



HISTORIES OF BRITISH ART

1660-1735 RECONSTRUCTION AND TRANSFORMATION

ABSTRACT: AMY TODMAN

Amy Todman (University of Glasgow)

John Dunstall and *The Art of Delineation, or Drawing*

John Dunstall's *The Art of Delineation or Drawing* now survives in a lone manuscript copy. This drawing manual, that brings together word and image, practical guidance as well as poetry and polemic, geometric exercises, and delineations of faces, houses, trees, flowers and fruits, appears to have been assembled during the course of the seventeenth century, if it is difficult to be precise as to its date. Drawings and prints, attributable to John Dunstall, datable to between the 1630s and the 1660s, treating of estates and townscapes, rural and urban scenes, most prominently around west Sussex and London, often troubled landscapes ravaged by plague and war, are also known. Dunstall's writings and images, notably as they focus on the depiction of the land, connect with a range of intersecting communities of patronage and practice, in court, country and city, including those of aristocratic clients and the clubs, societies and print trade of the capital, in which philosophical speculation and religious belief, as well as practical and moral instruction, played central roles. Significantly, Dunstall appears to have enjoyed the patronage of Thomas Howard, the great Collector Earl of Arundel, and worked closely with his protégé Wenceslaus Hollar. Such worldly connections place this little-known drawing master within the orbit of one of the most powerful families in England over this period, as well as with a figure of considerable importance to histories of British landscape. This paper situates Dunstall's drawing manual, more especially those passages that refer to the delineation of the natural and the human world, in relation to his views of antiquities and estates in his native Sussex as well as the plague landscapes of 1660s London.