JOHN BENNETT fine paintings

A full length portrait of Henry Lee, with a hoop, standing in a landscape

Att. To RAMSAY RICHARD REINAGLE R.A.

£ POA



REF: 374848

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Description

London, England

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Att. to RAMSAY RICHARD REINAGLE R.A.English School1775-1862A full length portrait of Henry Lee, with a hoop, standing in a landscape Oil on canvas, laid down on board70.7 x 58.7 cms277/8 x 231/8 inchesOverall framed size 86 x 73.6 cms 337/8 x 29 ins Ramsay Richard Reinagle was a painter of portraits, sporting subjects, landscapes and panoramas in both oil and watercolour although with the latter medium, he ceased utilising it in about 1813 having been prolific with it up until then.He was born in London on 19th March 1775 and baptised on 16th April at St James's, Piccadilly. His father was Philip Reinagle, (1775-1862) of Hungarian origin, who had also been initially a portrait painter before concentrating on animal and sporting subjects. Ramsay also had two sisters, Fanny and Charlotte who both became painters, exhibiting at the Royal Academy and the British Institution.Ramsay was a pupil of his father and displayed a precocious talent exhibiting his first picture at the Royal Academy, Dead Game, in 1788 when only 13 years old. In 1793 he travelled to the Netherlands and Italy, incessantly drawing and sketching panorama views of Florence, Rome and Naples which he worked up into finished paintings between 1802 and 1806. The great landscapist John Constable wrote in 1803: "Panorama painting seems all the rage. There are four or five now exhibiting, and Mr Reinagle is coming out with another, a view of Rome….I should think he has taken his view favourably, and it is executed with the greatest care and fidelity. This style of painting suits his ideas of the art itself..." Reinagle and Constable had been friends since they were both young artists and in 1799 they jointly purchased a landscape by Ruysdael in order to study it and use elements of the master in their own work. However they later fell out over a dispute as to the ownership of the painting.Reinagle had a genuine interest in great works of art and apart from the aforementioned Ruysdael he also owned a Titian which eventually was purchased from him by the King. His studying of the masters combined with his own notable ability, made him a skilled restorer – one dealer apparently liked him to "improve" the paintings that he consigned to him - and copyist and he excelled in imitating Van Dyck, Titian and Gaspard Poussin. As a consequence he was asked by the Royal Academy to restore a cartoon by Leonardo in 1823.His landscape paintings exhibit a keen appreciation and depiction of the effect that different times of day and types of weather had on the scene and he included animals in these paintings as well as field sports such as hunting and fishing.Reinagle studied portraiture under the court painter John Hoppner (1758-1810) and was his assistant in about 1810 and most of the portraits of William Pitt ascribed to Hoppner are wholly or in part the work of Reinagle. The latter's style reflects the influence of Hoppner as well as that of Thomas Lawrence who supplanted Hoppner in the public's estimation with his artistic vitality and bravura.In 1805 Reinagle was elected an associate of the Society of Pai...

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