



John Buonarotti Papworth
**Elevation and Plan for Design of
Conservatory, Orleans House, Twickenham**
1842
watercolour and ink on pencil

Unknown photographer
**Conservatory and Ante-Room, Orleans
House**
Undated



Murray's successor, the Earl of Kilmorey, also proposed changes to the house, but these were not carried out. He did, however, build a tunnel under Riverside to connect the garden and boathouse. Creating tunnels to link elements of a garden had

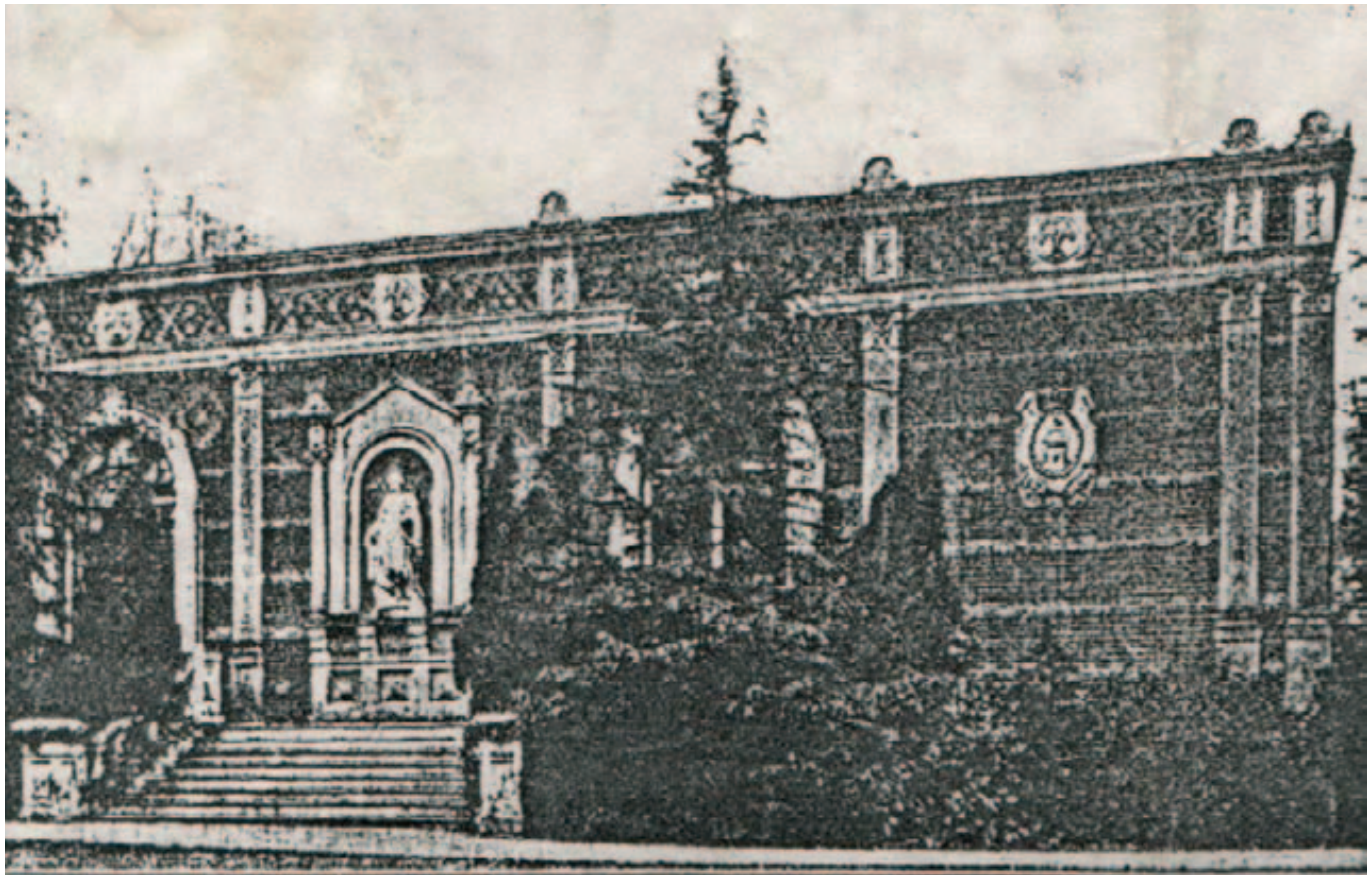
become very popular in the eighteenth century - Alexander Pope pioneering this with his grotto and tunnel at Cross Deep in Twickenham.



John James Chalon
Swan Upping at Twickenham
c.1840
watercolour

It was at the hands of Henri, Duc d'Aumale, that Orleans underwent its most dramatic nineteenth-century transformations, with the addition of a library, picture gallery and the extensive stabling, which still exists today. These additions were the result of Henri's personal enthusiasms: he was a keen collector of books and art, and needed space to house his collections, which he had inherited from his godfather, the Duc du Bourbon, and which he continued to add to throughout

his English exile. Henri's library housed his valuable book collections. It adjoined the main house and continued the combination of brick with stone detailing. At the centre, stone steps led up to a large niche containing a statue of a classical female figure, dated 1861, possibly by the sculptor Louis-Auguste Malempré or Copio. The overall effect seems inspired by the architecture of the Italian Renaissance.



Unknown photographer

Library, Orleans House

undated

Richmond Local Studies Collection

Henri was also responsible for the addition of the relief portrait of his deceased father, Louis Philippe Duc d'Orleans, subsequently King of the French, into the Octagon decorative scheme. Louis Philippe's portrait echoes those of George II and Princess Caroline included in the original scheme, a French royal joining

his English (or rather German!) counterparts.

John Dugdale Astley, Henri's successor at Orleans, converted Henri's picture gallery into a ballroom as part of his conversion of the house into a sports and social club.



Orleans House Coach House, before removal of second storey
photograph



Unknown artist
Orleans House
1880
watercolour



Roger Hutchins

Recreation of Batty Langley's proposed improvement to the original Gardens at Orleans House

1999

acrylic on canvas

Grounds and Gardens

The original sixteenth-century estate, built on Crown land, gradually expanded so that by the eighteenth century it encompassed the area as far as the river to the south (now the riverside lawn and playground) and the Richmond Road to the north (now the area occupied by Orleans Park School).

The original garden, which adjoined the first building “*planted with rare and Choyce Flowers and divers small trees*”, was arranged into formalised compartments, terraced and surrounded by a wall. When Johnston moved here in 1702, “*he amused himself with planting and gardening, in which he was reckoned to have very good taste*”. In 1715, Colen Campbell described the grounds enthusiastically, writing, “*The Gardens are extreme curious, the plantations most artfully disposed and everything contributes to express the refined taste and great politeness of the Master.*”^{viii}

Johnston’s renown as a gardener ensured that his grounds were the subject of frequent comment, and these descriptions along with visual records allow us to develop a relatively detailed picture of the gardens, which included “*Fishponds...canals...pleasant Mounts and Terraced Walks...*”. A coach road ran south across the property from the present Richmond Road, along the west perimeter of the estate. To avoid interrupting the vista, a ha ha or sunken ditch of water acted as a barrier between the road and garden. Between the house and the road, a long straight avenue led to the northern end of the gardens passing between two rectangular canals. At the northern end, the avenue was flanked by vines.

These vines particularly attracted a great deal of comment. On a visit here in 1724, Defoe noted “*the most delicious gardens*”, the greenhouse and Johnston’s vines: “*Mr Johnston who is a master of gardening, perhaps the greatest master now in England, has given testimony that England notwithstanding the changeable air and uncertain climate will produce most excellent wine...*”^{ix} while John Macky also noted “*his slopes for vines of which he makes some Hogsheads a year are very particular*”.^x

As well as his vines, fruit garden and kitchen garden, Johnston's grounds included a pleasure garden and 'wilderness'. His garden adornments included lead statues of a dog and bitch, which Twickenham poet Alexander Pope playfully mocked in the lines:

*"And Twick'nam such, which fairer scenes enrich
Grots, Statues, urns and Jo—n's Dog and Bitch".*
(Pope, *The Alley*, V, I)

Johnston's dogs were created by John Van Nost (d.

c.1712), from Mechelen in modern-day Belgium, who specialised in lead sculptures, particularly animals, which adorned many English gardens at the time. The statues would have originally stood on one of the high brick walls in Johnston's garden overlooking the road. In the 1870s, they were taken back to France as a souvenir by the Duc D'Aumale and can now be seen in the Musée Condé at Chantilly. Their true identity remained forgotten until 2004, when curators identified them as Johnston's famous dogs



John Van Nost
Secretary Johnston's Bulldogs, from Orleans House
lead
Image courtesy of Réunion des Musées Nationaux ©

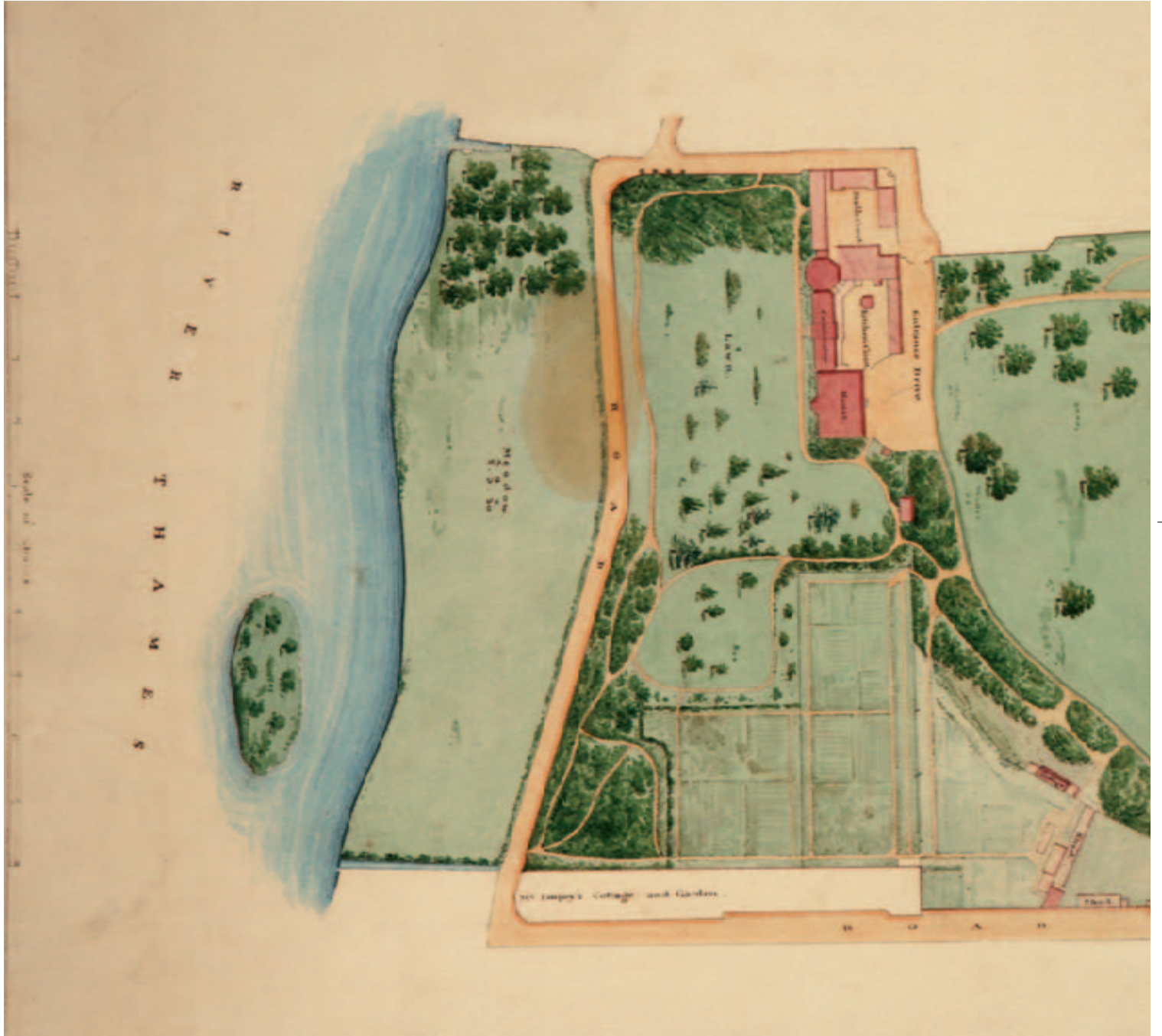
immortalised in Pope's poem. Under subsequent owners, the grounds and gardens continued to change. By 1808, the entrance was from Riverside rather than across the grounds. Of the two canals, only one remained, altered into a slightly more naturalistic shape and surrounded by a wooded path with a grotto in the south east corner. The mount survived, as did the fruit gardens. By the mid nineteenth century, a new drive swept across the park. The remaining pond had reverted to a more formal oval shape, with a central fountain, while a new Italian Walk had appeared in the south east corner. The planting of trees was more naturalistic, with the kitchen garden much reduced and

replaced with a wooded area criss-crossed with paths.

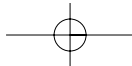
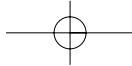
In the twentieth century, the sale of the site to gravel merchants and subsequent demolition of the house transformed the grounds forever. The original building was replaced by gravel excavations which characterised the site throughout the nineteen thirties. These were superseded by the woodlands, which now provide a haven for wildlife. The lawns are now used for recreational activities. In recent years, a team of dedicated volunteers have started to plant flowerbeds to enhance the site.



Unknown artists, **The Gardens of Orleans House**, 1882, engraving



J.B. Papworth, **Orleans House and Grounds**, 1846, watercolour
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The Orleans Family

From 1815-1817, Sir George Pocock rented out the house he had inherited from his father to the family of Louis Philippe, Duc d'Orleans. These two years were to have a profound impact upon the subsequent histories of both the house and the Orleans family.

Louis Philippe had first come to Twickenham in 1800, with his brothers Antoine Duc de Montpensier and Louis Charles Comte de Beaujolais. The brothers lived in exile at High Shot House on Crown Lane until 1807. Tragically, this was not to last: during 1807-1808, Louis Philippe lost both his brothers to consumption, probably contracted during their imprisonment in the 1790's at the Revolutionary prison at Marseilles. He left England and spent the following six years in the Mediterranean, marrying Marie Amélie, daughter of the King of Sicily and niece of Marie Antoinette, in 1809. In 1814 Louis Philippe moved his family back to France following the fall of Napoleon.

When Napoleon returned to power in March 1815, Louis quickly removed his family to a familiar place of safety - Twickenham. They remained here for two years. In addition to his own household, Louis Philippe was also accompanied by a large retinue including two *aides de camp* who lived at Ferry House. One of these, Althalin, is believed to have been the creator of a number of contemporary local views. Sufficient French exiles lived in the area that during Louis' stay in Twickenham, he *'held on stated days a small court at which several of the French who lived in the neighbourhood attended in full dress.'*^{xi}

Louis enjoyed the peace and quiet of Twickenham, writing, *"I bless heaven, morning, noon, and night that*

I am in my peaceful house in old Twick.'^{xii} This peace would have been particularly welcome in contrast to the upheavals of France, where the political climate remained hostile after the defeat of Napoleon in June 1815. Even after Napoleon's defeat, the French Government regarded the exiled Louis Philippe with suspicion, especially when he set up a private printing press at Orleans House for the enjoyment of his children. The Twickenham household must have been an extensive one; when Louis Philippe and his family left Twickenham for France in 1817, they needed ten coaches - including one specially designed to carry eight servants inside and sixteen outside! This did not include luggage, which was moved by barge and which had taken four days to inspect for customs.

This childhood image shows Louis Philippe (2nd from left) with his father, Philippe Égalité (1747-1793) and his brothers the Duc de Montpensier and the Comte de Beaujolais. Louis Philippe first came to Twickenham with his brothers in 1800, following his father's execution during the Reign of Terror in 1793.



Eugene Leguay, after Philippoteaux,
Philippe Égalité, his wife, their children and Mme de Genlis, their governess, c. 1785, engraving

In 1830, Louis Philippe became King of the French. Louis's claim to the throne came through the Orleans line down from Philippe, Duc d'Orleans (1640-1701), younger son of King Louis XIII. His had been an unconventional path to kingship, and as king he was fond of recounting his youthful adventures, as Queen Victoria recalled: "*He talked to me of his youth, and the time when he was at a school [in Switzerland] receiving only 20 francs a day, and having to brush his own boots. . . What an eventful life his has been! He certainly is a most interesting man.*"

His two years at Orleans House must have made a significant impression on Louis. The affection he felt for Twickenham and for England in general shines through accounts of his state visit, as King of the French, in 1844. Louis was the first French monarch to make an official visit to England for over 500 years, his reception by Queen Victoria made possible by a brief *entente cordiale* between the countries.

As well as receiving the Order of the Garter and meeting a deputation from the City of London, Louis (then in his seventies) took his young hostess to visit his old haunts in Twickenham. She described Orleans as: "*a very pretty house, much embellished, since the King lived there, but otherwise much the same, and he seemed so pleased to see it again.*"



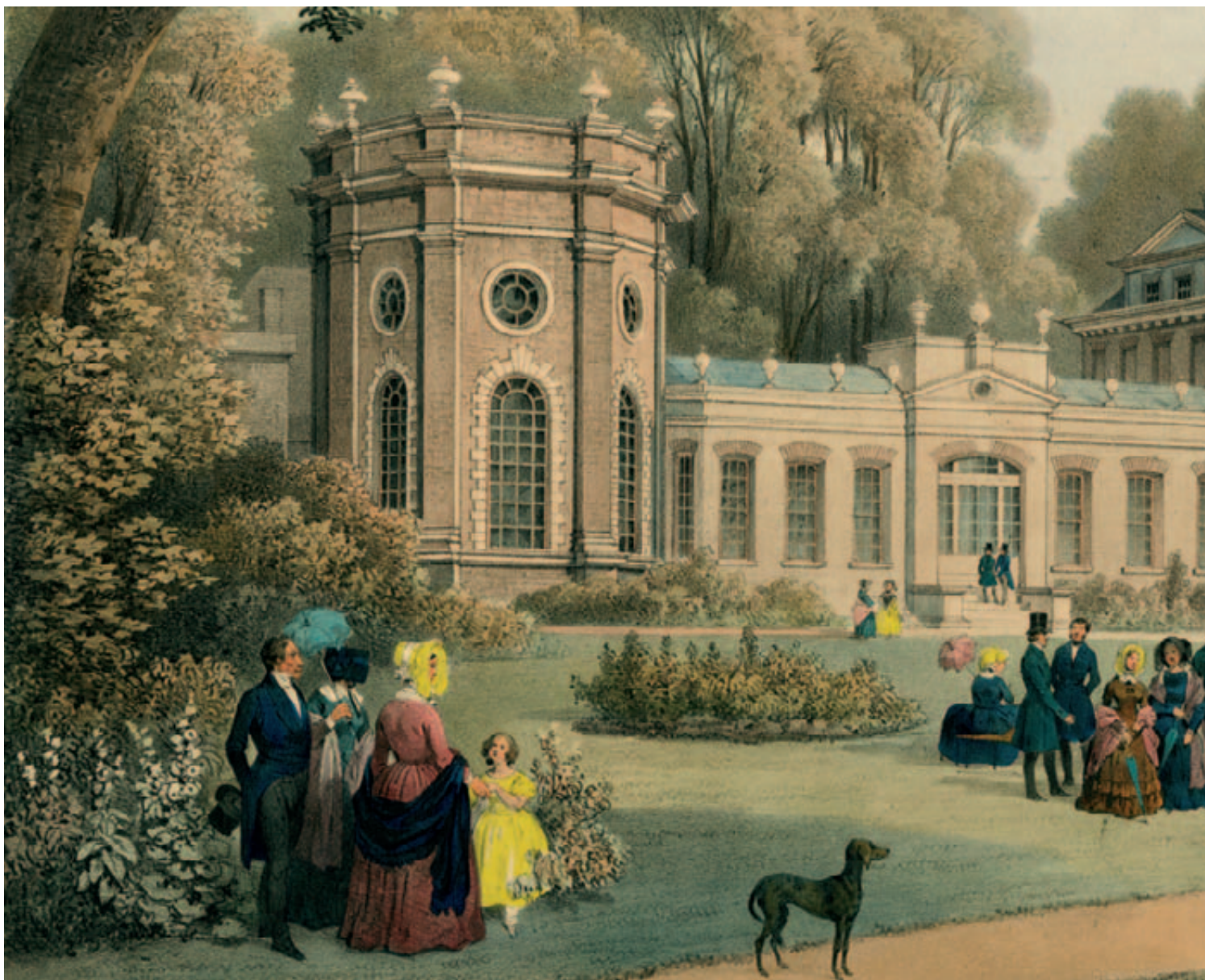
H. Prudhomme after Winterhalter
Louis Philippe
c. 1830
engraving

In 1848, Louis Philippe was forced to abdicate and once again England provided a place of safety, this time in the form of Claremont, a house in Esher lent to him by Queen Victoria. Two years later, Louis died and

was buried in a Catholic Chapel at Weybridge. His body was later exhumed and moved to the Orleans Mausoleum in Dreux

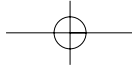


N. Maurier
Louis Philippe 1er recoit la visite de Victoria, Reine d'Angleterre
1844
engraving



The artist Pingret (1788-1875), a pupil of neo-classical artist David (1748-1825), was invited by Louis Philippe to accompany him on his visit to England and provide a visual record of the occasion. A sketchbook

of drawings, watercolours and oil sketches recording the trip exists in the Louvre, while twenty-four images were selected for a series of lithographs.



Edouard Pingret
Louis Philippe visiting Orleans House in 1844
1844
lithograph

