Cragside
List of pictures and sculpture
Cragside

List of pictures and sculpture
Like lots of Victorian houses, Cragside is full of works of art, from oil paintings and watercolours to prints and sculpture. Many of the pictures were collected in the 19th century by William George Armstrong, 1st Lord Armstrong, for whom Cragside was built. Others were added to the collection by his heirs in the 20th century.

**THE ENTRANCE HALL**

George Frederick Watts, RA (1817–1904)

*William George Armstrong, 1st Lord Armstrong of Cragside* (1810–1900)

Watts was one of the foremost portrait painters of the 19th century. Lord Armstrong wrote to his wife Margaret in 1878, saying that he had given three long sittings to Watts for his portrait, complaining that the artist had asked for another three. ‘Have not seen the thing yet,’ he wrote, ‘except an instantaneous glance I got as he turned it round. I thought it looked very brown, but he is taking a great deal of pains with it & seems satisfied with his success.’

**THE DINING ROOM**

Clockwise from left:

- **Henry Hetherington Emmerson** (1831–95)
  *William George Armstrong, 1st Lord Armstrong of Cragside* (1810–1900) 1880

  Lord Armstrong is seated on one of the sturdy oak settles in the grand stone inglenook in this room. Reading the newspaper, with his dogs at his feet, and a fire blazing in the background, Armstrong is shown as a man of Victorian domesticity, rather than the industrial magnate he had by then become. In his otherwise faithful depiction of the inglenook, Emmerson takes a permissible artistic liberty in shunting the inscription above the fireplace onto two lines instead of one, so as to squeeze it into the picture.

- **British School, 19th-century**
  *Armourer Donkin*

  A successful Newcastle solicitor and close friend of William Armstrong, Donkin assisted the young William George, later 1st Lord Armstrong, in the early days of his career as a lawyer, and encouraged him in his scientific pursuits.

- **Manner of Sir Thomas Lawrence, PRA** (1769–1830)
  *Portrait of an Unidentified Lady*

  This elegant lady may be Anne Watson, the older sister of Lord Armstrong, who married William Henry Watson (1796–1860) in 1826. If this identification is correct, the portrait must have been painted around the mid-1820s, since Anne died young in 1828, aged just 26.

- **British School (‘J.B.’), 19th-century**
  *John William Watson* (1827–1909)

  John Watson of Adderstone Hall, Belford, was the son of Anne and William Henry Watson, and the nephew of the 1st Lord Armstrong. He married Margaret Godman of Bognor in 1859, and their son, William Watson-Armstrong (1863–1941), later became the 1st Lord Armstrong of Bamburgh and Cragside of the second creation.

- **Thomas Bowman Garvie** (1859–1944)
  *William Watson-Armstrong, 1st Lord Armstrong of Bamburgh and Cragside* (1863–1941) 1901

  This portrait of William Watson-Armstrong on a charger was painted in 1901, shortly after he inherited Cragside on the death of Lord Armstrong, but before he was created Lord Armstrong of Bamburgh and Cragside, in 1903. He is depicted in the uniform of the Northumberland Hussars.

- **British School, 19th-century**
  *Anne Potter, Mrs William Armstrong*

  The sitter is thought to be Anne Potter, wife of William Armstrong and mother of the 1st Lord Armstrong. She was the daughter of a Tyneside colliery owner. The artist who painted this portrait and that of her husband may have been James Ramsay (1786–1854).
William Armstrong was the father of the 1st Lord Armstrong. The son of a tenant farmer, he began his career as a clerk with a firm of corn merchants in Newcastle and rose to own the business. In 1850 he was made Lord Mayor of Newcastle.

**THE INNER HALL**

Sometimes portraits can lose their identity, even when they have been in a family for generations. Such a fate has befallen the five portraits of men in matching frames. The style of the paintings and the sitters’ dress dates the portraits to the later 18th century. The identity of the men, however, remains a mystery. The settings in which they are depicted, and the attributes of their professions shown alongside them, indicate that they followed careers in the military and the law. They are likely to be ancestors of someone who married into the Armstrong family, perhaps William Henry Watson, who married Lord Armstrong’s sister Anne, or Winifreda Adye, the first wife of William Watson-Armstrong, Lord Armstrong’s successor at Cragside. In between the doors to the Library and the Turkish Baths is another version of the portrait of William Armstrong, Lord Armstrong’s father, that can be seen in the Dining Room. Above the door to the Library is a portrait of William Watson-Armstrong, 1st Lord Armstrong of Bamburgh and Cragside, by Thomas Bowman Garvie.

**THE LIBRARY**

**CLOCKWISE FROM LEFT WALL:**

**GRAHAM GLEN (exh. 1897–1915)**

**Beatrice Cowx, Lady Armstrong (1862–1934)**

Beatrice Cowx was the second wife of William Watson-Armstrong, 1st Lord Armstrong of Bamburgh and Cragside of the second creation, whom she married in 1916. The eldest daughter of Jonathan Cowx of Tudhoe, Durham, she had been secretary and housekeeper to her husband before their marriage.

**GRAHAM GLEN (exh. 1897–1915)**

**William Watson-Armstrong, 1st Lord Armstrong of Bamburgh and Cragside (1863–1941)**

The second owner of Cragside is shown here in academic robes. The portrait is paired with that of his second wife, Beatrice, to the left.

**JOHN CALLCOTT HORSLEY, RA (1817–1903)**

**Margaret Ramshaw, Lady Armstrong (1807–93) 1868**

Margaret Ramshaw of Bishop Auckland was the wife of William George, 1st Lord Armstrong. She played an important role in the design of the gardens at Jesmond Dene, the couple’s house in Newcastle, and later at Cragside. This portrait was painted by John Callcott Horsley, who was the brother-in-law of Isambard Kingdom Brunel. It was probably through Horsley that Lord and Lady Armstrong were introduced to the architect Richard Norman Shaw, who had remodelled Horsley’s house at Cranbrook and was to work at Cragside.

**MARY LEMON WALLER (1871–1916)**

**William George Armstrong, 1st Lord Armstrong of Cragside (1810–1900) 1898**

A more traditional portrait of Lord Armstrong than Emmerson’s cosy depiction of him in the Dining Room inglenook, this shows the creator of Cragside towards the end of his life.

**BRITISH SCHOOL, 19th-century**

**John William Watson (1827–1909)**

This picture of John William Watson, nephew of the 1st Lord Armstrong, is similar to another portrait of him in the Dining Room, in which he is shown holding a book.

**WINDOW WALL:**

**ENGLISH SCHOOL, 18th-century, in the manner of RICHARD COSWAY, RA (1742–1821)**

**Portrait of an Unidentified Lady**

The identity of the lady in this portrait remains enigmatic.

**AFTER RAPHAEL (1483–1520)**

**The Madonna della Sedia**

This is a 19th-century copy after Raphael’s famous painting in the Palazzo Pitti in Florence, dated to
around 1513. It shows an exotically dressed Madonna cradling a rather podgy Christ Child, looked on adoringly by an infant John the Baptist. The original was widely copied for tourists in the 19th century.

RIGHT WALL, ABOVE:
JOHN TURNBULL DIXON
(c.1846–after 1921)
A Moorland Scene, with Rocky Outcrop
Dixon was an amateur painter who worked, with his brother David, for the family drapery business in Rothbury. David Dippie Dixon became librarian to the 1st Lord Armstrong of Bamburgh and Cragside and wrote *Upper Coquetdale* (1903), which was illustrated by his brother John.

BELOW:
BERNARD BENEDICT HEMY (1845–1913)
A Yacht towed by a Paddle-Boat
Hemy studied art in Newcastle before going to sea. He practised as a professional artist in North Shields and exhibited work in Newcastle, Liverpool, and London. He was the elder brother of Thomas Marie Madawaska Hemy, whose picture of Armstrong’s Elswick Works hangs to the right, and the younger brother of Charles Napier Hemy, whose painting of a Coastal Scene is shown in the Drawing Room.

THOMAS MARIE MADAWASKA HEMY
(1852–1937)
The Elswick Works 1886
Stretching out along the banks of the River Tyne are Armstrong’s factories at Elswick. It was in this industrial suburb of Newcastle that Armstrong’s firm commenced production in 1847. This picture dates from the 1880s, when activity there was approaching its peak.

RAFAEL SORBI (1844–1931)
Italian Girl with Doves 1866
This picture was purchased by Lord Armstrong in 1869 for 40 guineas and is a notable survival from his art collection at Cragside.

BACK WALL:
JOHN TURNBULL DIXON
(c.1846–after 1921)
The River Coquet, near Shilmore 1891
The solitary drover with his sheepdog and handful of sheep lend a sense of scale to this atmospheric landscape. Winding through the Cheviot Hills, the river Coquet reflects the leaden sky, overshadowed by brooding rain clouds. The lush green grass of the foreground reminds us that the rain clouds are familiar visitors.

ABRAHAM VAN STRIJ (1753–1826)
Cottage Interior
Abraham van Strij and his younger brother Jacob (1756–1815) were born in Dordrecht and worked in the style of its 17th-century School, represented notably by the artists J. G. Cuyp and Nicolaes Maes. This view of a cottage interior, purchased by Lord Armstrong in 1873, is typical of Abraham’s work. An old woman sits reading by an open window, through which bright light streams into
the room. The occupants of the goldfish bowl are safe – for the time being, at least – from the cat in the shadows.

**Thomas Miles Richardson Sr, RSA (1784–1848)**

*Off the Coast near Flamborough* 1840

Richardson was one of the most prominent artists in Newcastle in the first half of the 19th century. He played an important part in the artistic life of the city, co-founding a number of societies in the 1820s and 30s, and encouraging the work of fellow artists. In this painting of Flamborough on the Yorkshire coast, a mast cuts up through the composition, providing a vertical accent against the dark horizon, thrown into relief by the warm tones of the setting sun.

**After Sebastiano del Piombo (1485/6–1547)**

*La Fornarina*

This is a 19th-century copy of a painting by Sebastiano del Piombo in the Uffizi Gallery in Florence. The original was, until the late 19th century, thought to be by Raphael, and it became known as *La Fornarina* in the early 1800s. ‘La Fornarina’ was the name given to Margherita Luti, Raphael’s mistress, and though the original picture is no longer attributed to Raphael, the title has stuck. The artist who painted this copy has followed Sebastiano in dating the painting 1512 at the lower left.

**John Wilson Carmichael (1799–1868)**

*Moonlight Coastal Scene* 1840

Carmichael was born in Newcastle and went to sea as a boy, before being apprenticed in the shipbuilding industry. After turning to painting, he played an active role in the promotion of art in Newcastle and moved to London in 1846. Here he has painted ships being lured onto a rocky coast by a wreckers’ bonfire.

**British School, 19th-century**

*Street Scene*

This picture is thought to depict a street in a town in France or Belgium. It has been known as a view of Rouen, which may be possible, since William Watson-Armstrong, later 1st Lord Armstrong of Bamburgh and Cragside, spent time there as a young man learning French. It appears in an 1891 photograph of the Library, hanging next to Albert Moore’s *Follow my Leader*, which is no longer in the collection.

**John Turnbull Dixon (c.1846–after 1921)**

*St Mary’s Isle, near Whitley; A Storm in the Offing* 1891

With its red-roofed cottages, it is the vibrant colours in this painting which are perhaps most striking. Dixon painted this picture before St Mary’s lighthouse was built, and he exhibited it in 1891 at the Bewick Club in Newcastle. He has subtly combined traditional sailing vessels and a modern steam ship in the same painting.

**The Japanese Room**

The Japanese prints in this room were given to the Armstrongs by Yorisada Tokugawa, a member of the Japanese royal family.

**The Study**

Above the fireplace is a portrait of Lord Armstrong by James Ramsay (1786–1854), kindly loaned to the National Trust by Alvis Vickers PLC. It shows Armstrong aged 21, when he was training as a law student in London under his brother-in-law. Among the other pictures in this room are watercolours by General Sir John Adye (1819–1900). He was the father of Winifreda Adye, who married William Watson-Armstrong, later 1st Lord Armstrong of Bamburgh and Cragside, in 1889. Adye had a distinguished military and diplomatic career, serving in the Crimea and India, and later as Governor of Gibraltar. He was also an accomplished amateur artist, and his watercolour views of Cragside and Bamburgh, as well as Gibraltar and other places visited on his travels, can be seen throughout the house.

**The Main Staircase**

Two watercolour views of Cragside by E.A. Vernon-Harcourt are at the bottom of the staircase, next to a sketch and a
photograph of the old house. As you ascend the staircase, the portraits on the left are of Lord Armstrong, Jane Potter, and the Rt Hon. John Wilson Croker. The larger portraits on the facing wall are thought to be of Margaret Godman, Mrs Watson (mother of the second owner of Cragside), and of an unknown man, whose portrait may be paired with that of the woman identified as Jane Potter. The smaller portraits are of William Watson (1757–1814) and his wife Dorothy.

SCULPTURE

JOHN BELL (1811–95)

A Daughter of Eve

Bronze, with silver chain

Bell achieved popularity with a series of figures, often including animals, in various states of distress, and with his Una and the Lion, which was reproduced in Parian ware, but his best-known work today is the Guards’ Crimean War Memorial of 1860, in Waterloo Place, London. A Daughter of Eve was exhibited at the Royal Academy in 1853, and appears to have been originally owned by the 4th Marquess of Hertford, whose collections of art form the core of the Wallace Collection in London. Lord Armstrong probably bought A Daughter of Eve after Lord Hertford’s death in 1870. Its inspiration came doubly from America: from the phenomenal success of The Greek Slave (1843) by Hiram Powers (who had earlier achieved fame with a statue of Eve) when shown at the Great Exhibition in 1851, and from the wave of revulsion against slavery aroused by the publication of Harriet Beecher Stowe’s Uncle Tom’s Cabin in 1852.

THE BOUDOIR

Displayed in the Boudoir are some of the many watercolours at Cragside. Among the most striking are two large watercolours in the middle of the wall to the right: a view of Cragside with the iron bridge from the late 19th century, and a picture of a cascade by Thomas Miles Richardson Sr, an important figure in the artistic life of Victorian Newcastle. A similar picture by Richardson of Roughtin Brig, this time in oils, can be seen in the Drawing Room. Other notable pictures here are watercolours by General Sir John Adye, and several views of Bamburgh Castle, which was purchased by Lord Armstrong in 1893 with the intention of converting it into a convalescent home, and which is still lived in by members of the Armstrong family today. Displayed opposite the door is a plan for raising the tower at Cragside by Edward Schroder Prior, an architect in the office of Richard Norman Shaw.

THE RED BEDROOM and RED DRESSING ROOM

The Red Bedroom is hung with prints after Landseer and Leighton. In the Red Dressing Room are several small paintings of Newcastle street scenes, and four watercolours of English cathedrals by A.H. Findlay.

THE RED LANDING

At the far end of the Landing is Henry Hetherington Emmerson’s large pastel, The Foreign Invasion, depicting festivities at Cullercoats. Another version of this composition, in oil paint rather than pastel, is in the Laing Art Gallery, Newcastle. More pictures by Emmerson, who was a friend of Lord Armstrong and was strongly represented in his collection, can be seen in the Gallery.

THE MORNING ROOM

Displayed here are more watercolours by General Sir John Adye, including Indian landscapes, reflecting the time he spent there on military service, as well as views of the Cragside estate.

THE BAMBOO ROOM

Displayed in the Bamboo Room is another good selection of watercolours. The serene views of Pompeii (some of which, however, show Vesuvius fuming ominously in the background) are by John Surtees. Though he shows the archaeological site without the hordes of people who now visit the Roman ruins...
there, Pompeii was a popular tourist attraction even in 1881, when Surtees made his visit. Either side of the bed, in the top register of pictures, are two landscapes by John Turnbull Dixon, the Rothbury artist whose paintings can be seen in the Library. Over the fireplace is a large view of Gibraltar, where General Sir John Adye had been Governor.

THE ARMSTRONG ROOM

Exhibited in the Armstrong Room is a book of watercolours by Henry Hetherington Emmerson and John Turnbull Dixon, presented to Lord Armstrong by the people of Rothbury, in commemoration of the visit of the Prince and Princess of Wales to Cragside in 1884 (see front cover). Emmerson wrote to Lord Armstrong in the October of that year, saying he had been hard at work on the book since he was at Cragside, and asking if he could have a talk with him ‘as regards incidents & facts of the Royal visit’. He added, ‘I like my subject the more I work at it.’ A facsimile of the book is on display in the Watercolour Gallery.

THE GALLERY STAIRS

Henry Hetherington Emmerson (1831–95)
A Young Girl with Flowers 1876
The girl in this painting is thought to have been one of the artist’s daughters. His palette and paint brushes can be seen on a chair at the right, and a painting rests on an easel to the left, all of which suggest the setting is to be interpreted as his studio.

British School, 1825
A Meeting of the Phrenological Society
Eight men are seated around a table, earnestly discussing the bumps on each other’s heads. They are practising phrenology, a pseudo-scientific pursuit which attempts to discern individual character through examination of the shape of the head. Attendants have brought glasses and decanters to aid the debate.

Hermann Schmiechen
(born 1855 – active late 19th and early 20th century)
Head of a Girl 1903
This enigmatic picture, in its ornate frame, seems to be a free interpretation in paint of a marble bust by Charles Louis Picaud, on display at the near end of the Gallery.

THE OWL SUITE

The portrait on the stairs leading to the Owl Suite may be of George Cruddas, one of Armstrong’s business partners.

THE WATERCOLOUR GALLERY

Some of the finest watercolours at Cragside are displayed here, including works by Girtin, T.M. Richardson and Clarkson Stanfield. Among the watercolours are coastal and marine scenes, compositions exploring the idea of the ‘sublime’, depictions of Cragside, and works with northern or Scottish themes. Armstrong collected watercolours for their artistic merit rather than local, family or sentimental reasons.

Left Wall, top row, left to right:
Harry John Johnson (1826–84)
Mountainous Landscape

Henry Moore, ra (1831–95)
Salmon Pool, Moray Firth

William Bennett (exh. 1881–8)
Wooded Landscape

Middle row, left to right:
Henry Brittan Willis (1810–84)
Scottish Highlands

General Sir John Adye (1819–1900)
Lakes at Cragside 1892

John Frederick Tayler (1802–89)
Evening – Cattle Watering
Purchased by Lord Armstrong from Lord Dunmore’s sale at Christie’s in 1873.
BOTTOM ROW, LEFT TO RIGHT:
‘E. S.
Cragside, Nellie’s Moss

Thomas Girtin (1775–1802)
Bamburgh Castle
1794

‘E. S.
Cragside, Nellie’s Moss

FACING WALL, LEFT COLUMN, FROM TOP:
George Barret Jr (1767–1842)
Wooded Landscape

General Sir John Adye (1819–1900)
Gibraltar

T.C.L. Rowbotham Jr (1823–75)
Wetterhorn, Grindelwald
1869

MIDDLE COLUMN, FROM TOP:
T.C.L. Rowbotham Jr (1823–75)
Italian Lake Scene

T.C.L. Rowbotham Jr (1823–75)
Mountain and Lake Scene
1869

RIGHT COLUMN, FROM TOP:
George Barret Jr (1767–1842)
Wooded Scene with Castle Ruins

Clarkson Stanfield (1793–1867)
Ancient Greece
Bought by Lord Armstrong from Christie’s in 1873 for 15 guineas.

T.C.L. Rowbotham Jr (1823–75)
Ventimiglia
1869

FACING WALL, ABOVE WINDOW:
William James Muller (1812–45)
Moorish Figure

Frederick Goodall, ra (1822–1904)
Two Young Girls

Frederick Coke Smyth
An Old Jew and a Young Woman

RIGHT WALL, TOP ROW, LEFT TO RIGHT:
Aaron Edwin Penley (1807–70)
Scene between Lanark and Larig
1869

Attributed to David Cox, rws
Sketch of a Mountain

Harry John Johnson (1826–84)
Twilight

RIGHT WALL, BOTTOM ROW, LEFT TO RIGHT:
John Surtees (1817–1915)
Amble from Warkworth Links

George Chinnery (1774–1852)
Chinese Boatmen

Edward Richardson (1810–74)
A View of Jersey
1869

Joseph Murray Ince (1806–59)
Classical Idyll
1827

John Mogford (1821–85)
Gathering Seaweed at Sunset

BACK WALL, TOP ROW, LEFT TO RIGHT:
Edward William Cooke, ra (1811–80)
Redleaf
Redleaf was the home of William Wells, a major patron of Cooke.

Aaron Edwin Penley (1807–70)
Snowdon at Sunset
1869

James Baker Pyne (1800–70)
Margate
1841

BOTTOM ROW, LEFT TO RIGHT:
Thomas Miles Richardson Sr
(1784–1848)
Coastal Scene: Dover

Harry John Johnson (1826–84)
On the Lago di Garda

William Callow, rws (1812–1908)
On the Seine

On the piano is an unfinished drawing by Emmerson of *Lord Armstrong and his Family playing Cards*. Armstrong can be seen in the centre. His nephew, James Watson of Adderstone Hall – with his distinctive whiskers – is on the right.

THE GALLERY

The arrangement here follows the original, with large paintings on the right-hand (south) wall, and smaller ones to the north. All the pictures on the
side walls of the Gallery are by the prominent Northumbrian artist Henry Hetherington Emmerson (1831–95), whose sentimental child portraits, animal studies, landscapes and historical romances, and fashionable Victorian interest in tragedy and death, appealed to Lord and Lady Armstrong.

As you enter the main Gallery, behind the arch to the left, there is an oval portrait of a young girl in Highland dress, which is paired with one of a young boy on the other side.

**ABOVE:**

**HENRY HETHERINGTON EMMERSON**
(1831–95)

*Orphan of the Storm* 1875

An orphaned lamb turns its head towards us plaintively, left vulnerable to the bleak winter weather. Its little form stands out against the brooding clouds and the body of its dead mother lying amid the snow.

**BELOW:**

**HENRY HETHERINGTON EMMERSON**
(1831–95)

*Silky, or Waiting for Orders* 1874

Lord Armstrong’s favourite Border Collie lies on a stony hillside, its head down in an alert position. This painting was bought by Lord Armstrong from Emmerson in 1875 for 75 guineas.

**Henry Hetherington Emmerson**
(1831–95)

*A Winter Landscape* 1875

A shepherd and his wife, mounted on one horse, slowly drive a flock of sheep down a snow-covered track through the landscape, assisted by their dog.

**ABOVE:**

**HENRY HETHERINGTON EMMERSON**
(1831–95)

*Bamburgh Castle* 1889

Emmerson painted this view of Bamburgh Castle from the north, with a rocky beach in the foreground, four years before Lord Armstrong bought the castle in 1893. The picture was not in Armstrong’s collection, but was purchased for Cragside in 1995.

**BELOW:**

**HENRY HETHERINGTON EMMERSON**
(1831–95)

*Two Shorthorn Calves* 1874

With the growth of his estate in Coquetdale, Armstrong took an interest in improved breeds, though this picture is entirely decorative. For a long time this picture and its pendant, *Silky, or Waiting for Orders*, were hung over the doors in the Dining Room.

**Either side of the arch:**

**EDMUND HAVELL JR**
(1819–94)

*John William Watson* (1827–1909) and *Margaret Godman, Mrs Watson* (d.1922) 1871

Son of Lord Armstrong’s sister Anne and her husband William Henry Watson, John William Watson of Adderstone Hall, Belford, married Margaret Godman of Bognor in 1859. The couple’s son, William Watson-Armstrong, was made 1st Lord Armstrong of Bamburgh and Cragside in 1903.

Behind the archway, under the Gilnockie Tower, are a number of family portraits:

**ABOVE:**

**MARY BERNHARD**

The 2nd Lord Armstrong of Bamburgh and Cragside served as a Captain in the 7th battalion of the Northumberland Fusiliers during the Great War. He was later Consul-General for Siam (Thailand) in Canada. This is a posthumous portrait of him, showing Cragside, which he inherited in 1941, in the background.

**BELOW:**

**GEORGE HARCOURT, RA**
(1869–1947)

*Kathleen England, Lady Armstrong* (1898–1971) 1938

Kathleen England, who became the third wife of William Watson-Armstrong, 1st Lord Armstrong of Bamburgh and Cragside, in 1935, is shown here in peeress’s robes.
GEORGE HARCOURT, RA (1869–1947)

William Watson-Armstrong, 3rd Lord Armstrong of Bamburgh and Cragside as a Boy (1919–87) 1930

The 3rd and last Lord Armstrong of Bamburgh and Cragside, whose generous gift helped secure Cragside for the National Trust, is shown here in a moorland setting. His pose is not too dissimilar from that of his father, shown as a boy in a portrait by Mary Lemon Waller in the Drawing Room, though here a stick is substituted for his father’s golf-club.

ABOVE:

J. Bartham


A portrait of the third owner of Cragside with his military honours.

BELOW:

Thomas Bowman Garvie (1859–1944)

Winifred Watson-Armstrong

(1894–1912)

Perhaps one of the most beautiful pictures still at Cragside, this portrait shows Winifred, daughter of William Watson-Armstrong, 1st Lord Armstrong of Bamburgh and Cragside, and his first wife, Winifreda Adye.

On the other side of the Gilnockie Tower are two further portraits:

GEORGE HARCOURT, RA (1869–1947)

Beatrice Cowx, Lady Armstrong (1862–1934) 1928

The second wife of William Watson-Armstrong, 1st Lord Armstrong of Bamburgh and Cragside, Beatrice Cowx is shown here in front of a tapestry. An earlier portrait of her by Graham Glen is displayed in the Library.

GEORGE HARCOURT, RA (1869–1947)

William Watson-Armstrong, 1st Lord Armstrong of Bamburgh and Cragside (1863–1941) c.1928

The 1st Lord Armstrong of Bamburgh and Cragside is here shown against the same tapestry that can be seen in the background of the pendant portrait of his second wife, Beatrice Cowx.

Returning to the Main Gallery, you can see further pictures by Emmerson:

HENRY HETHERINGTON EMERSON (1831–95)

Edith Emmerson: Aged Three 1874

Lord Armstrong bought this painting from Emmerson for 100 guineas in the year it was painted. It combines portraiture, showing the artist’s own daughter, with the tradition of Victorian sentimental genre painting.

The sculpture in the Gallery includes two marble busts of Lord Armstrong by the Pre-Raphaelite sculptor Alexander Munro, whose Undine can be seen in the Drawing Room, and a bust of Eve by Edward Hodges Baily.

HENRY HETHERINGTON EMERSON (1831–95)

Gilnockie Tower in 1530 1880

In search of ancestry, Lord Armstrong claimed some kinship with Johnnie Armstrong of Gilnockie, a notorious border reiver, or bandit, whose exploits were immortalised in Sir Walter Scott’s ballad of ‘Johnie Armstrang’. Johnnie was executed, along with other members of his ‘gallant companie’, on the orders of James V at Hawick in 1530. Emmerson shows the triumphant reivers returning to Gilnockie Tower in Dumfriesshire, rather than depicting their fate at the gallows. Cragside’s own Gilnockie Tower was designed by Richard Norman Shaw in the early 1870s in imitation of the original building.
THE DRAWING ROOM

The general arrangement here follows that of the 1880s, when the room was completed.

CLOCKWISE FROM BEHIND DOOR:

THOMAS MILES RICHARDSON Sr (1784–1848)
Roughtin Brig, Parish of Iron-gray, near Dumfries
Richardson was an important figure in the artistic life of Newcastle in the early 19th century. Roughtin Brig was bought by Lord Armstrong in 1865, one of his earliest purchases. It may be a study for a larger painting of the same subject by Richardson that was exhibited at the British Institution in 1832.

MARY LEMON WALLER (1871–1916)
Winifred Watson-Armstrong (1894–1912)
The daughter of William Watson-Armstrong and his first wife, Winifreda Adye, is shown here on the beach at Bamburgh.

MARY LEMON WALLER (1871–1916)
Winifreda Adye, Lady Armstrong (1860–1914) 1905
Winifreda Adye was the first wife of William Watson-Armstrong, 1st Lord Armstrong of Bamburgh and Cragside. She is shown standing in front of the Drawing Room chimneypiece, opposite where the portrait hangs now.

MARY LEMON WALLER (1871–1916)
William Watson-Armstrong, 2nd Lord Armstrong of Bamburgh and Cragside, as a Boy (1892–1972) 1902
The third owner of Cragside would have been around 10 years old when this portrait was painted. Together with Waller’s portraits of his mother and sister, this portrait has hung here since the Drawing Room was re-hung after the sale of 1910.

ABOVE:
Attributed to WILLIAM JAMES MÜLLER (1812–45)
River Scene with Children
This little landscape may be a sketch for a painting by Müller known as The Young Anglers.

BELOW:
BRITISH SCHOOL, 19th-century
Landscape with a Castle
A river flows past a ruined castle on a rocky outcrop, while a woman washes clothes in the foreground, putting them out to dry on the rocks, accompanied by her children.

JAMES FRANCIS DANBY (1816–75)
Caernarvon at Sunset 1855
James Francis Danby was the son of the Bristol Romantic painter Francis Danby (1793–1861). He is known for his paintings of landscapes in Wales, Scotland and the north-east coast, often cast in the light of sunrise or sunset.

ABOVE:
CHARLES JONES (1836–92)
Highland Cattle in a Mountainous Landscape 1865
This landscape was another of Lord Armstrong’s first purchases, bought around 1869. Jones was a successful Victorian painter of animals and landscapes.

BELOW:
EDWARD TRAIN (1801–66)
Mountainous Lake Scene
The subject of this imposing landscape is thought to be a loch in the Scottish Highlands. Train was a Newcastle-based artist, best known for his paintings of Scottish scenery.

HERBERT THOMAS DICKSEE (1863–1942)
After Chevy Chase 1894
The fallen warrior, dead on the field of battle, is the subject of the folk ballad Chevy Chase, which recounts the medieval border skirmishes between rival families. Though typical of Lord Armstrong’s taste (and similar in tone to Emmerson’s Faithful unto Death in the Gallery), this painting was not in fact part of Lord Armstrong’s collection. Exhibited at the Royal Academy in 1894, it was given to the National Trust in 1977.

ABOVE:
JOSEPH PETITT (1812–82)
Windsor Castle from Clewer Meadows 1849
This somewhat dramatised view of Windsor was another of Lord
Armstrong's early purchases, bought for 300 guineas around 1870, when it was attributed to Thomas Sidney Cooper, the celebrated painter of landscapes with cattle.

**BELOW:**

**Edward William Cooke, RA (1811–80)**

*San Giorgio Maggiore and the Salute, Venice, with Fishing Craft of Chioggia and the Lagune*

Cooke is known for his paintings of marine and coastal scenes, and made several visits to Venice in the mid-1800s. Exhibited at the Royal Academy in 1853, this view of Venice was purchased by Lord Armstrong in 1869 for 650 guineas, sold in 1910, and recovered for Cragside in 2002. Cooke knew Lord Armstrong, advising him on the layout of the gardens at Cragside.

**Joseph Mallord William Turner, RA (1775–1851)**

*Kilgarren Castle*

Turner visited Kilgarren Castle on his tour of south Wales in 1798. He painted a number of views of the Castle, exhibiting *Kilgarren Castle on the Twyvey, Hazy Sunrise previous to a Sultry Day* at the Royal Academy in 1799. Lord Armstrong bought a painting of Kilgarren Castle in 1878 from the collection of Munro of Novar, an important patron of Turner. Armstrong's *Kilgarren Castle* was exhibited as a Turner at the Guildhall in London in 1899 alongside another version of the composition, which the artist John MacWhirter, after seeing the two paintings together, regarded as the original. When the major paintings in Lord Armstrong’s collection were put up for sale at Christie's in 1910, Kilgarren Castle was among them. It did not reach its reserve, however, and was not sold, remaining to this day in the private collection of the Armstrong family. By a happy coincidence, the National Trust was bequeathed the present version – the very painting MacWhirter believed to be the original – by Lady Mildred Fitzgerald, in 1970. It was displayed at Wordsworth House in Cumbria before being transferred to Cragside.

**Above:**

**Charles Napier Hemy, RA (1841–1917)**

*Coastal Scene* 1892

This painting of fishing boats at anchor is by a member of the Newcastle-based family of artists, the Hemys. Charles Napier Hemy was the elder brother of Bernard Benedict and Thomas Marie Madawaska Hemy, whose pictures can also be seen at Cragside in the Library.

**Below:**

**Edward Patry (1856–1940)**

*Only An Orange Girl* 1885

This picture of a young girl in a torn skirt and blouse is one of the best examples still at Cragside of Lord Armstrong's taste for somewhat sentimental pictures of children. Despite the prominent monogram in the bottom left-hand corner, it was once thought to be by Sir John Everett Millais, whose *Chill October* and *Jephthah's Daughter* were formerly in Armstrong's collection.
JOHN EWANK, RSA (1779–1847)
Alexander entering Babylon
On loan from the Hancock Museum in Newcastle.

ABOVE:
Capt. the Hon. Frederick William John Shore (active 1883–8)
Landscape near Tangier with Road, Cattle and Figures
This painting of Tangier, signed F. Shore, is thought to be by the same artist who exhibited views of Morocco and Gibraltar at the Royal Academy.

WALTER CHARLES HORSEY
(active 1875–1904)
The Water-Seller
Also known as A Cairo Street, this painting may have appealed to Lord Armstrong in the light of his visit to Egypt in 1872. The artist was the son of John Callcott Horsley, whose oval portrait of Margaret, Lady Armstrong hangs in the Library.

SCULPTURE
ALEXANDER MUNRO (1825–71)
Undine
The water nymph Undine, who accidentally drowned her errant husband with an embrace, was the subject of several 19th-century romances. The figure, which can be rotated on its stand, shows Munro’s virtuosity of technique and balance: the front foot barely touches the lilies. Munro was the son of a dyer in Inverness, but received encouragement as a sculptor from his headmaster and then from Harriet, Duchess of Sutherland, for whom he worked at Dunrobin and Cliveden (NT). He was taught by E.H. Baily, and became a close associate of the Pre-Raphaelites, carving both ideal works and portrait busts. Examples of both are at Wallington (NT).

THE BILLIARD ROOM
THOMAS BOWMAN GARVIE (1859–1934)
William Watson-Armstrong, 1st Lord Armstrong of Bamburgh and Cragside
(1863–1941) 1911
On 16 March 1911, William Watson-Armstrong mentioned in a letter to his son, who was then away at school, that he had ‘been down in Rothbury this morning at Mr Garvie’s, sitting for my picture’. This portrait in the Billiard Room, showing Armstrong in the uniform of the Northumberland Hussars, is probably the result of that sitting. Other portraits of William Watson-Armstrong by Garvie can be seen in the Inner Hall and Library.

THE GILNOCKIE TOWER
Manner of GEORGE ROMNEY (1734–1802)
Miss Stopford c.1780
The young woman in a wide hat, seated beneath a tree, is thought to have been an ancestor of Winifreda Adye, the first wife of William Watson-Armstrong.
ARMSTRONG’S COLLECTION

Many of the most famous works of art once in Lord Armstrong’s collection were sold at Christie’s in 1910 by his great-nephew and heir, William Watson-Armstrong, when the family hit hard times. Among the paintings sold were two by the Pre-Raphaelite painter, Sir John Everett Millais: *Chill October* (now in the collection of Lord Lloyd Webber) and *Jephthah’s Daughter* (National Museum of Wales, Cardiff). These paintings had once taken pride of place in the Drawing Room. Frederick, Lord Leighton’s *Interior of a Mosque*, which used to hang at the bottom of the stairs up to the Gallery (where Emmerson’s *Young Girl with Flowers* is now), was also sold and is now in the Harris Museum, Preston. Among the other pictures sold in 1910 were works by J. M. W. Turner, David Wilkie, Edwin Landseer and David Cox. Edward William Cooke’s *Venice* and T.M. Richardson’s *Roughtin Brig* were sold in 1910, but bought back by the National Trust when they surfaced at auction in 2002 and 2004 respectively. The National Trust is keen to acquire more pictures that have left the collection.

Text by Alison Fuller, Hugh Dixon and Alastair Laing

*Front cover* *The Royal Visit to Cragside in 1884*; by H.H. Emmerson.
(The Prince of Wales is dressed in grey, Armstrong in a black top hat)

*Illustrations* National Trust Photographic Library/Andreas von Einsiedel p.5 (left); NTPL/Matthew Hollow p.11 (left); NTPL/Derrick E. Witty front cover, pp.1, 2, 3 (top and bottom left and right), 4, 5 (right), 7, 8 (left and right), 9 (left and right), 11 (right).

© 2008 The National Trust
Registered charity no.205846
ISBN 978-1-84359-259-4

Designed by Level Partnership