

# Eighteenth-Century Ireland



moore, thomas

percy, thomas

bunting, edward

# Introduction

Queen's University Library Special Collections houses many noteworthy collections of texts and manuscripts, spanning across numerous fields of study and providing significant sources for research. Materials from three of the library's major eighteenth-century collections, namely the Thomas Percy, Edward Bunting and Gibson-Massie Moore collections, are on display in this exhibition, providing an insight into the value of the collections housed at Queen's in this area of study.

The almost intact eighteenth-century library of Thomas Percy was purchased by Queen's University Belfast at Sotheby's from Caledon House in 1969. The collection features monographs, bound volumes of pamphlets and manuscripts relating to English Literature, Gaelic and northern poetry and antiquities, and popular metrical and prose romances of Europe. The presence of works by authors such as Oliver Goldsmith,

Edmund Malone and George Steevens reflects Percy's membership of Samuel Johnson's 'Literary Club'. The collection is particularly interesting as many of the items have been extensively annotated in Percy's hand.

The Gibson-Massie Collection, the world's largest collection of Thomas Moore's published literary and musical works, was assembled around 1880-1915 by Andrew Gibson, an East Belfast man who was a governor of the Linen Hall Library. Queen's obtained the collection from the P D Massie Estate in 1960. Containing over a thousand volumes, the collection comprises Moore's poetry, lyrics, fiction and satire, frequently in a full sequence of first to late editions. Highlights of the collection include the selection of over two hundred volumes of *Irish Melodies* in various editions, 71 editions of *Lalla Rookh* and three rare editions of *Odes upon Cash, Corn, Catholics and Other Matters* (1828, 1829). In addition, the collection features Moore's



published correspondence and diaries, as well as many historical works and biographies which provide a context for appreciating this rich and varied collection.

The Bunting Manuscript Collection, comprising approximately 250 items, was obtained by Queen's Library from Edward Bunting's grandchildren, Lady Deane and Dr Louis McRory. It includes three editions of Bunting's *A General Collection of Ancient Irish Music* and the musical manuscripts of Irish traditional music which he compiled during the Belfast Harp Festival of 1792 and his subsequent travels around Ireland. The collection also contains Patrick Lynch's notebooks of Roman and Gaelic lyrics which he compiled for Bunting during a tour in 1802 and a folio of letters to Bunting. The Bunting materials in this exhibition have been selected primarily to display Bunting's role in the preservation of Irish traditional music and his links with Thomas Moore.

1729-13<sup>th</sup> April  
Percy is born in  
Bridgnorth

1746  
Percy attends Christ  
Church, Oxford

# Thomas Percy

Thomas Percy (1729-1811), known as an antiquarian, author, poet and churchman, was born in Bridgnorth, and educated at Bridgnorth Free School and Newport School. He then went on to study at Christ Church Oxford, where he was awarded his first degree in 1750 and an MA in 1753. He married Anne Gutierrez in 1759.

Although the son of Arthur Lowe Percy, a wholesale grocer and tobacconist, Percy believed, however, that his family may have been connected to the illustrious Percy family. Indeed he owned a partial copy of Arthur Collins' *The Peerage of England* 5<sup>th</sup> Edition, Vol II, namely the section entitled 'History of the Ancient and Illustrious Family of the Percys'. This copy, on display in the exhibition, has a title-page which had been specially printed for Percy by W. Strahan, J.F. Rivington and C. Rivington.

Thomas Percy's first published works were two sonnets printed in the periodical, the *Universal Visitor*, during 1756. These

were followed in 1758 by his poem 'Song' in a collection published by English bookseller and writer Robert Dodsley. After this, Percy turned his attention to the translation of exotic, primitive texts, producing *The Pleasing History*, containing a translation from a Portuguese manuscript of a Chinese story, in 1761 and *Five Pieces of Runic Poetry* in 1763. The latter work was translated from Icelandic with the acknowledged help of Anglo-Saxon scholar, the Revd Edward Lye (1694–1767). *Northern Antiquities* (1770) comprised Percy's translations of Paul Henri-Mallet's *Introduction à l'histoire du Dannemarc* and Goranson's Latin version of the *Prose Edda*. This last was an Icelandic guide to poetics which featured Norse mythological stories.

Percy published theological works, reflecting his role in the Church. These included his new version of the Song of Solomon (1764) and *A Key to the New Testament* (1766). Percy also honoured his patrons, the Duke and Duchess of

1750	1751	1753	1756
Percy graduates	Percy ordained as a deacon	Percy receives MA	Percy appointed as personal chaplain to the Earl of Sussex and instituted to the rectory of Wilby, Northamptonshire
		Percy appointed to the vicarage of Easton Maudit, Northamptonshire	Percy's first published works, two sonnets, appear in the <i>Universal Visitor</i>

Northumberland, with his 1768 edition of *The regulations and establishment of the household of Henry Algernon Percy, the fifth earl of Northumberland... begun anno domini MDXII* which is valued for its presentation of domestic life in England in the sixteenth century. Percy's poem *The Hermit of Warkworth* of 1771 may also have been motivated by a desire to please his patrons through its depiction of Warkworth Castle which was controlled by the Duke and favoured by the Duchess for its views. Percy's greatest literary contribution was undoubtedly his *Reliques of Ancient English Poetry* which will be discussed in greater detail below.

Percy's involvement in Samuel Johnson's literary club is evident by the inclusion in his library of works by contemporaries, such as Goldsmith's *Enquiry into the Present State of Polite Learning in Europe* and Warton's *History of English Poetry*. Percy's literary circle and interests are also reflected in his ownership of Milton's *Poems*, Wood's

*Athenae Oxoniensis* and Browne's *Britannia's Pastorals*.

Throughout his adult life, Percy was dedicated to serving God in the church. He was ordained as a deacon in 1751 and became a priest in 1753. Shortly after this, he served as vicar of Easton-Maudit, Northamptonshire. In 1756 Percy was appointed as personal chaplain to the Earl of Sussex who also enabled him to become rector of Wilby. In 1765 Percy became chaplain and secretary to Lord Northumberland and tutor to his son Algernon. In 1769 he was appointed as one of King George III's chaplains-in-ordinary. As a result of Northumberland's patronage, Percy became Dean of Carlisle in 1778. His final appointment, in 1782, was as Bishop of Dromore, County Down where he stayed until his death in 1811. During his time in Dromore, Percy dedicated himself to his pastoral duties. The pamphlet containing Cunningham's *Poems* features information on Percy's patronage

1759

Percy marries Anne,  
daughter of Barton  
Gutteridge

1761

Percy publishes *The  
Pleasant History*

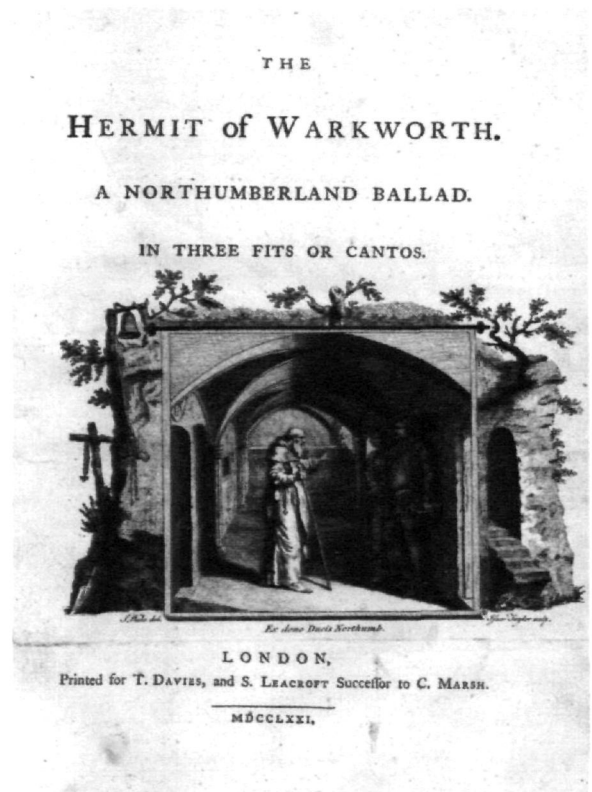
1763

Percy publishes *Five  
Pieces of Runic Poetry*

1764

Percy produces a  
translation of the *Song  
of Solomon*

network in County Down. Percy oversaw  
the addition of a transept to Dromore  
Cathedral where both he and his wife were  
buried when they died.



1765

Percy appointed chaplain and secretary to Lord Northumberland and tutor to Northumberland's son Algernon.

Percy's *Reliques of Ancient English Poetry* is published

1766

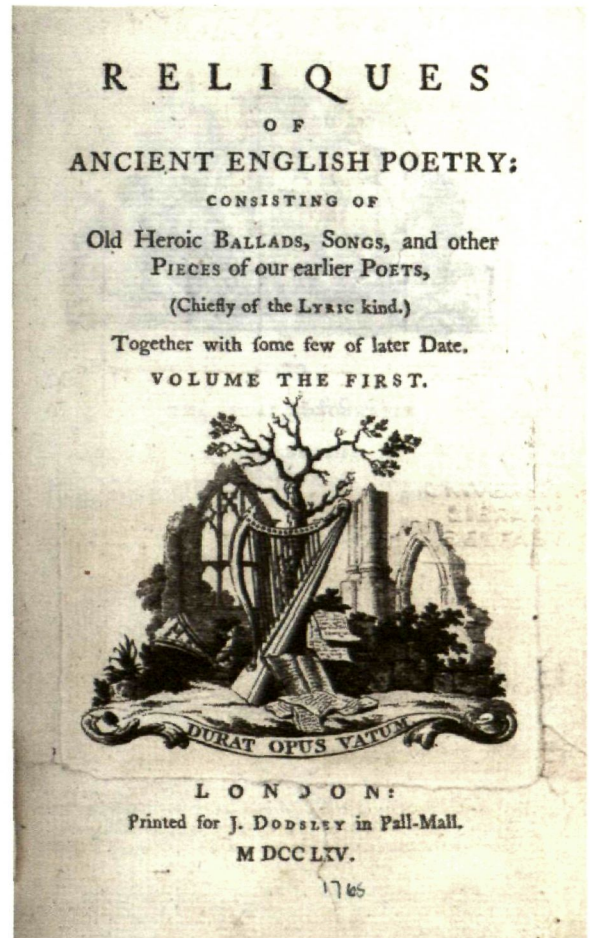
Percy publishes *A Key to the New Testament*

1768

Percy produces an edition of *The regulations and establishment of the household of Henry Algernon Percy, the fifth earl of Northumberland... begun anno domini MDXII*

# Percy's Reliques of Ancient English Poetry

Percy's most famous work is his *Reliques of Ancient English poetry: consisting of old heroic ballads, songs, and other pieces of our earlier poets. (Chiefly of the lyric kind). Together with some few of later date* (1765). This was inspired by a volume, found by Percy at the house of Humphrey Pitt, which was allegedly being used by the maids to light the fire. This volume comprised a seventeenth-century collection of ballads. Having persuaded Pitt to save it from the flames, Percy must have later obtained the volume as he wrote of the 'curious old MS. Collection of ancient Ballads' to English poet William Shenstone in November 1757. It was Shenstone who then aided Percy in selecting and annotating the material, although Johnson had initially offered to do so. The works of both of these men – as well as of Thomas Warton – were to feature prominently in the *Reliques*. Percy decided at an early stage to include only some of the original material (no more than a quarter of the published *Reliques*) which he supplemented from



other sources. These sources included the Society of Antiquaries' collection of ballads and the Pepys library. Percy also

1769

Percy becomes one of King George III's chaplains-in-ordinary

1770

Percy publishes *Northern Antiquities*

1771

Percy writes *The Hermit of Warkworth*

1773

Bunting is born in County Armagh

consulted various academics, antiquarians and collectors including Richard Farmer, John McGowan, David Dalrymple, Evan Evans and David Herd. It has been argued, however, that the selection of material was based on the contents of Pitt's volume, with Percy favouring historical ballads, metrical romances, Robin Hood ballads, traditional items and modern ballad imitations. The ballads were divided across three volumes, each containing three sections of which the last was dominated by the more contemporary works.

Percy dedicated his *Reliques of Ancient English Poetry* to Elizabeth Percy, the Countess of Northumberland. As a result of this dedication, he moved the intended third volume to be the first in the series, giving prominence to the ballads on the Northumberland Percys. He also revised the text to ensure that none of the material could offend the countess. Indeed Percy sought to preserve only the 'effusions of Nature' and to this end he

omitted or rewrote any offensive, political or controversial material. He saw his task as bringing to public attention literary treasures which had previously been buried among the vast number of ballads that were generally considered to have little literary value.

Percy's efforts were rewarded by the enthusiastic reception of his work. Contemporary reviewers approved his editorial policy and the public's support was evidenced by the sale within five months of 1100 of the 1500 copies initially printed.

The *Reliques of Ancient English Poetry* was similarly well-received in the literary realm where it contributed significantly to the Ballad Revival in England and influenced authors such as Wordsworth (particularly the *Lyrical Ballads* of 1815), Blake, Coleridge, Keats, and Robert Burns. Wordsworth was to claim, 'Poetry has been absolutely redeemed by it [Percy's *Reliques*]'.



1778

Percy becomes Dean  
of Carlisle

1779- 28<sup>th</sup> May

Moore is born  
in Dublin

1780

Bunting studies music  
at Drogheda

1782

Percy ordained as the  
Bishop of Dromore

An annotated copy of volume 1 of the 3<sup>rd</sup> edition of Percy's *Reliques of Ancient English Poetry* is on display in this exhibition. Percy's annotations are particularly prevalent on pages 118-126 where he collates the text of 'Edom O'Gordon' with Joseph Ritson's *A Collection of Scottish Songs* (1794), one of the antiquary's chief publications.

1784  
Bunting apprenticed to William Ware, organist at St. Anne's Church in Belfast and lives with the family of Henry Joy McCracken

1792  
Bunting engaged to transcribe music from oral-tradition harpers at the Belfast Harp Festival

1795  
Moore studies at Trinity College Dublin where he meets Robert Emmet

1796  
Bunting publishes his *General Collection of the Ancient Irish Music*

## Edward Bunting

Edward Bunting (1773-1843) was born in Armagh. After the death of his father, a mining engineer, Bunting went to live with his older brother in Drogheda where he continued his musical education. A precocious talent, he moved to Belfast in 1784 where he became apprentice to the organist in St Anne's, and later deputy organist. During his time in Belfast, Bunting lodged with the McCracken family in Donegall Street.

In 1792, when Bunting was 19, he was employed to transcribe the music performed at the Belfast Harp Festival. This festival was attended by ten harpists, aged 15-97, and Bunting was one of three men engaged in notating the music. Inspired by this experience, Bunting proceeded to tour Ireland with the purpose of recording folk tunes. He spoke to and transcribed the songs of some of the principal harpists of that time, including Denis Hempson and Arthur O'Neill. In 1796 Bunting published the results of his



work in his *General Collection of the Ancient Irish Music*. The subsequent publication of a pirated copy, however, significantly limited the extent to which Bunting profited from his work. It has been claimed that Bunting's classical training affected his

1803	1804	1806	1808
Moore is appointed registrar to the Admiralty in Bermuda	Moore's <i>Epistles, Odes and Other Poems</i> is published	Percy's wife dies and is buried in the transept which he had added to Dromore Cathedral	Publication of the first volume of Moore's <i>Irish Melodies</i>

transcription of the tunes and harmonies, resulting in inaccuracies in his work. Nevertheless it was praised at the time for the authority with which it recorded an ancient tradition. Driven by his passion for preserving traditional Irish music, Bunting toured again in 1802-1803, this time employing Patrick Lynch to collect lyrics. When the work was published in 1809, however, Lynch's lyrics were not used. Whether this was a result of poor correlation between music and lyrics, political motivations or some other reason, is not known. Whatever the case, the music was instead teamed with poorly translated lyrics substituted by Bunting. Once again, Bunting lost out on profits by selling his rights to the publisher for a small sum.

In 1819 Bunting married Mary Anne Chapman and moved to Dublin. Here Bunting worked as organist of St. George's Church and the family initially lived with Mary's mother before moving to Baggot Street due to tensions caused by Bunting's

difficult temperament. It is believed that Bunting enjoyed family life here and took great pleasure in the three children of his marriage. He continued to work as an organist, for both Presbyterian and Established congregations.

Bunting's final published work, *The Ancient Music of Ireland*, appeared in 1840 and featured a history of the Irish Harp and a description of Irish technical terms.

Bunting died in Dublin on 21<sup>st</sup> December, 1843 and was buried in the Cemetery of Mount Jerome.

1809

The second volume of Bunting's *General Collection of the Ancient Irish Music* is published

1810

Moore publishes his *Letter to the Roman Catholics of Dublin*

1811

Moore marries Elizabeth "Bessy" Dyke

September

Moore's play *The Blue-Stocking* is performed in the Lyceum Theatre, London



Born in Dublin on 28<sup>th</sup> May 1779, Thomas Moore was the eldest child of grocer and wine merchant John Moore. Moore attended schools conducted by Mr Malone and Samuel Whyte before entering Trinity College Dublin in 1795. He later studied law at Middle Temple, London. Moore became popular in London society and secured the patronage of the Earl of Moira. He was appointed as registrar of the naval prize court in Bermuda in 1803 and then spent time travelling in North America.

## Thomas Moore

Returning home in late 1804, Moore then published his *Epistles, Odes and Other Poems*. This book was famously derided by Francis Jeffrey in the *Edinburgh Review*, leading Moore to challenge Jeffrey to a duel. This move was disastrous on Moore's part as the duel was interrupted by police, and the newspapers - ridiculing the participants - circulated a story that paper pellets had been found to be the ammunition. Surprisingly, Moore and Jeffrey became good friends following the incident.

In 1811 Moore married the actress Elizabeth Dyke. Throughout his life, Moore accumulated debts (even being forced into exile in France and Italy from 1819-1822) in spite of the respectable income resulting from his many publications. These included *Irish Melodies*, *The Blue-Stocking* (a musical comedy), the oriental tale *Lalla Rookh*, *Intercepted Letters* (verses purportedly written by associates of the prince regent), the satirical *The Fudge Family In Paris*, the exotic *The Loves*

30<sup>th</sup> September

Percy dies and is buried in the transept which he had added to Dromore Cathedral

1812

The Percy library was purchased by the Earl of Caledon, with the exception of some volumes that were retained by his daughters

1813

Moore publishes *Intercepted Letters*

1817- 27<sup>th</sup> May

Moore's *Lalla Rookh* is published

*of Angels, Odes upon Cash, Corn, Catholics and Other Matters* (a political satire), various biographies and numerous verses which were featured in the *Morning Chronicle* and *The Times*. Moore died at home in 1852 having outlived his five children. He is commemorated by a bronze statue near Trinity College, Dublin and a plaque marks the house in which he was born.

by the fiercely protestant Lord Camden was protested. The failure of the rising resulted in the spread of a gloomier political outlook in the early nineteenth century. In 1810, Moore published his *Letter to the Roman Catholics of Dublin* in which he called for greater independence of the Irish Church.

Moore grew up at a time of political turmoil. His Irish patriotism was initially encouraged at school by Samuel Whyte's assistant, known as Donovan. At Trinity College, Moore formed a close friendship with Robert Emmet. Emmet's prominent role in a group involved in the rising of 1798 resulted in his execution under charges of treason. Emmet had discouraged Moore from participating in the group but Moore was by no means politically inactive at university; he became known as an accomplished political speaker and presided over a meeting in which the replacement of Lord Fitzwilliam

1818

Moore's *The Fudge Family in Paris* is published

1819

Moore flees to Paris for financial reasons

Bunting marries Mary Anne Chapman and moves to Dublin

1822

Moore leaves Paris

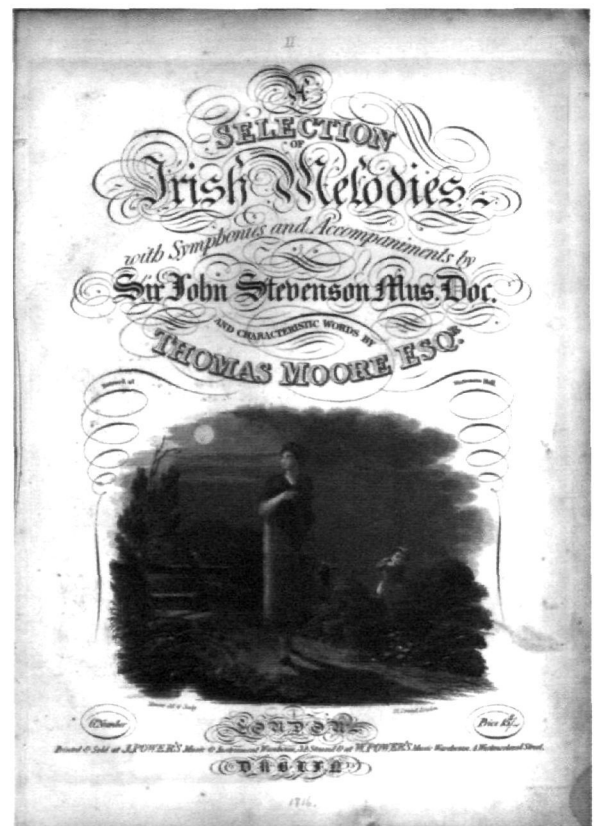
1823

Moore's *The Loves of Angels* is published

## Bunting, Moore and the Irish Melodies

In 1807 music sellers James and William Power approached Moore with a request that he would write lyrics for some traditional Irish airs which would be arranged by Irish composer Sir John Stevenson. It was initially planned that Moore could be one of a number of poets participating in the project. Moore responded to their proposal with enthusiasm, having previously been refused Bunting's permission to undertake a similar project using his *General Collection of the Ancient Irish Music*. Moore's enthusiasm for the project stemmed from his desire to preserve and promote national Irish music in its true form. He complained in a letter to Stevenson, 'the composers of the continent have enriched their operas and sonatas with melodies borrowed from Ireland very often without even the honesty of acknowledgment'.

The first volume of the *Irish Melodies* was published in London and Dublin in April 1808 to immediate success. The idea of



employing a number of poets was dropped and instead a deal was struck with Moore that he would continue to write the lyrics for them as well as popularising the *Irish Melodies* in London society. A total of ten volumes were published over a span of

1828	1830	1840	1843- 21 <sup>st</sup> December
Moore publishes <i>Odes upon Cash, Corn, Catholics and other Matters</i>	Moore publishes <i>Letters and Journals of Lord Byron, with Notices of his Life</i>	Bunting's <i>The Ancient Music of Ireland</i> is published	Bunting dies in Dublin



‘The Harp that once thro’ Tara’s Halls’ from Moore’s *Irish Melodies Volume 1*.

27 years during which Moore was paid a steady income of £500 a year.

The *Irish Melodies* were published in a variety of formats. Some editions were lyrics only while others also included the music. They varied in size as well as quality and cost, ranging from pocket-sized penny editions to richly bound presentation copies. Some were embellished with engravings; which became fashionable depictions of Irish culture in their own right. Eight copies from the diverse range of *Melodies* have been selected for the exhibition. These include pocket-sized lyrics only editions, musical scores, illustrated volumes and a translation of the work into Irish (some 63 years after the first volume of the *Irish Melodies* appeared). Musical differences occur between the various editions of the same volumes of the *Irish Melodies*. An analysis by Mairéad Kelly (MA in Music student, Queen’s) of these differences in “Believe me, if all those endearing young charms” is on display.

The publishing of Moore’s work created friction with Bunting who felt that the tunes from his collection had been used without his permission or profit. His reaction was perhaps inflamed by the fact that he had failed to receive just financial reward for his own publication, and that Moore’s popularity and reputation as a collector and promoter of traditional Irish music now exceeded his own. Bunting’s criticisms were not unfounded, however, as many of the tunes used by Moore were indeed sourced in Bunting’s *General Collection of the Ancient Irish Music*. An example of this, the origins of Moore’s *Before the Battle* in Bunting’s *Fairy Queen - by Carolan*, is on display as part of the exhibition. Bunting resented the manner in which the tunes he had meticulously transcribed were altered to accommodate the lyrics. He argued that the authenticity of the tunes should have been maintained in order to convey the true national heritage and that the changes made to them would have a detrimental effect

1852- 25<sup>th</sup> February  
Moore dies at home

1917  
The final of two installments of the Bunting Manuscript Collection was acquired by Queen's University Library from the family of Edward Bunting.

1928  
Rosenbach, the New York Book dealer, bought a small number of antiquarian works from the Percy collection at Caledon House, Co. Tyrone.

1932  
Twenty of the Percy volumes owned by his daughters were presented to the Bodleian by Constance Meade, Percy's Great Granddaughter.

to the preservation of the art. Moore acknowledged his debt to Bunting but challenged his objections to the *Irish Melodies*, claiming, 'Had I not ventured on these very allowable liberties, many of the songs now most known and popular would have been still sleeping with all their authentic dross about them in Mr Bunting's first volume'. Bunting's attitude towards the *Irish Melodies* mellowed as he aged and he was able to respect both the 'beauty of Moore's words' and the popularising of tunes from his own collections.

**A Catalogue of  
VOCAL MUSIC,  
PUBLISHED BY J. POWER,  
Manufacturer of Military Musical Instruments, Music-Seller, & Publisher,  
No. 34, STRAND, LONDON.**

**A SELECTION OF  
IRISH MELODIES,  
With Symphonies and Accompaniments for the Piano-Forte, by SIR JOHN STEVENSON, MUS. DOC.,**

**CHARACTERISTIC WORDS BY THOMAS MOORE, ESQ.**

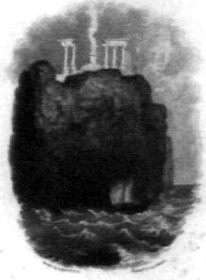
No. I.—Containing		No. IV.—Containing	
Carolan's Complaint	10	Let's young Deven—(Oh! the Days are gone)	10
The pleasant Bards	10	The Prince's Day—(The dark are our Sorrows)	10
Plumtree Diving	10	Keep on, keep on	10
The Mountain Song	10	Look'st thou's burning Eye	10
Go where Glendon leads thee	10	I see thy Form in youthful Prime	10
Remember the Glens of Ulster the House	10	By that Lark, when glowing Shores	10
Edin's the Tear and the Smile in their Eyes	10	So is far from the Land	10
Oh! breathe not thy Name	10	Now, tell me not	10
When he who loves thee	10	Arreping and bright	10
The Mary that once thro' Tom's Walls	10	That the Sea is in the Plowrow	10
Went just!	10	Love and the Woods—(Here we dwell, in hidden	10
Oh! shall not my Spirits are always in light	10	Bowers)	10
Tha' the last Glimpse of Day	10	The Lip is all chequer'd	10
Rich and ever were the Grass the same	10		
As it flows in the Face of the Waters may glow	10		
The Meeting of the Waters	10		
No. II.—Containing		No. V.—Containing	
St. Kenneth and the Lady	10	Thou' Ersk's Fish	10
How true to me the Heart	10	All the wild Hours of Night	10
Take back the magic Page	10	One Hunter at Parting!	10
The Legend—(How in Death I shall return)	10	'Tis the last Hour of Summer	10
The Dying—(How oft has the Bard sung)	10	The young Way Home	10
We may meet thee 'Mid the Field	10	The Mountain Song	10
Edin's the Tear—(Oh! weep for the Maid)	10	The Valley lay smiling before me	10
Let Erin remember the Days of old	10	Oh! had not some bright Maid	10
Edin, oh! Maid! for the Rose of thy Home	10	Flourish'd! but, wherever you wander the Hour	10
Come, and round the Fire	10	Oh! I shall not be	10
Shallows near the Wharving	10	You remember Erin	10
Believe me, if all these wandering young Chieftains	10	I'd swear the Elven that have us	10
No. III.—Containing		No. VI.—Containing	
Come child Ethel	10	Come o'er the Sea	10
The young-brooded Peat	10	Men Sworn thy young Days should	10
Plumtree Diving	10	So, and more children	10
Edin, oh! Edin—(Like the bright Lamps)	10	When first I met thee	10
Delid to her	10	'Tis the Memory—(Home)	10
Oh! I shall not be	10	The Time I'm not in Waiting	10
Oh! I shall not be	10	Oh! where's the Slave?	10
When Daylight was yet sleeping under the Moon	10	Come, rest in this Home	10
Before the Lark's (Light Hope and Love)	10	'Tis gone, and for ever	10
After the Battle	10	I came from the Beach	10
Oh! the sweet to think	10	Fill the Bumper file	10
The Irish Passage to his Mistress	10	Oh dear Mary of my Country	10
When their Lips and mine	10		
It is not the Tear in the Moment shed	10		
'Tis the Smile that the Heart	10		
No. VII.—CONTAINING		No. VIII.—CONTAINING	
My youth! Mary! once more I find	10	When'er I see those smiling Eyes	10
As they were when I first met thee	10	If that it be mine, the Treasure of Me	10
In the Morning of Life, when in Court are unknown	10	The Ladies' Eyes a Round, Day	10
When could the Earth see the Prince that has led	10	Depart and the Field where they grow'd!	10
Remember that you, while thro' Life in this Heart,	10	They may rest on this Lip	10
It was the Smile	10	Oh for the Smiles of former Times!	10

**A SELECTION OF POPULAR NATIONAL AIRS,  
WITH SYMPHONIES AND ACCOMPANIMENTS BY SIR JOHN STEVENSON, MUS. DOC.,  
THE WORDS BY THOMAS MOORE, ESQ.**

No. I.—CONTAINING		No. II.—CONTAINING	
A Toast to Prosperity	10	Who is the only King	10
Oh! don't you think her young Touch	10	Who is the only King	10
Can she tell her lovely One	10	Who is the only King	10
How can she tell her lovely One	10	Who is the only King	10
Oh! don't you think her young Touch	10	Who is the only King	10
Can she tell her lovely One	10	Who is the only King	10
How can she tell her lovely One	10	Who is the only King	10
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How can she tell her lovely One	10	Who is the only King	10
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LALLA ROOKH  
BY  
THOMAS MOORE ESQ.  
Illustrated with Engravings  
FROM  
RICHARD WESTALL ESQ. R.A.



LALLA ROOKH

BY THOMAS MOORE ESQ. R.S.A.

ILLUSTRATED BY RICHARD WESTALL ESQ. R.A.

LONDON: PUBLISHED BY G. ALLEN & CO. 10, BLENHEIM STREET, W. 1841.

# Moore, Byron and Orientalism

One of the most significant literary associates of Moore was Lord Byron. Their relationship, however, did not start very promisingly. In 1809 Byron retold the story of Moore's intended duel with Jeffrey in the *English Bards and Scotch Reviewers*. The target of Byron's ridicule was Jeffrey but nonetheless Moore was offended by the resulting attack on his own character. Moore reacted by challenging Byron to a duel, but, due to a lengthy absence from the country, Byron did not respond to Moore's challenge until it was repeated. Byron then expressed regret for having offended Moore, adding that he had had no intention of doing so. Byron then proceeded to extend a hand of friendship, expressing both a respect for Moore's work and a desire to meet with him. The pair met for dinner with a mutual acquaintance, and Moore later commented, 'From the time of our first meeting there seldom elapsed a day that Lord Byron and I did not see each other and our acquaintance ripened into intimacy and friendship with

a rapidity of which I have seldom seen an example.'

On Byron and Moore's last meeting, the former entrusted his memoirs to his friend in the hope that Moore would be able to profit from them should Byron predecease him. These memoirs, however, brought Moore more trouble than profit as he became embroiled in a conflict over their ownership with publisher and friend of Byron, John Murray (who had paid Moore 4000 guineas for the memoirs). Moore next faced a dispute with Byron's family, who did not want the material published lest it contain any discrediting content. In the end, Moore agreed to burn the memoirs although he did publish the acclaimed *Letters and Journals of Lord Byron with Notices of his Life* (1830) using other sources for his research.

It was Byron who initially encouraged Moore to write *Lalla Rookh*. Byron had had success with his *Oriental Tales* and urged



LALLA ROOKH.

FROM THE ORIGINAL BY J. M. W. TURNER. ENGRAVED BY J. H. BURNETT. PUBLISHED BY J. M. W. TURNER. 1817.

1960

The Gibson-Massie Moore Collection was obtained by Queen's University from the P D Massie Estate.

1969

The remainder of the Caledon Percy Collection was purchased by Queen's University at Sotheby's.

Moore to consider writing in this vein, producing a work that would appeal to the fashion of the day. Moore's *Lalla Rookh* is a sensuous, exotic work which is divided into four tales with oriental themes. One of these tales, *The Fire Worshipers*, was dedicated to Robert Emmet. The work contains political parallels as Moore uses the struggle between Persian fire-worshippers and their Moslem leaders to depict the cause for Irish liberation within an exotic setting. *Lalla Rookh* was published on 27<sup>th</sup> May 1817 to a warm reception resulting in the production of many editions of the work. The Gibson-Massie Moore collection has over seventy of these. Moore benefitted financially from the immense popularity of his work; indeed his sum of £10,000 from Longmans publishing company was the highest amount ever paid for a poem. The exotic nature of *Lalla Rookh* inspired the publication of illustrations of the story in a number of artistic styles. A selection of these illustrations is displayed in the

exhibition alongside those relating to Moore's other works.

# Acknowledgements

This exhibition has been curated by Megan Boyd, Queen's University Belfast.

Dr Sarah McCleave (School of Music and Sonic Arts) supervised this project as part of the "Collections Development" module within the MA in Music.

Many thanks also go to the following for their assistance in the preparation and organisation of this exhibition and booklet: Deirdre Wildy, Diarmuid Kennedy, Andrew Norton, Lynn Corken, Gwynne Donnell, Daniel Roberts, Frank Ferguson and Mairéad Kelly.

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17 June), which is being hosted by Queen's University Belfast.

Funding for the publication of this catalogue has been kindly provided by the Library at Queen's University, Belfast.

Booklet designed by Andrew Norton  
Photography prepared by Martyn Boyd  
Text by Megan Boyd  
Photograph of the Moore statue kindly supplied by Margaret Boyd

# Associated Events

During the course of this exhibition, the following supporting events will take place in the Visitors' Centre. All events (lasting approximately an hour) will start at 6pm.

*24 May*

Dr Frank Ferguson will give a presentation on the Percy Collection.

*31 May*

Grainne Hambly, harpist, will give a lecture recital on Bunting.

*28 June*

"Thomas Moore, in print and audio", a presentation by Mairéad Kelly and Kevin Mawdsley (MA and BMus students).

*Grainne Hambly's recital is sponsored by the School of Music and Sonic Arts.*

For the month of July, these collections will feature as "Collection of the Month" in Archives Hub,

<http://www.archiveshub.ac.uk/>