Hoppner, Beechey, Fisher, Lavery: Researching Columbia’s Portraits
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In an age of selfies, does the historical portrait still have intrinsic artistic value? The recent surge of excitement over the 2018 portraits of the 44th President Barack Obama by Kehinde Wiley and former First Lady Michelle Obama by Amy Sherald suggests that artistic portraiture still has an active place in our society. One of the great challenges with historical portraiture, however, is that audiences need to learn about the sitters, artists, and contexts in which these portraits were made. What is often forgotten is that historical portraits were once contemporary art; one day, the portraits of the Obamas will be historical as well.

For most art historians, including Shearer West and Marcia Pointon quoted above, portraiture is not just a representation of someone. Every portrait carries with it the cultural sensibilities and socio-political sentiments of the individuals involved in the artistic transaction, and every portrait establishes a unique relationship between the artist, the sitter, and the viewer. The four portraits featured in this exhibition all convey this complicated, tripartite relationship, but each portrait has its own unique narrative arc, whether that relates to the life of the sitter, the history of its making, or the politics behind the portrait itself.

The Columbia University art collection, stewarded by Art Properties and based in Avery Architectural & Fine Arts Library, includes nearly 1,000 portrait paintings, as well as hundreds of portrait busts, photographs, and prints. About one-third of the portrait paintings in the collection, including that of Mrs. Butler, were commissioned to visually document aspects of Columbia’s history. The remainder entered the collection as gifts from alumni and other benefactors, either because they represent famous sitters such as King George III and the writer Walter Savage Landor, or because prominent artists like John Hoppner painted them.

This exhibition highlights new research on four rarely-seen portraits from the collection. The portraits are all by British artists, yet query ideas of “British-ness,” both in historic and modern terms. Two of the painters, William Fisher and John Lavery, were Irish by birth, but at the time Ireland was part of the United Kingdom. George III’s family originated in Hanover, Germany, and Isabella Ricketts would have understood her own British identity in the imperialist sense, given that her familial ties stretched from colonial India to the slave-holding Caribbean. This shifting idea of a British identity seems even more relevant today as Brexit threatens to destabilize the UK’s place in the world, challenging what the definition of “British” means in the twenty-first century.

All four painters in this exhibition had ties to the Royal Academy of Arts in London. The RA, as it is known, was established in 1768 as the leading institution for the study and display of art in Britain, and celebrated its 250th anniversary in 2018. The first artist in the exhibition, John Hoppner (1758–1810; fig. 1), was one of the great portraitists of his day, considered to be the artistic heir to Joshua Reynolds and Thomas Gainsborough. Art historian John Wilson credits Hoppner with being the first to experiment with the “painterly device of sharp flashy application,” a theatrical approach to painting Wilson suggests influenced others, notably Thomas Lawrence, who eventually mastered this theatricality and thus forced Hoppner to retreat to portraits “more introspective” in style. Hoppner was the son of Bavarian immigrants who settled in London, although it was rumored that his natural father was actually King George III. As a boy Hoppner was a chorister in the Chapel Royal and received a classical education. Showing a talent for draftsmanship, the king paid for him to enter the Royal Academy as a student in 1775, and he soon earned prizes for his talents. Hoppner was named Portrait Painter to the Prince of Wales (later George IV) in 1789. He was elected an Associate of the
Royal Academy (ARA) in 1793 and a full member (RA) two years later. He exhibited at the Royal Academy from 1780 to 1809, specializing in portraits that he painted in his fashionable studio near St. James’s Square in London.5

Hoppner’s contemporary Sir William Beechey (1753–1839; fig. 2) intended to study law but gave this up to enter the Royal Academy as a student in 1774, quickly earning a reputation as a skilled portrait painter. He began exhibiting at the Royal Academy’s annual exhibitions in 1776 and showed work there for 59 years until his death in Hampstead at the age of eighty-six.6 Beechey was elected ARA the same time as Hoppner and a full member in 1798, the same year he was knighted by George III. A favorite painter of the king and queen, Beechey has been said to have painted “solid, sympathetic portraits, with a degree of movement, that pleased many,” although Wilson also has noted that the Royals “were not known for their adventurous taste in art.”7

William Fisher (1817–1895) was born in Ireland but spent most of his career in London where he painted portraits and genre scenes, exhibiting them at the annual summer exhibitions of the Royal Academy from 1840 to 1884.8 Very little is known about him, and works by him are only scarcely identified, but it seems that he started his artistic career in Bath, then about twenty-one years of age, before moving to London where he had studios on Cork Street and, after 1865, on Welbeck Street.9

Finally, Sir John Lavery (1856–1941; fig. 3) was an Irish-born artist and member of the Glasgow School of Painting, best known today for his portraits, genre scenes, and landscapes. He studied in Glasgow and Paris in the 1870s and 1880s and developed a painterly style influenced by the Impressionists. He began exhibiting at the RA in 1886 and continued to do so for the rest of his life.10 In 1888 he was commissioned to paint the state visit of Queen Victoria to the Glasgow International Exhibition, which thereafter launched his career as a society painter. After moving to London in 1896, he enjoyed great success as a portraitist among an international clientele. He was knighted by King George V in 1918—four years before Ireland became independent—and was elected a full member of the Royal Academy in 1921, joining the legacy of important British painters who had come before him.11

RCF/MM

5. Graves 1905, 4:153–55. For more on Hoppner, see McKay & Roberts 1914; Baetjer 2009, 180.
11. For more on Lavery, see Sparrow 1911; Lavery 1940; McConkey 1993; McConkey 2010; Weight 2014.
This three-quarter-length portrait by John Hoppner depicts Isabella Ricketts (1782–1845) seated on a couch before a neutral background. She wears a muslin dress in the Empire tradition, with a high waist just below her breasts and puffy short sleeves. A string of pearls is visible around her neck, and her classically-arranged hair is tied up with a gold bandeau. She wears brown leather gloves that reach past her elbows, the edge of her left glove delicately folding outward. A black lace shawl is draped across her lap and the couch. Isabella turns toward her left, but she faces forward, her gaze locked onto the viewer in a way that suggests great poise on her part.

Hoppner’s portrait captures the Zeitgeist of ca. 1800 Britain, seemingly illustrating the fictional heroines of Jane Austen’s novels: if not an Elizabeth Bennett or an Emma Woodhouse, she is perhaps an Anne Elliot. Indeed, like Elliot, Isabella did not marry until later in life, and much like an Austen novel, this simple British portrait belies the sitter’s complex socio-economic background, a narrative that represents well the global, imperialist politics of her day.

Isabella’s father stepped down as Governor due to illness, traveled back to England alone, and died in Liverpool in April 1800. The black shawl the sitter holds in the portrait may be a form of partial mourning for her father, suggesting a date of late 1800 or early 1801 for the portrait. The style of her clothing reinforces this date. Records from the Journals of the House of Commons show that daughter and mother received lifetime pensions from the Barbados and Leeward Islands Duties, effective June 19, 1800, which would have assisted them in establishing a respectable home in the Marylebone area of London, where Isabella was born and raised. Surprisingly for her day, she remained unmarried until the age of thirty-six. On September 18, 1818, she married Stanlake Henry Batson (1776–1857), a member of the landed gentry, and the couple had two sons. Her husband built Horseheath Lodge in Cambridgeshire, and bred and raced horses. His most distinguished horse, named Plenipotentiary, famously won the 1834 Derby race by two lengths. In honor of the win, Batson awarded all his tenants a year of rent-free living. Isabella died in 1845 at the age of sixty-five, her husband twelve years later at the age of eighty-four.

This portrait is not documented in the 1914 catalogue raisonné of Hoppner’s work. Nevertheless, William Roberts, one of the co-authors, later authenticated this painting as an original Hoppner, writing: “This extremely decorative and attractive portrait dates from the later years of John Hoppner’s all too brief career as an artist. . . . It was not known to me when I compiled.
my Catalogue Raisonée but I have entered it in my interleaved copy for use in any future edition of that work.”

Because of Isabella’s age, her mother likely commissioned the portrait, and it remained with the sitter throughout her married life as Mrs. Batson.

Isabella’s grandson, also named Stanlake Batson, was orphaned at an early age and, unable to maintain economic stability, eventually moved to New Zealand, selling the Horseheath estate and its property, including this portrait, at auction in 1925. The painting then went through a number of private hands and galleries, and was even shown at the Texas State Fair in 1932, when it was then-owned by Newhouse Galleries. Frederick P. King of Irvington, NY, later acquired the painting, and it was sold at the auction of his estate in 1958. The painting was purchased by Langston & Co., a New York-based company owned by Loyd H. Langston, an important benefactor of Columbia’s Business School. Although research on the gift of this painting to Columbia is still ongoing, curatorial and archival files show that Langston donated two Hoppners to Columbia around 1962, as well as other paintings such as a portrait head of a man by Pierre-Auguste Renoir (1967.13) and a portrait of a woman attributed to Jean-Honoré Fragonard (C00.113).

1. Burke & Burke 1847, 2:1117–19. For other imperial connections between India and the Caribbean, particularly with regard to the Watts-Ricketts marriage, see Jeppesen 2010.
2. Their eldest son, also named George Poyntz Ricketts (1774–1815), worked for the East India Company and died in India.
5. For comparable fashion examples from this period, see Higonnet, particularly plates 224, 234, & 255.
6. See, for example, Journals 1821.
7. A related portrait of Mrs. Ricketts, Isabella’s mother, is documented as part of lot 16 in the Christie’s auction of the artist’s works held on May 31, 1823. See McKay & Roberts 1914, 325.
10. Art Department 1932, 32.
12. Sotheby & Co. acquired Parke-Bernet Galleries in 1964, together with its archive. We thank Sotheby’s for kindly providing us with the information on the buyer.
King George III (1738–1820) is most famous in the United States for having reigned during the American Revolutionary War. He ruled for sixty years from 1760 to 1820, although he was mentally unwell the last decade of his reign and his son ruled as Prince Regent, later becoming King George IV upon his father's death. At the 1800 Royal Academy exhibition, Beechey showed a life-sized, whole-length portrait of the King in uniform, standing in a landscape with a horse and groom to his right and soldiers in the distance (fig. 6). A variant of the same subject, depicting the monarch in a landscape with Hatfield House in the distance, was commissioned by the King and presented to the Marquess of Salisbury in 1800. The public success of both versions of this portrait led Beechey and his studio to produce a number of copies and variations, alternatively depicting George III in whole-length, three-quarter-length, and bust views, and with various backgrounds, all serving the purpose of political propaganda in favor of the King.

Columbia’s version shows George III full-length, facing forward with his head seen in three-quarters looking to his right. He wears a Field-Marshal’s uniform with a bicorn hat and red coat, on which is affixed the Star of the Order of the Garter. In his gloved right hand he holds a cane, and in his left he holds the other glove, with the hilt of his sword visible behind it. He stands in a landscape with Windsor Castle in the distance, an important element as the original version of this painting was likely painted by Beechey in Windsor Castle, the king’s primary residence (fig. 7). The Columbia painting is neither signed nor dated; as such, it is likely a studio copy with finishing touches by Beechey, and thus dates from the early nineteenth century. The inclusion of Windsor Castle could have been a specific request from a patron or the artist’s choice, but this element relates the Columbia version to other variants of the painting, including a slightly smaller version that features an equestrian statue and Windsor Castle in the background, now at the National Maritime Museum, Greenwich, England.

Early provenance for this portrait is undocumented, but it seems to be the same painting sold at Christie’s London in 1926, and that, subsequently owned by Ehrich Gallery, New York, was auctioned at American Art Association, Anderson Galleries, New York, in 1931. It was reportedly purchased at that time for $230 by a Miss M. Brown, whose identity has not been determined. Around 1940 the painting was in the collection of Mary Frances Hill Hill (1868–1947), who claimed to have acquired it in England. The duplication of her surname is not accidental. She was born Mary Frances Hill in St. Paul, MN, and called Mamie by her family. She was the eldest child of railroad magnate and art collector James J. Hill (1838–1916), who was known as “The Empire Builder” for using railroads to unite the Upper Midwest, Great Plains, and Pacific Northwest. On September 6, 1888, Mamie married Samuel Hill (1857–1931), a lawyer from Minneapolis who had no connection to the Hills but shared a surname. The couple lived in Minneapolis and had two children. Sam worked for his father-in-law and eventually focused his time and energy in the Seattle area, while Mamie preferred living on the East coast. By 1903 their marriage reportedly had ended, but the couple never divorced and remained cordial the rest of their lives.

Around 1920, Mamie had a house built for herself in Tarrytown, NY, where she lived until her death in 1947. Her art collection included a number of Georgian portraits by artists such as Richard Cosway, Francis Cotes, John Hoppner, and George Henry Harlow, as well as a vast collection of George III silver, all of which was sold at auction after her death. In 1943, four years before she died, she donated the Beechey portrait to Columbia, perhaps under the assumption (by both her and Columbia
officials) that George III was the eponymous founder of King’s College, Columbia’s original name in 1754. The royal founder was, in fact, his grandfather, George II. A portrait of him by the studio of Godfrey Kneller (C00.62) is also part of the Columbia art collection and currently on view in the John Jay Student Lounge. The University art collection also includes life-sized portraits of George III’s parents, Frederick Louis and Augusta of Saxe-Gotha, Prince and Princess of Wales (C00.496 and C00.495), which can be seen in the Wien Reading Room of Butler Library.

2. Gifford Holland 1891, 94; Auerbach & Kingsley Adams 1971, 208–09.
3. Catalogue of Old Pictures 1926, lot 50; Paintings of the British School 1931, lot 45. The description of the painting in the 1931 catalogue incorrectly describes Columbia’s painting as depicting the king as the Prince of Wales and the building in the background as Hatfield House. George III had been king since 1760, so the painting likely would not depict him as the Prince of Wales after 1800, and a visual comparison between Hatfield House and Windsor Castle shows that the latter is clearly depicted in the Columbia painting.
4. Walter D. Fletcher to Frank D. Fackenthal, April 20, 1943, copy of letter in curatorial file (C00.771), Art Properties, Avery Architectural & Fine Arts Library, Columbia University. Fletcher was the donor’s attorney; Fackenthal was University Provost at the time.
5. For more on James J. Hill, see Martin 1976.
6. For more on Samuel Hill, see Tuhy 1983.
William Fisher painted this half-length portrait of the English poet and writer Walter Savage Landor (1775–1864) in 1838, showing him in three-quarter view, seated before a dark background, and modestly dressed in a snuff-colored coat, a white shirt, and a black scarf. Aged sixty-three at the time, Landor assumes a pondering pose, resting his head on his right arm and looking into the distance with his eyes wide open. With its sobriety and eschewal of conspicuous props, this portrait evinces the general preference of many nineteenth-century writers for depictions that emphasized their intellectual pursuits.

Landor, an avid traveler who lived in Italy for a considerable part of his life, was known for his classicist poetry and prose, especially his *Imaginary Conversations of Literary Men and Statesmen* (1824–1829). He upheld friendly ties with the leading writers of the time, including Charles Dickens and Elizabeth Barrett Browning. In 1838, Landor took up residence in Bath where he commissioned three portraits of himself from the young Fisher. It is unknown how or when Landor met Fisher, but the spa town of Bath was well known for its social networks in the early 1800s.

Landor gave the Columbia portrait to the writer Rosina Bulwer Lytton, who at the time was legally separated from her husband, the writer and politician Edward Bulwer Lytton. Landor gave the two others portraits to Mrs. Rose Paynter (whereabouts unknown) and the lawyer John Kenyon (today in the National Portrait Gallery, London). Fisher painted this latter version in 1839 in a slightly larger size (fig. 8), and exhibited it at the Royal Academy in 1840. Here, he shows Landor in three-quarter length before a neutral background, frontally seated at a table, and dressed similar to how he is seen in the Columbia portrait, wearing a brown coat, white shirt, and black scarf. Although in both extant portraits Landor is looking past the viewer into the distance, the Columbia version is more intimate because of its size and the subject's more concentrated gaze.

Despite his success as a writer, Landor committed himself to frugality in everyday life and always wore the same shabby, snuff-colored coat in which he is depicted, which especially struck contemporaries as peculiar. Some commentators, such as the amateur artist Count Alfred d’Orsay, thought that Fisher made Landor look rather old in his portraits, but Lady Bulwer Lytton regarded hers as “a perfect replica of the magnificent head, and admirable as to tone and pose, with just the faintest soupçon of the immortal old brown coat, sufficient to excite that quintessence of faith, the evidence of things not seen.” In 1839, the Countess of Blessington moreover remarked that Landor’s head “is one of the most intellectual ones imaginable, and would serve as a good illustration of the theories of Phrenologists.” Phrenology, the study of the shape of the skull as indicative of mental faculties and traits of character, was a popular pseudo-science in the nineteenth century. Landor’s receding gray hair and spot-lit balding forehead in his portraits thus alluded to his intellectual prowess. Yet Landor was also notorious for his lively temperament and rumbustious character. In 1830, for instance, the lawyer and diarist Henry Crabb Robinson described him as “a man of florid complexion, with large full eyes and altogether a leonine man, and with a fierceness of tone well-suited to his name.” Fisher’s portraits, however, seem to belie Landor’s leonine temper.

Landor’s gift of the Columbia portrait to Lady Bulwer Lytton may seem unusual today, but in the eighteenth and nineteenth centuries it was common practice in literary and artistic circles to exchange portraits among friends. Yet, Landor’s friendship with her proved short-lived. Grateful for his initial support of her separation and attempt to regain custody of her children, she wished to dedicate her new novel *Cheveley: or The Man*
of Honour to him, but Landor refused. To this day his reasons are not entirely clear. Ultimately, Lady Bulwer Lytton did not keep the portrait. Around 1851, she gave it to the writer Jane Welsh Carlyle and her husband, the eminent Scottish writer Thomas Carlyle (1795-1881; fig. 9). Two years later, Carlyle wrote to Landor to establish the name of the portraitist which by then had been forgotten. Landor must have responded, for reportedly a note in Carlyle’s own hand on the back of the canvas (unfortunately now missing) once indicated information about the sitter, artist, and its history. The painting was inherited by Carlyle’s nephew, Alexander Carlyle, and subsequently sold at the auction of his estate by Sotheby’s London in 1932. The painting was acquired by the London bookseller Charles J. Sawyer, who sold it the same day to the bibliophile and publisher George A. Plimpton. This painting was one of over sixty portraits of British writers that Plimpton passed on to his family, who subsequently donated them, along with his extensive book and manuscript collection, to Columbia University in 1950.

1. Landor 1824–29. For more on Landor, see Forster 1869; Wheeler 1897; Wheeler 1899; Super 1954; Elwin 1958.
3. The portrait given to Mrs. Rose Paynter is last mentioned in the collection of Landor’s last direct descendent, Elfrida Mangioni-Landor. See Super 1954, 297, 569, fn. 40. For more on Kenyon’s version, as well as other portraits of Landor, see Walker 1985, 1:307–09, Pl. 724–28.
9. Thomas Carlyle to Walter Savage Landor, May 9, 1853; Sanders 1970, 28:131–32. There is some uncertainty as to the precise wording of this note. When the painting was put up for auction at Sotheby’s in 1932, the catalog recorded the words: “Walter Savage Landor, about 1835, painted by Fisher (teste Landor ipso), Greek Street, London, 12th May, 1853. T. Carlyle.” The mention of Greek Street is surprising because Fisher’s studio was on Cork Street in Mayfair, while the Carlyles lived on Cheyne Row in Chelsea in a house that is run as a museum by the National Trust today. It is possible that Cork Street was misread as Greek Street. After the painting had entered the Plimpton collection it was transcribed differently: “Walter Savage Landor (about 1835) painted by Fisher (Cork St. London) 1853, May 12 / T. Carlyle.” See the Plimpton Family Papers, Box 14, Folder 8, Rare Book and Manuscript Library, Columbia University.
Sir John Lavery (1856–1941)

Portrait of Kate La Montagne Butler (Mrs. Nicholas Murray Butler)

1927, oil on canvas, 30 5/8 x 25 3/8 in. (77.8 x 64.4 cm)

Transferred from the Women’s Faculty Club (C00.1374)

Sir John Lavery painted this portrait of Mrs. Butler (1865–1948) during his four-month visit to New York from December 1926 to March 1927. The half-length portrait shows the second wife (fig. 10) of the former president of Columbia University, Nicholas Murray Butler, with her head turned to her right. Seated in an elegant pose before a dark, undefined background, Mrs. Butler wears a red evening dress and a long pearl necklace that reaches down to her lap, epitomizing the fashionable style of the 1920s. The portrait is characterized by the thick application of paint of contrasting hues, visible brushstrokes, and a marked sketchiness that is typical of Lavery’s portraits. Already in 1905 art critic John Collier had observed this feature in Lavery’s portraits, which seemed to him “like a sketch for a possible masterpiece which never gets itself painted.”

Kate La Montagne’s maternal grandfather was the prominent New York real estate developer Thomas E. Davis, and her father was the French merchant Auguste La Montagne. She received her education in Paris and returned to New York in 1894 after the death of her father. She met the widowed Nicholas Murray Butler in the summer of 1906 while vacationing in Newport, RI, and the couple married in New York on March 5, 1907. From 1912 onwards, the Butlers lived in the newly-built President’s House of Columbia University on 60 Morningside Drive where, assisted by a staff of nine, they hosted meticulously planned receptions and formal dinner parties. Mrs. Butler proved a flawless household organizer and official “first lady.” She took an active role in University affairs and played a significant role in the organization of the Women’s Faculty Club founded in 1913, which aimed “to promote good fellowship, community of interests and a closer co-operation among the women of the various Faculties and administrative offices of the University.”

Unpublished correspondence in the Columbia University Archives reveals that this portrait is an autograph replica after a lost earlier version that Lavery had painted in January 1927. The commission of both versions came about thanks to the efforts of Frank Fackenthal, who worked as University Secretary and then Provost for more than thirty years, later serving as Acting President (1945–1948). In December 1926, he informed Lavery that “the wives of the professors of Columbia University have had in mind for a few weeks the idea of trying to show their appreciation of Mrs. Nicholas Murray Butler and her kind influence on the Campus by asking her to sit for her portrait,” and that “the recent exhibition of your paintings at Duveen’s has made them want so much to have Mrs. Butler sit for you.” This note refers to Lavery’s first solo exhibition in the United States that had taken place at the Duveen Galleries on the corner of 5th Avenue and 56th Street, in November of the preceding year. Sir Joseph Duveen, the director, was closely associated with Lavery from the early 1920s and was responsible for introducing his work to the American public through a series of traveling exhibitions.

Upon his arrival in New York in 1925, Lavery had been advised to take rooms at the luxurious Ambassador Hotel in midtown Manhattan in order to attract the most affluent sitters, and indeed painted no fewer than fifteen portraits of American millionaires. Fackenthal and the Women’s Faculty Club were hence concerned about the painter’s prices, as they reportedly ranged from $5,000 to $7,500 for a half-length portrait. In a letter to the painter, Fackenthal remarked that this “is really a very large sum for the wives of professors to raise.” After some negotiation by mail, Fackenthal met with Lavery at the Ambassador Hotel to discuss the matter in person. The result was that the painting was commissioned directly by Dr. and Mrs. Butler for the sum of $5,000. On January 8, 1927, the portrait was finished “to the satisfaction of Dr. and Mrs. Murray Butler who have expressed themselves as delighted with the picture.” Once this first version was finished, Lavery proposed to make a replica for the Women’s Faculty Club at a moderate cost of $2,500. All parties agreed and the
replica was finished in March 1927. Lavery also inspected the Club Room and decided that the most suitable position for the replica was over the mantelpiece. The Columbia painting is this second portrait; the first is now believed lost. The two paintings were commissioned at a time when Columbia went through major architectural expansion under the leadership of President Butler. Together with the architectural firm McKim, Mead & White, Butler initiated a row of building projects in the mid-1920s, mainly to accommodate the rapid rise in student enrollment after World War I. One of these projects included a women’s residence hall, built between 1924 and 1925. Named Johnson Hall (now Wien Hall), the building also housed the Women’s Faculty Club, which occupied the northern wing and was connected to the then recently completed Men’s Faculty Club through a small passageway. Mrs. Butler was the guest of honor when the two-storied Club Room opened in 1925, and it seems fitting that her portrait received a central position above the mantelpiece. The room was frequently used to host meetings, luncheons, and guest speakers, before the University significantly altered the club facilities after the Women’s Faculty Club merged with the Men’s Faculty Club in 1972.

The Butlers clearly were pleased with Lavery’s work, and also commissioned him to paint two portraits of Pres. Butler in 1927 and 1934—the first of which was exhibited at the Royal Academy in London in 1928. Both of these portraits are also in Columbia’s permanent collection (C00.1374 and C00.1704). Lavery was evidently impressed by his sitter, for in his 1940 autobiography he acknowledged Butler’s great impact on higher education in the United States: “Education runs rampant in America. Without exception everyone I met, from statesmen to workmen, had had a college or university education. Dr. Nicholas Murray Butler, President of Columbia University, a scholar of international fame, has done much, aided by the Carnegie and Rockefeller endowments, to make such a thing possible.”

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3. Cited from the Club’s Constitution of 1913. Historical Subject Files, Box 261, Folder 10, University Archives, Columbia University. For more on the Women’s Faculty Club, see Ida A. Jewett’s Women’s Faculty Club of Columbia University 1913–1963: An Informal History, undated booklet in the same archive folder. See also the Columbia Daily Spectator, August 4, 1924: 1.
4. A photograph of the original version is at The Frick Art Reference Library, New York, call number Lavery, John, Sir 222-11a.
5. Frank Fackenthal to Sir John Lavery, December 21, 1926. Central Files, Box 164, Folder 3 (LA 1926-1928), University Archives, Columbia University.
9. See letter of Robert Brutnell (Lavery’s secretary) to Frank Fackenthal on January 8, 1927, Central Files, Box 164, Folder 3 (LA 1926-1928), University Archives, Columbia University; and letter of Nicholas Murray Butler to John Lavery on January 10, 1927, Nicholas Murray Butler Papers, Box 228, Rare Book and Manuscript Library, Columbia University.
10. See correspondence between John Lavery and Frank Fackenthal in February 1927. Central Files, Box 164, Folder 3 (LA 1926-1928), University Archives, Columbia University.
14. Lavery 1940, 244.

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