning of the nineteenth century, Irish writers were mostly writing in English, following on from the work of Jonathan Swift, Oliver Goldsmith and Edmund Burke in the previous century.[65]

Fig. 2: Memorial to J. J. Callanan at Gougane Barra, Co. Cork (Photo: courtesy of Marian O'Leary 2017).

Patrick Rafroidi notes that the 'Irish of the nineteenth century moved between the Romanticism of melancholy remembering and that of active hope, hidden now to the one, now to the other, by the call of nationalism'.[66] Callanan began composing poetry in the early decades of the 1800s, and his first writings were strongly influenced by the Romantic poets, especially Lord Byron. This is reflected particularly in his poem, 'The Recluse of Inchidony', as the stanza is modelled on that used in Byron's poem, 'Childe Harold's Pilgrimage'.[67] In his short life, Callanan's output was small.[68] He produced a small number of lengthy poems, several lyric pieces and about ten translations from Irish for which he is chiefly remembered. As MacCarthy observes, Callanan 'grew up between two worlds – the Anglicised life of Cork and the Gaelic life which enclosed the city on every side'.[69] For much of his adult life he moved back and forth between them, the former a possible doorway to his professional literary dreams, and the latter drawing him deeper into a way of life that he admired and which inspired much of his work.

His translations deliver his greatest work and he is perhaps one of the first writers to provide competent translations of older Irish poems. One of his best translations is considered to be 'The Outlaw of Loch Lene':

> O many a day have I made good ale in the glen,
> That came not of stream, or malt; – like the brewing of men.
> My bed was the ground; my roof, the greenwood above,
> And the wealth that I sought one far kind glance from my love.[70]

It is thought that this is a composite of several Irish poems, including '*Muna b'é an t-ól*' ('If it were not for the drinking');[71] in the poem he evokes a mixture of traditional Irish rhythm, thought and vowel patterns to great effect.[72] Another poem, 'O Say My Brown Drimin!', in which a favourite cow is an allegory for Ireland, is also drawn from a mixture of Irish sources and evokes elements of nationalism:

> O say, my brown Drimin, thou silk of the kine,
> Where, where are thy strong ones, last hope of thy line?
> Too deep and too long is the slumber they take,
> At the loud call of freedom why don't they awake?[73]

'Drimin' as well as some of his other Irish translations, like 'The White Cockade' and 'The Avenger', were described by Callanan as Jacobite songs.[74] In contrast to 'Accession of George the Fourth', nationalism shows itself more openly in many of his poems, such as 'The Convict of Clonmell',[75] 'Dirge of O'Sullivan Bear'[76] and 'Lament for Ireland',[77] all translations from Irish verse. One possible source for 'The Convict' is the song '*Priosún Chluain Meala*', which references agrarian unrest and the Whiteboys of the later eighteenth century.[78] Two of his longest poems, 'The Recluse of Inchidony' and 'Gougane Barra', demonstrate Callanan's efforts to combine the natural Irish landscape with his nationalistic views. Callanan's poetry, as Schirmer notes, 'exemplifies perfectly the developing theory of nationalism in the nineteenth century in which the actual land of Ireland becomes a manifestation of the spiritual essence of the Irish nation, inextricably bound up with its Gaelic past'.[79] In 'Gougane Barra', Callanan describes the valley as a centre of Gaelic culture, recalling the disappearing bardic tradition of previous centuries while placing it within a natural setting. It is curious that, despite his strong Catholic faith, he makes no reference to St Finbarr and the religious connections with the area, but keeps his focus on the romantic ideals of the Gaelic poets.[80] On the other hand, the themes of religion and death, as well Christian imagery, are to the fore in many of his other poems, such as 'Lines to the Blessed Sacrament',[81] 'Letter to a Young Lady: On Entering a Convent',[82] 'Lines on a Deceased Clergyman',[83] 'The Mother of the Macabees',[84] 'Mary Magdalen',[85] 'Saul',[86] 'Moonlight'[87] and of course 'The Virgin Mary's Bank' which recalls the tradition of the Virgin Mary appearing at Inchydoney beach near Clonakilty (reproduced below),[88] while 'Outlaw of Loch Lene'[89] and 'The Girl I Love'[90] are translations of Irish love songs.

In his other lengthy poem, 'The Recluse of Inchidony', Callanan retreats from the city to the countryside he so loves:

> Once more I'm free – the city's din is gone,
> And with it wasted days and weary nights.[91]

This poem is regarded as somewhat strange, partly autobiographical, and it veers between the thoughts of the recluse – Callanan himself – onshore, glad to be back in nature and seeking inspiration from it, and the voice of an exile

– possibly also Callanan – on board a ship in the bay, waiting to depart. At first, the poem yearns for a state of innocence now lost, but it then moves into considering the condition of Ireland from the writer's nationalistic viewpoint. Some critics regard it as muddled and not one of his better poems, as Yeats put it, 'a bad poem in the manner of *Childe Harold*'.[92]

Most writers and critics admire and value Callanan's important contribution, particularly for his translations. Writers up to the early twentieth century were closer to his way of thinking; the links between romanticism, nationalism and antiquarianism – what Schirmer calls 'the trinity that informs much Irish poetry written in English in the nineteenth century'[93] – were perhaps stronger in their minds than in those of the writers of the late twentieth century. In the mid-nineteenth century, Charles Gavan Duffy included six of Callanan's poems in his *Ballad Poetry of Ireland*, and stated that his translations 'preserve the idiomatic peculiarities of the language to a wonderful degree, and are among the most racy and characteristic we possess'.[94] Yeats commented that, 'An honest style did not come into English-speaking Ireland, until Callanan wrote three or four naïve translations from the Gaelic ... the lead of Callanan was followed by a number of translators, and they in turn by the poets of Young Ireland'.[95] Thomas MacDonagh, writing in 1916, considered that both 'Mangan and Callanan ... tuned the harp that is now ringing to the hands of many'.[96] However, Seán Ó Faoláin argued that, despite having written a few fine poems and some translations, Callanan was 'an unsophisticated Irish country lad pretending to be a Byron', and that he represented 'the irrealism of a great deal of eighteenth-century Gaelic verse, forever looking sadly backwards, equally eager to escape reality'.[97] Yet the writer Robert Welch felt that, 'to read his poems with an ordnance survey map on the table alongside is to realise that he knew the topography of the country intimately, both coast and inland from Bandon through the Cork and Kerry mountains to Kenmare and beyond'.[98] The Mizen Head, Dunmore (near Clonakilty), the Seven Heads, Glengarav (Glengarriff), Carriganassig (Carriganass castle near Kealkil), Avondu (Blackwater River), Meenganine (near Ballydesmond), Cahirbearna (near Millstreet) and of course Inchydoney and Gougane Barra are among the long list of places and geographical landmarks in Cork referenced in his poems.

The Virgin Mary's Bank[99]

The evening star rose beauteous above the fading day,
As to the lone and silent beach the Virgin came to pray,
And hill and wave shone brightly in the moonlight's mellow fall;
But the bank of green where Mary knelt was brightest of them all.

Slow moving o'er the waters, a gallant bark appear'd,
And her joyous crew look'd from the deck as to the land she near'd;
To the calm and shelter'd haven she floated like a swan,
And her wings of snow o'er the waves below in pride and beauty shone.

The Master saw Our Lady as he stood upon the prow,
And mark'd the whiteness of her robe and the radiance of her brow;
Her arms were folded gracefully upon her stainless breast,
And her eyes look'd up among the stars to Him her soul lov'd best.

He show'd her to his sailors, and he hail'd her with a cheer;
And on the kneeling Virgin they gazed with laugh and jeer;
And madly swore, a form so fair they never saw before;
And they curs'd the faint and lagging breeze that kept them from the shore.

The ocean from its bosom, shook off the moonlight sheen,
And up its wrathful billows rose to vindicate their Queen;
And a cloud came o'er the heavens, and a darkness o'er the land,
And the scoffing crew beheld no more that Lady on the strand.

Out burst the pealing thunder, and the light'ning leap'd about;
And rushing with his watery war, the tempest gave a shout;
And that vessel from a mountain wave came down with thund'ring shock;
And her timbers flew like scatter'd spray on Inchidony's rock.

Then loud from all that guilty crew one shriek rose wild and high:
But the angry surge swept over them and hush'd their gurgling cry;
And with a hoarse exulting tone the tempest pass'd away,
And down, still chafing from their strife, the indignant waters lay.

When the calm and purple morning shone out on high Dunmore,
Full many a mangled corpse was seen on Inchidony's shore;
And to this day the fisherman shows where the scoffers sank:
And still he calls that hillock green, "the Virgin Mary's bank."

Fig. 3: Postcard showing the Virgin Mary's Bank, Inchydoney, Co. Cork (Courtesy of Maurice McCarthy).

Gougane Barra[100]

There is a green island in lone Gougane Barra,
Where Allua of songs rushes forth as an arrow;
In deep-vallied Desmond – a thousand wild fountains
Come down to that lake, from their home in the mountains.
There grows the wild ash, and a time-stricken willow
Looks chidingly down on the mirth of the billow;
As, like some gay child, that sad monitor scorning,
It lightly laughs back to the laugh of the morning.
And its zone of dark hills – oh! to see them all brightning,
When the tempest flings out its red banner of lightning;
And the waters rush down, mid the thunder's deep rattle,
Like clans from their hills at the voice of the battle;
And brightly the fire-crested billows are gleaming,
And wildly from Mullagh the eagles are screaming.
Oh! where is the dwelling in valley, or highland,
So meet for a bard as this lone little island!

How oft when the summer sun rested on Clara,
And lit the dark heath on the hills of Ivera,
Have I sought thee, sweet spot, from my home by the ocean,
And trod all thy wilds with a Minstrel's devotion,
And thought of thy bards, when assembling together,
In the cleft of thy rocks, or the depth of thy heather;
They fled from the Saxon's dark bondage and slaughter
And waked their last song by the rush of thy water.
High sons of the lyre, oh! how proud was the feeling,
To think while alone through that solitude stealing,
Though loftier Minstrels green Erin can number,
I only awoke your wild harp from its slumber,
And mingled once more with the voice of those fountains,
The songs even echo forgot on her mountains,
And glean'd each grey legend, that darkly was sleeping
Where the mist and the rain o'er their beauty was creeping.

Least bard of the hills! were it mine to inherit,
The fire of thy harp, and the wing of thy spirit,
With the wrongs which like thee to our country has bound me,
Did your mantle of song fling its radiance around me,
Still, still in those wilds may young liberty rally,
And send her strong shout over mountain and valley,
The star of the west may yet rise in its glory,
And the land that was darkest, be brightest in story.
I too shall be gone; – but my name shall be spoken
When Erin awakes, and her fetters are broken;
Some Minstrel will come, in the summer eve's gleaming,
When Freedom's young light on his spirit is beaming,
And bend o'er my grave with a tear of emotion,
Where calm Avon-Buee seeks the kisses of ocean,
Or plant a wild wreath, from the banks of that river,
O'er the heart, and the harp, that are sleeping for ever.

Fig. 4: Engraving of Gougane Barra by S. Bradshaw after William Henry Bartlett (Source: Bartlett, W. H. 1842. *The Scenery and Antiquities of Ireland*, vol. 2. London).

(Endnotes)

1 An extract from 'The Lament of O'Gnive', see Callanan, J. J. 1828. 'The Lament of O'Gnive'. *Bolster's Quarterly Magazine* 2, pp. 15-16, at p. 16, available to view at https://archive.org. This poem was inspired by a literal English translation of an Irish poem which appears in O'Connor, C. 1753. *Dissertations on Ancient History of Ireland*. Dublin, pp. 60-63. Innisfail (*Inis Fáil*) is a poetic name for Ireland, meaning 'Island of Destiny'.

2 This quote is taken from a poem by the Quaker writer Mary Leadbeater, see Leadbeater, M. 1808. 'The Summer-morning's Destruction'. *Poems by Mary Leadbeater*. Dublin, pp. 285-7, at p. 287; see also Connelly, C. 2006. 'Irish Romanticism, 1800-1830'. In M. Kelleher and P. O'Leary (eds) *The Cambridge History of Irish Literature, Volume 1: to 1890*. Cambridge, p. 407.

3 Campbell, M. 2006. 'Poetry in English, 1830-1890: From Catholic emancipation to the fall of Parnell'. In Kelleher and O'Leary (eds) *Cambridge History, Volume 1*, pp. 500-43, at p. 503.

4 Read, C. A. (ed.) 1880. *The Cabinet of Irish Literature*, vol. 2. London, p. 65; Crowley, D. O. 1892. *Irish Poets and Novelists*. San Francisco, p. 203, available to view at https://archive.org; O'Mahony, J. 1892. 'Selections from the poems of Jeremiah J. Callanan'. *Journal of the Cork Historical and Archaeological Society* 1, p. 57; MacCarthy, B. G. 1946. 'Jeremiah J. Callanan. Part I: His life'. *Studies: An Irish Quarterly Review* 35, no. 138, p. 26; Welch, R. (ed.) 1996. *The Oxford Companion to Irish Literature*. Oxford, p. 77. Read and Rev. Crowley state that Callanan was born in Cork while O'Mahony and Welch give Ballinhassig (or parish of), and MacCarthy states that it could be either, though 'perhaps at Ballinhassig'.

5 *Guy's Directory*, 1891, p. 34, available to view at http://www.corkpastandpresent.ie/places/streetandtradedirectories [accessed 17 Nov. 2017]; Crowley, *Irish Poets and Novelists*, p. 203; O'Donnell, W. H. (ed.) 1988. *W. B. Yeats: Prefaces and Introductions*. Basingstoke, Hants. and New York, p. 247, n. 89 and p. 271, n. 5. This is confusing given that research by this author into baptismal records suggests that Callanan probably had a younger brother named James.

6 MacCarthy, 'Jeremiah J. Callanan. Part I', p. 215.

7 See civil records at the General Register Office, https://www.irishgenealogy.ie.

8 See Catholic Parish Registers (hereafter CPR) at the National Library of Ireland (hereafter NLI), baptismal records are available to view at https://registers.nli.ie.

9 Baptised 1795, St Finbarr's parish, Cork City, microfilm 04778 / 02, p. 110, CPR, NLI. Various sources claim he was born in the month of May, e.g. Crowley, *Irish Poets and Novelists*, p. 203. In 1946, it was claimed that there lingered an oral tradition in Cork that he was known as 'Jerry', see MacCarthy, 'Jeremiah J. Callanan. Part I', p. 215, n. 4.

10 Baptised 2 Aug. 1796, St Finbarr's parish, Cork City, microfilm 04778 / 02, p. 113, CPR, NLI.

11 Baptised 27 Feb. 1803, St Finbarr's parish, Cork City, microfilm 04778 / 03, p. 12, CPR, NLI. Mary must have died soon after as her sister was named Mary Agnes.

12 Baptised Jan. 1805, St Finbarr's parish, Cork City, microfilm 04778 / 03, p. 47, CPR, NLI.

13 It is difficult to decipher 'Pump' Lane on Mary Agnes' baptismal record and so their address at this time remains uncertain, but certainly it does not read Cove Street.

14 Schirmer, G. A. (ed. and intro.) 2005. *The Irish Poems of J.J. Callanan*. Gerrards Cross, Bucks., pp. 8-9 and n. 25, n. 27 and n. 32-7 refer to letters exchanged between Callanan and Margaret. Original letters in Windele, J. (ed.) 1847. *Literary Remains of Jeremiah J. Callanan*. Royal Irish Academy (MS 12.1.13). This contains letters, notebooks and other miscellaneous material.

15 Crofton Croker, T. 1839. *The Popular Songs of Ireland*. London, p. 130, available to view at https://archive.org.

16 Crowley, *Irish Poets and Novelists*, p. 203.

17 Undated letter in Windele, *Literary Remains*, p. 353. Quoted in Schirmer, *Irish Poems of J.J. Callanan*, p. 6 and p. 27, n. 19. See also Welch, R. (ed.) 2005. *The Irish Poems of J. J. Callanan*. Gerrards Cross, Bucks., p. 6. There are a small number of eighteenth- and nineteenth-century gravestones marking Callanan, Cullinane and Calnan burials in St Mary's Cemetery, Carrigaline and two Callanan clergymen were also associated with Carrigaline: Rev. William Callanan, a curate originally from Drinagh (d. 1809) and parish priest Rev. John Callanan who built a church in Carrigaline in the eighteenth century (d. 1818), see Henchion, R. 2012. 'Gravestone inscriptions of Co. Cork XVIII: St Mary's Cemetery, Carrigaline'. *Journal of the Cork Historical and Archaeological Society* 117, ser. 2, pp. 141-93 at pp. 156-8, 184-5.

18 Schirmer, *Irish Poems of J.J. Callanan*, p. 6.

19 Anon. n.d. (post-1882) 'The poems of J. J. Callanan: With biographical introduction and notes'. In *Gems of the Cork Poets: Comprising the Complete Works of Callanan, Condon, Casey, Fitzgerald and Cody*. Cork, pp. ix-94, at p. xi, see http://brittlebooks.library.illinois.edu/brittlebooks_open/Books2010-06/anon0001gemoft/anon0001gemoft.pdf [accessed 25 May 2017].

20 Houston, A. 1906. *Daniel O'Connell: His Early Life and Journal, 1795 to 1802*. London, p. 29.

21 MacCarthy, 'Jeremiah J. Callanan. Part I', p. 216.

22 There are varying accounts of when Callanan began his studies. Crowley (*Irish Poets and Novelists*, p. 204) states that he entered the seminary in 1812; he would have been seventeen years old, see also Anon. 'The poems of J. J. Callanan', pp.

xi-xii. However, MacCarthy ('Jeremiah J. Callanan. Part I', p. 217) gives a date of 1814 and Schirmer (*Irish Poems of J.J. Callanan*, p. 28, n. 21) provides evidence that he enrolled in August 1813.

23 Letter to his father dated 25 Nov. 1813 in Windele, *Literary Remains*, p. 300.

24 Anon., 'The poems of J. J. Callanan', p. xii.

25 Windele, *Literary Remains*, pp. 316-17; see also Schirmer, *Irish Poems of J.J. Callanan*, p. 7.

26 Schirmer, *Irish Poems of J.J. Callanan*, p. 9.

27 MacCarthy, 'Jeremiah J. Callanan. Part I', p. 219.

28 Schirmer, *Irish Poems of J.J. Callanan*, pp. 8-9.

29 Letter to Margaret dated Oct. 1817 in Windele, *Literary Remains*, p. 324.

30 Letter to Margaret dated 15 July 1818 in Windele, *Literary Remains*, p. 335.

31 MacCarthy, 'Jeremiah J. Callanan. Part I', p. 219.

32 Being an out-pensioner meant that Callanan paid a fixed annual sum and resided in a private residence outside the college. There is confusion about this aspect of Callanan's life. Some scholars say Callanan entered medical studies, see Anon., 'The poems of J. J. Callanan', pp. xiii-xiv; Schirmer, G. A. 1998. *Out of What Began: A History of Irish Poetry in English.* Ithaca and London, p. 89. Other early reports state that he applied to study law for two years, see Anon. 1829. 'Memoir of the late Mr. Callanan'. *Bolster's Quarterly Magazine* 3, no. 22, pp. 283-4; McCarthy, M. F. (ed.) 1847. *The Poems of J.J. Callanan.* Cork, pp. v-xxxvi, at pp. xi-xii. Schirmer notes that there is no record of Callanan having enrolled at Trinity, see Schirmer, *Irish Poems of J.J. Callanan*, p. 29.

33 Schirmer, *Irish Poems of J.J. Callanan*, p. 9.

34 Taylor, G. (ed.) 1951. *Irish Poets of the Nineteenth Century.* London, p. 57; see also Schirmer, *Irish Poems of J.J. Callanan*, p. 9.

35 MacCarthy, 'Jeremiah J. Callanan. Part I', p. 220.

36 McCarthy, *Poems of J.J. Callanan*, pp. xxvi-xxvii; MacCarthy, B. G. 1946. 'Jeremiah J. Callanan. Part II: His poetry'. *Studies: An Irish Quarterly Review* 35, no. 139, pp. 387-99, at p. 387.

37 Welch, R. 1980. *Irish Poetry from Moore to Yeats.* Gerrards Cross, Bucks., p. 50.

38 Crofton Croker, *Popular Songs of Ireland*, p. 131; Taylor, *Irish Poets*, p. 57; Crowley, *Irish Poets and Novelists*, p. 205.

39 McCarthy, *Poems of J.J. Callanan*, p. xiii; Crowley, *Irish Poets and Novelists*, p. 205.

40 MacCarthy, 'Jeremiah J. Callanan. Part I', p. 222.

41 Anon., 'Memoir of the late Mr. Callanan', p. 292; Welch, R. 1988. *A History of Verse Translation from the Irish 1789-1897.* Irish Literary Studies 24. Gerrards Cross, Bucks., p. 61.

42 MacCarthy, 'Jeremiah J. Callanan. Part I', p. 222; Schirmer, *Out of What Began*, p. 89.

43 Crowley gives no source for this drawing, and it does not appear to have been used elsewhere.

44 Ó Coindealbháin, S. 1943. 'Schools and schooling in Cork City, 1700-1831'. *Journal of the Cork Historical and Archaeological Society* 48, no. 167, pp. 44-57, at p. 55; see also Crowley, *Irish Poets and Novelists*, p. 206.

45 Callanan, J. J. 1823.'Irish popular songs'. *Blackwood's Edinburgh Magazine* 13, no. 73, pp. 209-14, available to view at https://archive.org. The poems included are 'Dirge of O'Sullivan Bear', 'The Girl I Love', 'The Convict of Clonmel', 'O Say, My Brown Drimin', 'The White Cockade' and 'The Avenger'.

46 Crofton Croker, *Popular Songs of Ireland*, p. 132; McCarthy, *Poems of J.J. Callanan*, p. xviii.

47 MacCarthy claims 'The Recluse of Inchidony' was written in 1825 (see 'Jeremiah J. Callanan. Part I', p. 224). However, given that the poem contains an elegy to Lord Byron, who died in April 1824, it is possible that it was written in this year. See also Schirmer, *Irish Poems of J.J. Callanan*, p. 30, n. 49.

48 McCarthy, *Poems of J.J. Callanan*, pp. xxi-xxiv.

49 Schirmer, *Irish Poems of J.J. Callanan*, p. 12.

50 MacCarthy, 'Jeremiah J. Callanan. Part I', p. 224.

51 Windele, *Literary Remains*, pp. 346-7.

52 Schirmer, *Irish Poems of J.J. Callanan*, p. 12.

53 Letter to James Murphy, Tuckey Street, Cork, on 25 May 1826 in Windele, *Literary Remains*, p. 369. Quoted in Schirmer, *Irish Poems of J.J. Callanan*, p. 12.

54 Letter from Alicia Fisher to Callanan, May 1826, in Windele, *Literary Remains*, p. 344.

55 Crofton Croker, *Popular Songs of Ireland*, p. 133; McCarthy, *Poems of J.J. Callanan*, p. xxv; MacCarthy, 'Jeremiah J. Callanan. Part I', p. 227; Schirmer, *Irish Poems of J.J. Callanan*, p. 13.

56 Windele, *Literary Remains*, pp. 250-51; Anon., 'The poems of J. J. Callanan', p. xiv.

57 Windele, *Literary Remains*, pp. 253-4.

58 Crowley, *Irish Poets and Novelists*, pp. 215-16.

59 Welch, *Irish Poetry from Moore to Yeats*, p. 53.

60 MacCarthy, 'Jeremiah J. Callanan. Part I', p. 229; Anon. 1934. 'The burial place of J. J. Callanan'. *Journal of the Cork Historical and Archaeological Society* 39, no. 149, p. 37.

61 *Guy's Directory*, 1891, p. 34.

62 Welch, R. 1989. 'Constitution, language and tradition in nineteenth-century Irish poetry'. In T. Brown and N. Grene (eds) *Tradition and Influence in Anglo-Irish Poetry.* UK, p. 8.

63 McCurtin, H. 1728. *Elements of the Irish Language.* Louvain, sig. A.2; Cunningham, B. 'Learning to read Irish text, 1727', see https://www.ria.ie/news/library-library-blog/learning-read-irish-text-1727 [accessed 7 Sep. 2017].

64 Schirmer, *Out of What Began*, p. 81.

65 Welch, 'Constitution, language and tradition', p. 9.

66 Rafroidi, P. 1980 (1st published 1972). *Irish Literature in English: The Romantic Period (1789-1850), Volume 1.* Gerrards Cross, Bucks., p. 182, available to view at https://archive.org.
67 Welch, *Irish Poetry from Moore to Yeats*, p. 54.
68 However, it is generally accepted that what has survived does not represent the entire volume of his work, see MacCarthy, 'Jeremiah J. Callanan. Part II', p. 387.
69 MacCarthy, 'Jeremiah J. Callanan. Part II', p. 387.
70 An extract from 'The Outlaw of Loch Lene', see Callanan, J. J. 1847. 'The Outlaw of Loch Lene'. In McCarthy, *Poems of J.J. Callanan*, p. 104.
71 Welch, *History of Verse Translation*, p. 66.
72 MacCarthy, 'Jeremiah J. Callanan. Part II', pp. 392-4; see also Welch, 'Constitution, language and tradition', pp. 18-20. Thomas MacDonagh also comments on the differences in rhythm and stress used in English and Anglo-Irish poetry of the period, see MacDonagh, T. 1916. *Literature in Ireland: Studies Irish and Anglo-Irish.* New York, pp. 52-6, available to view at https://archive.org.
73 An extract from 'O Say My Brown Drimin!', see Callanan, J. J. 1823. 'O Say My Brown Drimin!'. In 'Irish popular songs'. *Blackwood's Edinburgh Magazine* 13, no. 72, pp. 209-15, at p. 213.
74 Callanan, 'Irish popular songs'. pp. 212-15.
75 Callanan, 'Irish popular songs'. pp. 211-12.
76 Callanan, 'Irish popular songs'. pp. 209-11.
77 Crowley, *Irish Poets and Novelists*, pp. 222-3.
78 Schirmer, *Irish Poems of J.J. Callanan*, p. 122.
79 Schirmer, *Irish Poems of J.J. Callanan*, p. 19.
80 Schirmer, *Irish Poems of J.J. Callanan*, pp. 19-20.
81 Crowley, *Irish Poets and Novelists*, pp. 228-9.
82 McCarthy, *Poems of J.J. Callanan.* p. 69.
83 McCarthy, *Poems of J.J. Callanan*, p. 70.
84 McCarthy, *Poems of J.J. Callanan*, pp. 89-90.
85 McCarthy, *Poems of J.J. Callanan*, p. 87.
86 McCarthy, *Poems of J.J. Callanan*, pp. 88-9.
87 McCarthy, *Poems of J.J. Callanan*, pp. 91-2.
88 McCarthy, *Poems of J.J. Callanan*, pp. 84-6.
89 McCarthy, *Poems of J.J. Callanan*, p. 104.
90 Callanan, 'Irish popular songs', pp. 211-12.
91 An extract from 'The Recluse of Inchidony', see Callanan, J. J. 1847. 'The Recluse of Inchidony'. In McCarthy, *Poems of J.J. Callanan*, p. 1.
92 Quoted in Schirmer, *Out of What Began*, p. 90; see also Schirmer, *Irish Poems of J.J. Callanan*, pp. 21-2; Welch, *Irish Poetry from Moore to Yeats*, pp. 55-60.
93 Schirmer, *Out of What Began*, p. 90.

94 Duffy, C. G. (ed.) 1845 (3rd ed.). *Ballad Poetry of Ireland.* Dublin, p. 118, available to view at https://books.google.ie.
95 Yeats, W. B. (ed.) 1900. *A Book of Irish Verse.* London, p. xix, see http://scans.library.utoronto.ca/pdf/1/13/bookofirishverse00yeatuoft/bookofirishverse00yeatuoft.pdf [accessed 25 Oct. 2017].
96 MacDonagh, *Literature in Ireland*, p. 8.
97 Ó Faoláin, S. 1947. *The Irish.* London, pp.125-6.
98 Welch, *Irish Poetry from Moore to Yeats*, p. 54.
99 Callanan in McCarthy, *Poems of J.J. Callanan*, pp. 84-6.
100 Callanan in McCarthy, *Poems of J.J. Callanan*, pp. 59-60.