

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-

tions relating to the university of Oxford, made by the Rev. William Smith, rector of Melsonby.

About 1768 he set up a private press at the Grange, and from that time worked at it indefatigably, producing many valuable antiquarian and historical books and pamphlets, now very rare and valuable, of which it is scarcely possible to make a complete list. We know of the following, some without date:—1. 'Charter granted by Queen Elizabeth . . . Free Grammar School at Darlington,' 1567. 2. 'Inspeximus of the Surrender . . . Monastery of St. Cuthbert at Durham,' 1540. 3. 'Foundation Charter of the Cathedral Church at Durham,' 1541. 4. 'Collections relating to St. Edmund's Hospital at Gateshead, from 1247,' 1769. 5. 'Collections relating to the Hospital of Greatham from 1272,' 1770. 6. 'Collections relating to Sherburn Hospital, from 1181,' 1771. 7. 'Recommendatory Letter of Oliver Cromwell to William Lenthall, Esq., Speaker . . . College and University of Durham.' 8. 'Letter from William Frankeleyn, Rector of Houghton-le-Spring, to Cardinal Wolsey, . . . Coal Mines at Whickham and the Cardinal's Mint.' 9. 'Address and Queries . . . compiling a complete Civil and Ecclesiastical History of the County Palatine of Durham,' 1774. 10. 'Antiquarian Tracts, selected from the Archaeologia.' 11. 'A Sketch of the Life and Character of Bishop Trevor,' 1776. 12. 'The Legend of St. Cuthbert, by Robert Hegg, 1626,' 1777. 13. 'Origin and Succession of the Bishops of Durham,' 1779. 14. 'Hall's MS. Catalogue of Bishops, from the Dean and Chapter's Library.'

He also issued, as early as 1763, a prospectus for an elaborate copper-plate peerage in forty-two numbers, but finding the expense would reach some thousands of pounds he relinquished the scheme after publishing the first number. He also engraved several charters in facsimile and seals of bishops for his own and other works. He was so industrious in literary matters that for the mere love of typographical art he printed gratis some of the works, pamphlets, and poetical pieces of his friends. There are now existing seven works of Mr. Pennant's, done by him, some with the imprint, 'Printed by the friendship of George Allan, Esq., at his private press at Darlington.' He was so fond of transcribing that, shortly before his death, he copied a manuscript visitation by Dugdale, 2 vols. fol., and emblazoned the arms neatly. In short, 'every day of his life he is said to have written almost a quire.' His copy of Le Neve's 'Fasti' contained

many thousands of corrections and additions when he offered it to Gutch for his edition of that work.

Allan was of a kindly nature, and the only shadow resting on the story of his life is a long-standing quarrel with his father, which continued until the death of the latter in 1789; but the literary correspondence of the time seems to imply that the fault was not with the son. He retired from the law in 1790, and died suddenly of a second paralytic stroke, 18 May 1800.

His great library and museum was sold under the will, and purchased by his son, George Allan, who with like liberality opened the collections to literary men. Amongst others indebted to them were Robert Surtees, in his 'History and Antiquities of Durham,' Sir Cuthbert Sharp, in his 'History of Hartlepool,' and John Nichols, for the materials which furnished the lives of Bishop Talbot and Mr. Hutchinson.

Excellent steel portraits of the subject of this memoir and his literary colleague, Hutchinson, seated in council in the Grange library, are given in vol. ix. of Nichols's 'Literary Anecdotes.'

[Brit. Top. i. 332; Hutchinson's Durham; Nichols's Literary Anecdotes and Illustrations; Gent. Mag. lxx. 802, lxxxvi. pt. 2, 137; Surtees's History of Durham, iii. 371.] J. W.-G.

**ALLAN, PETER** (1798-1849), remarkable for the excavations he made in the solid rock on the sea-coast near Sunderland, was born of Scottish peasants in 1798, either at Selkirk or at Tranent in Haddingtonshire. In early life he was in domestic service as a valet. Afterwards he became gamekeeper to the Marquis of Londonderry, and was reputed to be an unerring shot, and to possess unparalleled physical strength. At a later date he opened a tavern at Whitburn, a village on the coast of Durham. The acquisition of some small property near his inn drew his attention to the quarries in the neighbourhood; and he exhibited so much practical skill in works of excavation that several quarries were placed under his superintendence. About 1827 he formed an eccentric plan for colonising the wild rocks round the bay of Marsden, five miles to the south of Sunderland. After many months spent in carrying out his project, he removed thither in July 1828, with his wife, children, and parents, and resided there for the remainder of his life.

The Marsden rocks had already been known as a rendezvous of smugglers, and a passage had been perforated through them from the high land to the beach, but to all

appearance the place was uninhabitable. The cliff, of hard magnesian limestone, rose perpendicularly from the shore to a height of 100 feet, and the surface it presented to the sea was only broken by two caverns at its base, which the sea filled at high tide. Nevertheless, Allan's superhuman energy and industry transformed the rock into a large dwelling-house. Having hollowed a wide ledge on the face of the rock, and connected it with the land above, he built upon it a large timber hut, part of which formed a tavern entitled 'The Grotto,' and part a farmhouse. Within the adjoining rock, on the same level, Allan dug out fifteen large rooms in succession, most of which were lighted by windows hewn in the cliff overlooking the sea. The total length of the excavated chambers, each of which received a name, such as the 'gaol room,' the 'devil's chamber,' the 'circular room,' and so forth, was 120 feet, their greatest height 20 feet, and their greatest breadth 30 feet. On the waste ground above the excavations Allan planted rabbits for shooting, and the farmhouse and ledge he stocked with domestic animals.

During the twenty-one years that Allan lived with his family in the rock he paid rare visits to the neighbouring towns, and was on one occasion snowed up for six weeks together. He rescued several vessels in distress off the coast, and in 1844 he saved from drowning some lads who had wandered into the caves below his dwelling; an act which was commemorated by the vicar of Newcastle in a poem entitled 'The Mercy at Marsden Rock.' Allan was nevertheless regarded by his neighbours with many misgivings, and the excise officers, suspecting him to be a smuggler, frequently molested him. In 1848 the lord of the manor claimed rent from him as the owner of the surface ground, and on his denial of his liability served him with a process of ejectment. Allan refused to quit, and brought a suit against the landlord, by which his right of habitation was upheld, but each side was condemned to pay its own costs. Amid these anxieties Allan's health gave way, and he died 31 Aug. 1849, in his fifty-first year. He was buried in the presence of his parents, who had lived with him and who survived him, in Whitburn churchyard, and his tombstone bore the inscription, 'The Lord is my rock and my salvation.'

His family continued to dwell for some years at Marsden after Allan's death. One of his sons inherited his passion for excavation, and his daughter, from the readiness with which she aided distressed ships, was compared to Grace Darling. The singular

edifice was for many years 'one of the principal curiosities of the north of England,' and many descriptions of it have been published by local writers. It endured till February 1865, when it was destroyed by a fall of the cliff (*MURRAY'S Guide to Northumberland and Durham*, p. 136).

[Notes and Queries (1st series), viii. 539, 630, 647; *Gent. Mag.* (new series), xxxii. 440; *Lattimer's Local Records of Northumberland and Durham*, p. 265; *Marsden Rock, or the Story of Peter Allan and the Marsden Marine Grotto*, reprinted from the 'Sunderland and Durham County Herald' (1848); Shirley Hibberd, in the *People's Illustrated Journal*. S. L. L.]

**ALLAN, PETER JOHN** (1825-1848), poet, was born at York on 6 June 1825. His father was Dr. Colin Allan, at one time chief medical officer of Halifax, Nova Scotia, and Allan's short life was mainly spent in that town and at Fredericton, New Brunswick, whither his family removed on Dr. Allan's retirement from professional life in 1836. For a time Allan studied law, but the success attending the publication of some youthful poems in a weekly journal induced him to devote himself exclusively to literature, and he rapidly prepared a volume of poems, which was sent in manuscript to England for publication. But before the book was printed, Allan was seized with fever, and died, after a brief illness, at the age of 23.

More than four years after Allan's death there was published in London the 'Poetical Remains of Peter John Allan, Esq., with a short biographical notice, edited by the Rev. Henry Christmas, M.A., F.R.S.,' 1853. The memoir, which is unaffectedly pathetic, is by the poet's brother, J. McGrigor Allan. The poems show much metrical skill, and the lyrics interspersed in a fragment of a drama, entitled 'Pygmalion,' are very melodious. But Allan evidently wrote largely under Byron's influence, and there is throughout the volume an absence of any striking originality. The majority of the poems are evidently very youthful compositions, and fail to justify the extravagant expectations expressed by Allan's friendly critics of his future achievements.

[Poetical Remains of P. J. Allan, edited by the Rev. Henry Christmas, 1853.] S. L. L.]

**ALLAN, ROBERT** (1774-1841), Scotch poet, was born on 4 Nov. 1774, at Kilbarchan, Renfrewshire, where his father was a flax-dresser, and where he himself became a muslin-weaver. Early in life he began to write songs, chiefly in the Scottish dialect, often composing them at the loom, and he re-

ceived with other encouragement the praise of Tannahill, like himself a Renfrewshire weaver and song-writer. R. A. Smith set to music many of his Scotch songs, published in the 'Scottish Minstrel' (1820), and a number of them appeared in the 'Harp of Renfrewshire.' A volume of Allan's poems was printed by subscription in 1836, without success. He had reared a large family, and was poor, old, and discontented, when, in opposition to the advice of his friends, he sailed for the United States, where his youngest son was a portrait-painter of promise. He died at New York on 1 June 1841, six days after landing. Allan's Scotch lyrics are melodious and occasionally pathetic, but seldom of more than average merit. The best of them is the 'Covenanter's Lament.'

[Memoir in Charles Rogers's *Modern Scottish Minstrel* (1856), and in Chambers's *Biographical Dictionary of Eminent Scotsmen* (1868).] F. E.

**ALLAN, THOMAS** (1777-1833), mineralogist, was born at Edinburgh on 17 July 1777, where his father was a banker, and was educated at the High School. He entered his father's bank, but took to scientific pursuits from his childhood. At the peace of Amiens he visited Paris, made scientific acquaintances, and began a mineralogical collection in Dauphiné. In 1808 he published an 'Alphabetical List of Minerals in English, French, and German,' and he is the reputed author of a 'Sketch of Mr. [afterwards Sir Humphry] Davy's Lectures in Geology, from Notes taken by a Private Gentleman,' which appeared about 1811. He afterwards travelled in Ireland and England; in 1812 he visited the Faroe Islands, and communicated to the Royal Society of Edinburgh an account of their mineralogy. In 1811 Giesecke shipped for Denmark a collection of minerals, formed during six years' labour in Greenland. The ship was captured by a French privateer, retaken by an English frigate, and the boxes sold at Leith for 40*l.* to Allan. Amongst them was 5,000*l.* worth of cryolite, and a new mineral called, after the purchaser, Allanite. In 1813 Giesecke returned with a fresh collection, made in Greenland, and was hospitably received by the proprietor of his first collection, who afterwards obtained for him a professorship of mineralogy at Dublin. Allan continued to increase his collection, with the assistance of W. Haidinger, a German geologist, until it became the finest in Scotland. Allan was an admirer of Hutton, and published papers upon his theories in the *Edinburgh Transactions*. Besides the volumes noticed above, Allan wrote the article 'Diamond' for the

'Encyclopædia Britannica.' He was a fellow of the Royal Society and a member of the Royal Society of Edinburgh. He was a public-spirited citizen, filled many municipal offices, and was a liberal contributor to Edinburgh charities. He married in 1806 Miss Smith, sister of Elizabeth Smith of Tent Lodge, Coniston. He died of apoplexy on 12 Sept. 1833.

[S.D.U.K. Dictionary; Scotsman, 18 Sept. 1833; Brit. Mus. Cat.; Proceedings of Edinburgh Royal Society, xii. 567.]

**ALLAN, SIR WILLIAM** (1782-1850), painter of history and scenes of Russian life, was born in Edinburgh, and was the son of the macer, a humble officer of the Court of Session. He was educated at the High School, Edinburgh, under William Nicol, the companion of Burns. Soon showing a love of art, he was apprenticed to a coach-painter, and studied under Graham at the Trustees' Academy, with Wilkie, John Burnet, and Alexander Fraser. After a few years he came to London, and entered the schools of the Royal Academy. His first exhibited picture was a 'Gipsy Boy with an Ass' (1803), in the manner of Opie. In 1805 he started for Russia, and was wrecked at Memel, where he recruited his funds by painting portraits of the Dutch consul and others. He then proceeded overland to St. Petersburg, passing through a great portion of the Russian army on its way to Austerlitz. At the Russian capital he found friends, including Sir Alexander Crichton, physician to the imperial family. Having learned Russian, he travelled in the interior of the country, and spent several years in the Ukraine, making excursions to Turkey, Tartary, and elsewhere, studying the manners of Cossacks, Circassians, and Tartars, and collecting arms and armour. In 1809 a picture by him of 'Russian Peasants keeping their Holiday' was exhibited at the Royal Academy. His wish to return in 1812 was prevented by the French invasion, many of the horrors of which he witnessed. Returning to Edinburgh in 1814, he was well received, and became something of a 'lion.' In 1815 his picture of 'Circassian Captives' attracted notice at the Royal Academy, though it did not find a purchaser; but Sir Walter Scott, John and James Wilson, Lockhart, and others, got up a lottery for it, with 100 subscribers at 10*l.* 10*s.* each, and the picture was won by the Earl of Wemyss. He now remained in Edinburgh, and though his pictures (including 'Tartar Robbers dividing their Spoil,' left to the nation by Mr. Vernon) did not find purchasers amongst his countrymen, some of them were

bought by the Grand Duke Nicholas when he visited Edinburgh. Allan afterwards painted some scenes from Scottish history, suggested by the novels of Sir Walter Scott. Mr. Lockhart, M.P., bought his 'Death of Archbishop Sharpe,' and Mr. Trotter, of Ballendean, his 'Knox admonishing Mary Queen of Scots,' which was exhibited in 1823, and engraved by John Burnet. His 'Death of the Regent Murray' (exhibited 1825) was purchased by the Duke of Bedford for 800 guineas, and gained the artist his election as an associate of the Royal Academy. In 1826 he was appointed master of the Trustees' School, Edinburgh, an office which he held till a few years before his death.

Soon afterwards Allan's health gave way, and he was threatened with blindness. For rest and change he went to Rome, and, after spending a winter there, proceeded to Naples, Constantinople, Asia Minor, and Greece. In 1826 he exhibited 'Auld Robin Gray,' in 1829 the 'Prophet Jonah.' In 1830 he returned to Edinburgh restored to health. His picture of the 'Slave Market, Constantinople,' was purchased by Alexander Hill, the publisher, and 'Byron in a Fisherman's Hut after swimming the Hellespont' (exhibited 1831) by R. Nasmyth, who also bought Allan's portraits of Burns and Sir Walter Scott, which were engraved by John Burnet. A smaller one of Scott in his study was engraved for the 'Anniversary,' a periodical edited by Allan Cunningham, and one of Ann Scott by her father's empty chair, called the 'Orphan,' was bought by Queen Adelaide. In 1834 he visited Spain and Morocco. In 1835 he was elected a Royal Academician, and in 1838, on the death of Sir George Watson, president of the Royal Scottish Academy. In 1841 he went to St. Petersburg, and in the same year succeeded Wilkie as limner to the queen in Scotland, an office which was, as usual, followed (in 1842) by knighthood.

In 1843 Sir William exhibited the 'Battle of Waterloo from the English side,' which was purchased by the Duke of Wellington, and the next year went again to St. Petersburg, where he painted, for the Czar, 'Peter the Great teaching his Subjects the Art of Shipbuilding,' a picture now in the Winter Palace. The last large work which he finished was a second view of the battle of Waterloo, this time from the French side. It was exhibited at Westminster Hall in 1846, in competition for the decorations of the Houses of Parliament, but was unsuccessful. He visited Germany and France in 1847. At the time of his death in Edinburgh, on 23 Feb. 1850, Sir William was engaged on a large picture of the 'Battle of Bannockburn,'

which is now in the National Gallery of Scotland. A portrait by Sir William Allan of Sir Walter Scott is in the National Portrait Gallery.

Sir William Allan was not a great painter; but he deserves to be remembered in the history of English art for the impulse he gave to historical composition, and the example he set in depicting the manners of unfrequented countries. In the distinguished society in which he moved, he was noted for the geniality of his disposition, his natural humour, and his power as a mimic.

[Notes and Queries, 2nd series, vi. 528; Athenæum, 1850, pp. 240-1; Art Journal, 1849, pp. 108-9; Catalogues of Royal Academy, National Gallery, and National Portrait Gallery; Redgrave's Dictionary of Artists.] C. M.

**ALLARDICE, ROBERT BARCLAY** (1779-1854), pedestrian, generally known as **CAPTAIN BARCLAY**, was the son of Robert Barclay, representative of the family of Barclays of Ury, who took the name of Allardice upon his marriage to Sarah Ann Allardice in 1776. The marriage was dissolved in 1793; Mrs. Allardice married John Nudd in 1795, and died in July 1833. Robert was born in August 1779, succeeded to the family estate after his father's death in 1797; went into the 23rd regiment in 1805, and served in the Walcheren expedition in 1809 as aide-de-camp to the Marquis of Huntly. He devoted himself to agriculture and improved the local breed of cattle. He married Mary Dalgarno in 1819; and their only child Margaret married S. Ritchie in 1840, and settled in America. After his mother's death, Captain Barclay claimed the earldom of Airth on the ground of his descent from William, Earl of Monteith, (*d.* 1694). The case was heard before the House of Lords in 1839; and in 1840 Captain Barclay claimed also the earldoms of Strathern and Monteith, but proceedings were ultimately dropped. In 1842 he published a short account of an agricultural tour made in the United States in the preceding spring. He died 8 May 1854, from paralysis, having been injured three days previously by a kick from a horse. Captain Barclay is known by his extraordinary pedestrian performances. His most noted feat was walking one mile in each of 1,000 successive hours. This feat was performed at Newmarket from 1 June to 12 July 1809. His average time of walking the mile varied from 14 min. 54 sec. in the first week to 21 min. 4 sec. in the last, and his weight was reduced from 13 st. 4 lb. to 11 stone. Though he had not trained himself regularly, he was so little exhausted