shire which came from France, though by his name he appears to have been originally of Dutch extraction. He was born about the middle of the reign of Charles II. and recei­ved a liberal education. His first comedy, called the *Relapſe,* or *Virtue in Danger*, was acted in the year 1697 with great applauſe; which gave him ſuch encouragement, that he wrote eleven more comedies. He was the friend of Mr Congreve, whoſe genius was naturally turned for dramatic performances; and these two gave new life to the English stage, and restored its reputation, which had been for ſome time sinking : but their making vicious perſons their most amiable and striking characters, and their bordering too much on obſcenity, could be of no ſervice to the cauſe of virtue ; and therefore it was not without reaſon that they were attacked by Mr Collier, in his piece on the Immorality and Profaneneſs of the Stage. However, either the reputation Sir John gained by his co­medies, or his skill in architecture, procured him very considerable advantages. He was appointed Clarencieux king at arms, which he afterwards diſposed of. In 1716 he was ap­pointed ſurveyor of the works at Greenwich hoſpital; he was likewiſe made comptroller-general of his majesty’s works, and ſurveyor of all the gardens and waters. He was an able architect ; but his performances in that way are esteemed heavy. Under his direction were raised Blenheim-houſe in Oxford­shire, Claremont in Surry, and his own houſe at Whitehall. He died of a quinsey in 1726.

VANDELLIA, in botany; a genus of plants belonging to the claſs *didynamia* and order *angiospermia.* The calyx is ſubquadrifid; the corolla ringent; the two exterior filaments proceed from the diſc of the lip of the corolla ; the antherae are connected ; the capsule is unilocular and polyſpermous. There is only one ſpecies known, the *diffuſa.*

VAN-Diemen’s land. See Diemen.

VANDYCK (Sir Anthony), a celebrated painter, was born at Antwerp in the year 1599. It is said that Vandyck’s mother was passionately fond of embroidery, that she excel­led in it, and embroidered several historical ſubjects with ſuch ſurprising skill, that they have been esteemed masterpieces by proficients in that art. Being desirous to have her ſon inſtructed in the first rudiments of grammar, she began by send­ing him to school to learn reading and writing. As he had ink, paper, and pens, at command, he amuſed himſelf more with drawing figures and other slight sketches, than with ma­king letters. One day his master having threatened to whip one of his ſchool-fellows, Vandyck positively assured him, that he need not fear his master’s threats, as he would take care to prevent his receiving the threatened correction.—“ How so ?” replied his ſchool-fellow. “ I’ll paint (replied Vandyck) a face on your pofteriors ;” which he did with ſuch skill, that when the master drew up the curtain, he laughed ſo immoderately that he forgave the culprit. After giving ſeveral early proofs of his excellent genius, he became the disciple of the illustrious Rubens. In the church of the Au gustines at Antwerp, at the high altar, is a celebrated pic­ture of Rubens, repreſenting, in one part, the Virgin Mary sitting with the child Jeſus in her lap, and in another part ſeveral saints, male and female, standing. The bread of one of these, St Sebadiah, is ſaid to have been painted by Vandyck when he was only a diſciple of Rubens. This great master being engaged one day abroad, his diſciples went into his painting-room, where, after having been ſome time em­ployed in admiring his works, they began to play or romp in ſuch a manner, that the bread of St Sebastian, which was not yet dry, was brushed away by a hat thrown at random. This accident put an end to their play : they were very anxious to redore it, fearing that if Rubens diſcovered it they ſhould all be diſcarded. At length it was agreed that Anthony ſhould undertake to mend the saint’s bread. In ſhort, taking his master’s pallet and brushes, he ſucceeded so well, that his companions imagined Rubens would overlook it. They were mistaken ; for Rubens at his return kneew immediately that ſome one had touched upon his perforrm- ance : calling his diſciples, he aſked them why any one had dared to meddle with his painting ? They were ſome time doubtful whether they ſhould confeſs or deny the fact. Threats at length prevailed : they owned that Vandyck had thrown his hat upon it. Upon this, closeting Vandyck, instead of chiding him, he told him, that “ it was proper and even necessary for him to travel into Italy, the only ſchool that produced excellent painters ; and that, if she would take his advice, he would arrive at the highest perfection.” Vandyck replied, that “ he was very desirous of it ; but that his purſe was not equal to ſuch a journey, and that he feared he ſhould be obliged to fell his hat on the road.” Rubens assured him that that ſhould be his concern ; and accordingly, a few days after, he made him a preſent of a purſe full of pistoles, and added to that gift a dapple grey horſe, of great beauty, to carry him thither. In return for this, Vandyck painted his master a chimney- piece ; and afterwards ſet out for Italy, about the year 162I, being then about 21 or 22 years of age. Having staid a ſhort time at Rome, he removed to Venice, where he attained the beautiful colouring of Titian, Paul Veronese, and the Venetian ſchool, which appeared from the many ex­cellent pictures he drew at Genoa.

After having ſpent a few years abroad, he returned to Flanders, with ſo noble, ſo eaſy, and natural a manner of painting, that Titian himſelf was hardly his ſuperior; and no other master could equal him in portraits. Soon after his return, he accidentally met with D. Teniers, who accoſted him with great politeness, and aſked him whether he had much business since he came from Rome ? “ What bussineſs, think you, can I have had time to do (replied Vandyck) ? I am only just arrived here. Would you believe, that I offered to draw that fat brewer’s picture who just passed by us for two pistoles, and that the looby laughed in my face, saying it was too dear? I assure you, that if the cards do not turn up better, I ſhall make no long stay at Brussels.” Soon after this, he painted thoſe two famous pictures, the Nativity and a dying Christ ; the first in the parish-church, the second in that of the Capuchins, at Termond.

When he was in Holland he was very desirous to see Fran­cis Hals the painter, who had great reputation then for por­traits. On entering his room, he aſked to have his picture drawn. Hals, who knew Vandyck only by same, under­took it, and went to work. The latter seeing his head finished, roſe up, saying, that it was a striking likeneſs. Af­terwards he propoſed to Hals, that if he would fit in return, he would alſo draw his picture; to which Hals having agreed, merely from curiosity, exclaimed, on seeing his picture ſo ſoon finiſhed, “ Thou art the devil, or elſe Vandyck.” This pic­ture of Hals has been engraved by Coster at the Hague.

Vandyck, finding he could not make a fortune in his own country, took a reſolution of going over into England. Accordingly he borrowed ſome guineas of Teniers, and ſet out, furniſhed with letters of recommendation. His ſuperior ge­nius ſoon brought him into great reputation ; and above all, he excelled in portraits, which he drew with an inconceivable facility, and for which he charged a very high price, accord­ing to the instructions which had been given him on that head. It is affirmed, that for ſome of them he received 400 guineas apiece. He ſoon found himſelf loaded with honours and riches ; and as he had a noble and generous heart, he made a figure ſuitable to his fortune. He married one of the ſaireft ladies of the Engliſh court, a daughter of the lord