

son, Rowlandson, Wheatley, and others. As an original artist he is known by the 'New Book of Ornaments,' which he designed and etched himself, by his 'Views in Cumberland and Westmoreland,' published in 1796, and by 'Aquatint Views in North Wales,' published in 1798.

[Redgrave's Dict. of Painters; Nagler, Künstler-Lexicon, ed. 1872.] E. R.

ALLAM, ANDREW (1655-1685), antiquary, born at Garsington, Oxfordshire, April 1655, was educated at a private grammar school at Denton, near Cuddesden; on leaving which he entered St. Edmund's Hall, Oxford, in Easter term 1671, where, after taking his degree, he was made tutor, and subsequently appointed vice-principal. At Whitsuntide 1680 he took holy orders, and in 1683 was elected one of the masters of the schools. He devoted much time to literary pursuits, and assisted Anthony à Wood in the compilation of his 'Athenæ Oxonienses,' who speaks of him as highly qualified for such a work by reason of his extensive knowledge in all historical matters, adding: 'He understood the world of men well, authors better; and nothing but years and experience were wanting to make him a complete walking library.' The antiquary Hearne, in his 'Short Life of Anthony Wood,' says that he had often heard it 'reported at Oxford that the greatest help Mr. Wood found from any one person was from Mr. Andrew Allam; this ingenious person helping him very much in the notitia of divers modern authors, whilst Mr. Wood was day and night drudging in those more ancient.' Among his other chief contributions to literature may be mentioned the short biographical notice prefixed to Dr. Cosin's 'Ecclesiæ Anglicanæ Politeia in tabulas digesta,' Oxon. 1684, fol., and a preliminary account, with additions and corrections, of a work entitled 'Some Plain Discourses on the Lord's Supper, &c., written by Dr. George Griffith, Bishop of St. Asaph,' Oxon. 1684, 8vo. He also wrote the preface to a small pamphlet, 'The Epistle Congratulatory of Lysimachus Nicanor, &c., to the Covenanters of Scotland,' Oxon. 1684, and translated the 'Life of Iphicrates,' 1684. Some additions made by him to Chamberlain's 'Angliæ Notitia' (1684) were printed in the edition of 1687 without due acknowledgment, according to Wood. He projected a 'Notitia Ecclesiæ Anglicanæ, or History of Cathedrals,' a design which he was prevented from completing by death, from smallpox, on 18 June 1685. Wood further tells us that he began and made various additions to Helvicus's 'Historical and Chronological Theatre,' as occa-

sion required, and left unfinished a supplement to that work from 1660 to 1683. His additions, as far as they went, were printed with that author in 1687. But 'whereas,' says Wood, 'there was a column in the edition of 1687 intended to contain the names of the most famous Jesuits, from the foundation of the order to 1685, this was not done by Allam, nor that passage under 1678, which runs thus: "Titus Oates discovers a pretended popish plot."'

[Wood's Athenæ Oxon. (ed. Bliss), iv. 174; Biographia Britannica; Brit. Mus. Cat.; Hearne's Life of Wood in Rawlinson MSS., Bodleian Library.] T. F. T. D.

ALLAN, DAVID (1744-1796), a painter of history, portrait, and Scotch character, was born at Alloa, in Stirlingshire, on 13 Feb. 1744. He was the son of the 'shoremaster' of that place, and was born prematurely. His mother died a few days after his birth. He showed early signs of artistic proclivities, and his dismissal from school for caricaturing his master led to his apprenticeship in 1755 to Robert Foulis, one of the celebrated printers of Glasgow, who, with his brother Andrew, had recently established an Academy of Arts in that city. Their kindness to him he was afterwards able to return when their fortunes were reversed. By the aid of the Erskines of Mar, Lord Cathcart, and other influential gentlemen in the neighbourhood of Alloa, Allan was sent to Rome with good introductions in 1764. He is probably the 'Allen' who, in 1771 and 1773, sent from Rome pictures of 'Pompey' and 'Cleopatra,' the 'Prodigal Son' and 'Cupid and Psyche' to the Royal Academy. At Rome Gavin Hamilton assisted him, and he gained a silver medal for drawing, and afterwards (in 1773) the gold medal of St. Luke's for the best specimen of historical composition, an honour which had also been gained by Hamilton, but by no other Scotchman. The subject of Allan's picture was 'The Origin of Painting; or the Corinthian Maid drawing the Shadow of her Lover.' This picture, which was praised by Wilkie and Andrew Wilson, for a long time hung on the walls of the Academy of St. Luke's at Rome, but has now disappeared. It was engraved by Cunego and others. While in Italy Allan painted the 'Prodigal Son' for Lord Cathcart, and 'Hercules and Omphale' for Sir William Erskine of Torrie, and sent, in 1775, pictures of travellers and soldiers to the Free Society; but the future direction of his talent was better indicated by four sketches of Rome during the carnival, which were exhibited at the Royal Academy in

1779, engraved in aquatint by Paul Sandby, and published in 1781 with descriptions by Allan. These are said to contain several portraits of persons well known to the English who visited Rome from 1770 to 1780. They border on caricature, and, with some other sketches of Italian manners, earned for the artist the name of the Scottish Hogarth. In 1777 Allan was in London, where he remained till 1780, painting portraits for a livelihood. He then settled in Edinburgh, and on 14 June 1786 was installed director and master of the Trustees' Academy at Edinburgh, succeeding Runciman. Henceforth, with occasional attempts at historical painting—as in some scenes from the life of Mary Queen of Scots, exhibited at the last exhibition of the Society of Artists (1791)—Allan was mainly occupied on those humorous designs of Scottish character in which he shows himself a precursor of Wilkie rather than a follower of Hogarth. His 'Scotch Wedding,' the 'Highland Dame,' and the 'Repentance Stool' were his most successful pictures, and his popularity was much increased by his designs to Allan Ramsay's 'Gentle Shepherd,' which were published in 1788 by the Foulises, with a dedication to Gavin Hamilton. He also made several drawings in illustration of those songs by Robert Burns which were written for George Thomson's 'Collection of Scottish Airs.' The poet admired these illustrations. Thomson only published one of them, and this after Allan's death, when a print from it was presented to subscribers of Thomson's book. It is possible that the others (etched by Allan) found their way into the hands of Alexander Campbell, who published in 1798 his 'Introduction to the History of Poetry in Scotland, to which are subjoined Songs of the Lowlands . . . with designs by David Allan.' They are of very little merit. Allan also etched in a free style the illustrations for Tassie's 'Catalogue of Engraved Gems.' The frontispiece for this work, dated 1788, was also designed and etched by Allan, and he published some etched scenes of cottage life, combined with mezzotint. Allan died on 6 Aug. 1796, leaving one daughter and one son, David. In person he was not prepossessing, but his face lighted up in society, and his conversation was gay and humorous. His manners were gentle, and his honour scrupulous. His portrait by himself hangs in the National Portrait Gallery of Scotland, and there is a portrait by him of Sir William Hamilton, K.B., in the National Portrait Gallery.

[Redgrave's Dict. of Artists; Cunningham's

Lives of Eminent British Painters, edited by Mrs. Charles Heaton; Edwards's Anecdotes of Painters; Stark's Biographia Scotica; the Works of Robert Burns (Bohn, 1842); Catalogue of National Portrait Gallery; George Thomson's Select Collection of Scottish Airs; Alexander Campbell's Introduction to the History of Poetry in Scotland; Allan Ramsay's Gentle Shepherd, with plates by D. A., 1788; Prints in the British Museum; Catalogues of the Free Society of Artists, the Society of Artists, and the Royal Academy.]

ALLAN, GEORGE (1786-1800), a celebrated antiquary and topographer, son of James Allan, of Blackwell Grange, near Darlington, co. Durham, was born 7 June 1786. He had an extensive practice as an attorney at Darlington, but chiefly devoted his energies to antiquarian pursuits, with especial reference to the history of Durham. He acquired, at great expense, the various collections known as Gylls's, Hunter's, Mann's, Hodgson's, and Swainston's MSS. He also purchased the rich and splendid museum of natural history belonging to Marmaduke Tunstall, of Wycliffe, the birds alone of which had cost 5000*l.* The Rev. Thomas Rundall, vicar of Ellingham, Northumberland—previously usher, then headmaster, of Durham Grammar School—bequeathed to him in 1779 twenty manuscript volumes of collections relating to the counties of Durham and Northumberland. To these manuscript treasures he added a vast mass of charters, transcripts of visitations, legal and genealogical records, and printed works on history and topography; and the noble library thus accumulated Allan generously laid open to the use of the antiquaries of his time. Hutchinson's well-known 'History of Durham' (3 vols. 1785-1794) was undertaken at his instigation, and the chief material was furnished by Allan from five large manuscript volumes previously arranged and digested, besides which he contributed engravings of coins, seals, and other illustrations.

In 1764 he had an offer of the place of Richmond Herald, but refused the appointment as incompatible with his established professional connection and future prospects. In 1766 he married Anne, only daughter and heiress of James Colling Nicholson, Esq., of Scruton, Yorkshire, by whom he had six children—George Allan, who succeeded him at the Grange, and was M.P. for the city of Durham 1812; James Allan, captain 29th foot; and four daughters. In 1744 he was elected fellow of the Society of Antiquaries, to whose library he presented twenty (or twenty-six) manuscript volumes of collec-