

Institution: Queen's University Belfast		
Unit of Assessment: 27 English Language and Literature		
Title of case study: Raising Awareness of Thomas Moore's Cultural Influence in Europe		
Period when the underpinning research was undertaken: 2013-present		
Details of staff conducting the underpinning research from the submitting unit:		
Name(s):	Role(s) (e.g. job title):	Period(s) employed by submitting HEI:
Sarah McCleave	Senior lecturer in Music	August 1998 to present
Triona O'Hanlon	Marie Skłodowska-Curie Research Fellow in Music	Sept. 2015-August 2017
Brian Caraher	Professor of English	Dec 1993-June 2015
Daniel S. Roberts	Reader in English	August 1999 to present
Period when the claimed impact occurred: 2017-2020		
Is this case study continued from a case study submitted in 2014? N		
1. Summary of the impact <p>The research of McCleave and her colleagues at Queen's University Belfast on the significance of Irish writer and polymath Thomas Moore to European cultural exchange in the 19th century has stimulated interest in Moore and enhanced knowledge regarding the promotion and appreciation of his work across Europe. Following a major exhibition on Moore at the Royal Irish Academy in Dublin, this research has had a demonstrable impact on curatorial practice and the exhibition has changed visitor perceptions about Moore. An accompanying radio documentary about Moore, broadcast on RTE, reached over 100,000 listeners. Following this broadcast, the British Museum used a project exhibit in a major exhibition entitled 'Inspired by the East'. This exhibition was due to transfer to the Islamic Arts Museum in Malaysia in 2020 but this was delayed due to the Covid-19 pandemic.</p>		
2. Underpinning research <p>McCleave is a leading participant in the 21st century revival of Thomas Moore, demonstrating the extent and significance of his cultural impact across Europe during the 19th century. In order to document and interrogate Moore's significance to this cultural exchange, McCleave, together with Professor Brian Caraher (then a QUB Professor in English) commissioned and co-edited a volume of essays entitled <i>Thomas Moore and Romantic Inspiration</i> which was published in 2017. In this volume, 14 authors made the case for a contemporary re-evaluation of Thomas Moore as a figure of artistic and cultural significance, in Europe and further afield (1). As well as an introduction by Caraher and McCleave, the edition features an essay by Roberts on Moore's poem <i>Lalla Rookh</i>. Drawing on themes that are integral to the larger project, Roberts' essay explores the complex orientalist impulses in the lyrics and prose sections of the poem and reads these as an exchange between Anglo-Irish cultural identity and Indian historical writing (1).</p> <p>In September 2015, McCleave (with Dr Triona O'Hanlon, QUB) embarked on a major two-year study of Thomas Moore's cultural impact in Europe, funded by the EU's Horizon 2020 programme (2). 'Europe's Reception of the Irish Melodies and National Airs: Thomas Moore in Europe' (Project ERIN) was designed to reveal the breadth of Moore's cultural reach, with reference to European art music published between 1808 and 1880. In particular, the project uses Moore's work to examine a wider European fascination with the 'orient'. In tandem with</p>		

Roberts' examination of the lyrics of *Lalla Rookh* (1), and further demonstrating the interdisciplinary (English-Music) collaboration at the heart of this project, ERIN explored Moore's role in promoting this fascination by featuring little-known music inspired by Moore's *Lalla Rookh*. As part of Project ERIN, McCleave and O'Hanlon produced sixty blog posts, eight digital collections of images and narrative exhibitions, and an online catalogue of 1250 music imprints from eight European libraries. This is the only known fully functioning digital resource dedicated to Thomas Moore's work; the catalogue and these collections are unique resources that enable readers to discover Moore's impact on European culture (music, literature, fine art) – and also how he stimulated further cultural works dedicated to 'oriental' themes. The ERIN website also features 41 newly commissioned recordings of rarely heard music to Moore's lyrics. Collectively these outputs offer a uniquely enriched and curated documentation of Moore's role in European cultural exchange during the 19th century (2).

As part of Project ERIN, O'Hanlon also co-ordinated a radio documentary, 'An oriental romance: Thomas Moore's *Lalla Rookh*' for which she and McCleave were contributors and helped devise and shape the content. This was first broadcast by RTÉ in September 2017 (4). McCleave and O'Hanlon also commissioned and co-edited a volume of scholarly essays – *The Reputations of Thomas Moore* (3). These demonstrate Moore's significance in the cultural networks of four European countries – Ireland, England, Germany and Greece – and also in Canada, the USA, and India. The editors wrote two chapters which drew on the catalogue and collections collated for Project ERIN. McCleave's chapter reveals how communities and networks functioned as conduits for disseminating Moore across Europe. O'Hanlon's contribution exposes the community loyalties that drove Moore-related activities in Dublin. Developing these themes of transnationalism and cosmopolitanism, Caraher's essay explores the circulation and reception of Moore's poetry in the United States in the late nineteenth-century as part of an emerging Irish cultural diaspora (3).

In 2019, McCleave drew on Project ERIN and on the collection of the Royal Irish Academy to create another public-facing output. She was the principal curator for an exhibition entitled 'Discovering Thomas Moore: Ireland in nineteenth-century Europe.' The exhibition, which was held at the RIA from June 2019 to February 2020, was designed to demonstrate the European impact of Moore's work more broadly than previous outputs, and so featured his fictional and non-fictional prose as well as musical works (6). To accompany the exhibition, McCleave wrote a 22-page guide which contextualised the exhibition's contents, highlighting the findings of previous research outputs on the extent and nature of Moore's cultural impact in Europe (5). This was published in June 2019 (1000 copies) with a later reprint and legal deposit copies were sent to libraries in the UK and Ireland.

3. References to the research

- 1. Sarah McCleave and Brian Caraher, editors.** *Thomas Moore and Romantic Inspiration: Poetry, Music, and Politics*. New York: Routledge, August 2017. Research output: Book (peer-reviewed). ISBN- 13: 978-1138281479. Includes Daniel S Roberts, 'Moore's Oriental Artifice: Mughal History, Irish Antiquarianism and Romance in *Lalla Rookh*,' pp.185-196.
Quality: This collection emphasises 'Moore's versatility as a writer and the reach of his influence' and recovers 'the political and aesthetic complexities of Moore's work, focusing on [...] the relationships between poetry and music.' Andrea Henderson, 'Recent Studies in the Nineteenth Century,' *SEL Studies in English Literature 1500-1900*, pp. 981-1031, p.1027, *Project MUSE*, doi:10.1353/sel.2018.0038.
- 2. Sarah McCleave and Triona O'Hanlon, designers, authors, compilers.** ERIN: Europe's Reception of the Irish Melodies and National Airs: Thomas Moore in Europe. www.erin.qub.ac.uk, June 2019. Research output: Non-textual form › Web publication/site.
Quality: In a three-month period (February to April 2020), the ERIN website attracted 4424 page views (including 946 unique visits). With visitors from 63 countries, the ERIN website stimulated the greatest level of activity in the USA (1896 page views in the three-month

period), followed by France (719 page views) and Ireland (709 page views) [website analytics available from HEI on request].

3. Sarah McCleave and Triona O'Hanlon, editors. *The Reputations of Thomas Moore: Poetry, Music, and Politics*. New York: Routledge, August 2019. E-book. Available from HEI on request. Includes Sarah McCleave, 'The Role of Community, Network and Sentiment in Shaping the Reputations of Thomas Moore,' (22pp.), Brian G. Caraher, 'When Moore was the Headline Act' (16pp.), Triona O'Hanlon, 'The National Airs and Moore's Reputation in London' (22pp.).

4. Sarah McCleave, and Triona O'Hanlon, contributors. 'An Oriental Romance: Thomas Moore's Lalla Rookh.' Claire Cunningham, producer. 10/09/2017, RTÉ lyric fm. 1 Media. <https://soundcloud.com/the-lyric-feature/an-oriental-romance-thomas-moores-lalla-rookh>.

5. Sarah McCleave. *Discovering Thomas Moore: Ireland in nineteenth-century Europe*. June 2019, 22p. Dublin: Royal Irish Academy. Pamphlet. Available from HEI on request.

6. Sarah McCleave, principal curator. [Discovering Thomas Moore: Ireland in nineteenth-century Europe](#). 17 Jun 2019 – 28 Feb 2020. Dublin: Royal Irish Academy. Other contribution: exhibition.

'Europe's Reception of the Irish Melodies and National Airs: Thomas Moore in Europe' (ERIN) was a research grant awarded to Sarah McCleave [PI] by the European Commission: Horizon 2020 framework programme and ran from September 2015 to September 2017. The value of the grant was £126,520.

Details of the impact

The research has raised public awareness of Moore's cultural significance during the 19th century and brought Moore's work to new audiences in Ireland and elsewhere – prompting members of the public to engage with Moore's work and to listen to his music. Perceptions of Moore have been changed [A, G], while McCleave's research has had a demonstrable impact on the curatorial practice of the Royal Irish Academy in Dublin. A radio documentary about Moore, broadcast on RTE, reached an estimated audience of over 100,000 listeners [B]. Following this documentary, an exhibit came to the attention of the British Museum and was subsequently included in an exhibition entitled 'Inspired by the East' which ran from October 2019 to January 2020.

Developing new audiences for Moore: The research has reached tens of thousands of people in Ireland and Britain [A, B]. The specific impact of this research is tied to three primary outputs: the radio documentary, the Royal Irish Academy exhibition, and the inclusion of a Project ERIN recording in a major exhibition of the British Museum. The radio documentary was initially broadcast by the RTÉ classical music and arts radio station, Lyric FM, in September 2017. It was broadcast on the station's weekly documentary slot, The Lyric Feature, to mark the 200th anniversary of the publication of *Lalla Rookh* (B). The programme was broadcast again on two further occasions, on Easter Sunday, 2018, and in November, 2019, when it formed part of the station's prestigious Opera Night slot, which features a live broadcast of the Wexford Opera Festival (B). The documentary's producer acknowledges the key role played by McCleave and O'Hanlon in shaping the content of the broadcast:

The input of Triona O'Hanlon, through ERIN, was invaluable...The programme could not have been made without this input, as well as the expert advice I received on versions of the songs and other music to feature in the programme, both from [O'Hanlon and McCleave] and the access [they] facilitated to performers who made new live recordings especially for the broadcast at Queen's University (B).

While specific listening figures are not available, it can be assumed that the documentary would have reached, at a minimum, tens of thousands of listeners in Ireland and, quite possibly thousands more internationally. RTÉ's average listening and online figures for this slot suggest some 80,000 people would have heard the programme through one of the first two broadcasts, with thousands more hearing its final broadcast in Ireland and internationally. (B). As the programme's producer notes, 'the programme will potentially have reached a much vaster audience worldwide than we could ever have imagined [...] this programme is reaching many, many more listeners than any programme I have ever worked on previously' (B). Moreover, many in that audience would probably have been previously unfamiliar with the work of Thomas Moore.

One output from the research gained a new and large audience after being featured in a high-profile exhibition at the British Museum. Following the broadcast of the RTÉ documentary, a recording from Project ERIN which featured in the programme came to the attention of the team who were curating 'Inspired by the East', a major exhibition which explored the impact of the Islamic world on Western art and which was staged by the Museum from October 2019 to January 2020. The team decided to include the recording in question – G. Kiallmark's setting of 'Araby's Daughter' from Moore's *Lalla Rookh* – in the exhibition (B, C, E). The exhibition was seen by more than 65,000 people (E). Visiting the exhibition in January 2020, the programme producer reports that she 'had to queue for ten minutes to get a chance to listen to the recording Araby's Daughter', suggesting the exhibit was proving popular with visitors (B).

The exhibition was a joint initiative with the largest museum of Islamic Art in South East Asia, the Islamic Arts Museum Malaysia (IAMM) in Kuala Lumpur. Originally, the exhibition was scheduled to go on display at the IAMM from June to October 2020. However, due to the Covid-19 pandemic, the exhibition's IAMM run was postponed (C).

Enhancing public understanding of Moore: The research has not only promoted public engagement with Moore's work; it has also raised public awareness of Moore's role and status as an artist in Ireland and Europe. This is evident in responses to the 'Discovering Thomas Moore: Ireland in Nineteenth-century Europe' exhibition at the Royal Irish Academy, which ran from June 2019 to February 2020 and attracted in the region of 3,250 visitors (A).

Underscoring the transformative potential of the exhibition, the Academy's Librarian stated: 'The Moore exhibition proved popular and I can definitively state that it introduced a new audience to Moore' (A). Indeed, the results of a small-scale survey of exhibition visitors (n = 29) indicate that many visitors were non-academics; only a third (9) identified themselves as academics or retired academics, while two-thirds (19) said they were either local residents or tourists (H). Most respondents (21) said the exhibition had changed their perception of the breadth of Moore's contribution to 19th century literature and culture. More than three-fifths (18) also said that the exhibition had changed their perception of the extent to which Moore's work was of interest across Europe at the time. As one respondent observed:

There is so much I did not know about Thomas Moore - especially from the oriental aspects. The ERIN project is an excellent way to capture the wide span of information on his works.

Another commented:

I knew something [of Moore as] I have sung [his] songs but this has revealed so much more, Moore as scholar and bibliophile as well as musician. (D)

Drawing on additional visitor comments, The Academy's Librarian further notes:

'People already aware of Moore commented that the exhibition shed a completely new light on his *oeuvre* and its reception in Europe and beyond. Visitors with a musical

background, incl. two young composers, who had found the exhibition serendipitously, were anxious to follow up on Moore's musical output and influence' (A).

In addition, some two-thirds of the respondents (19) said the exhibition had inspired them to read some of Moore's writing, while a similar proportion (18) said they now wished to listen to or play some of Moore's music. (D)

Impact on curatorial practice: The research had a beneficial impact on curatorial practice and exhibitions programming at the Royal Irish Academy. When it received McCleave's exhibition proposal, the Academy had already held two exhibitions about Thomas Moore within the preceding 17 years. However, according to its Librarian, the Academy opted, nevertheless, to stage 'Discovering Thomas Moore', in part, because "... Dr McCleave's proposal involved new perspectives on Moore's work and influence abroad, as well as the external influences to which he was exposed ..' and because the exhibition provided '..the opportunity to engage with Dr McCleave as curator and the first-rate scholarly input which this brought to the resource' (A).

Sources to corroborate the impact

- A. Letter, dated 23rd March 2020, from Academy Librarian, Royal Irish Academy.
- B. Letter, dated 2nd April 2020, from programme producer, *An Oriental Romance: Thomas Moore's Lalla Rookh*, Rockfinch Ltd.
- C. '[Inspired by the East](https://www.iamm.org.my/inspired-by-the-east/)', British Museum, 10th October 2019 – 26th January 2020, and Islamic Arts Museum Malaysia, Kuala Lumpur, new dates to be announced. See also: <https://www.iamm.org.my/inspired-by-the-east/> and: <https://www.iamm.org.my/about-us/>
- D. Exhibition Survey report. The survey was designed and analysed by staff at Queen's University Belfast, and administered by the Royal Irish Academy. Respondents completed a paper survey form which was available in the exhibition area. The survey results were later inputted into an online survey database.
- E. Email, dated 12th October 2020, from Assistant to Project Manager, 'Inspired by the East' exhibition, British Museum.