



Hall of Mirrors based on a cabinet in the Munich Residence (top); Carved door panel with a double "L" for Ludwig (bottom)

Royal Palace

Linderhof Palace and its surrounding park is one of the most artistic and stylistically complex ensembles of the 19th century. The "Royal Villa" is the only building King Ludwig II of Bavaria (1845–1886) was able to complete (1878). It is influenced by French architecture, and modelled on the small summer palaces, usually set in parkland, that were built in France in the 18th century, and that were also often to be found in Germany in the parks of larger palaces. Behind the Baroque façade is a Rococo world with motifs from the age of Louis XV of France. Ludwig's creation in the Second Rococo or Neo-Rococo style shows a strong south German influence: Ludwig took over a great deal from the Rococo legacy of his own ancestors with which he was familiar from his childhood, such as the Amalienburg in Nymphenburg and the Rich Rooms of the Munich Residence. The rich and abundant ornamentation with its many sculptural elements is thus not merely an attempt at imitation. In Linderhof Palace Ludwig II created rooms of such sumptuousness that they far surpass everything that inspired them, as well as showing workmanship of an incomparable artistic quality.



View of the palace and the cascade from the terrace gardens (top); Garden vase by J. Loebnitz, Paris c. 1876 (bottom)

Park and park buildings

The Linderhof Palace park is among the most outstanding of its era. It combines elements of the French Baroque garden and the English landscape garden. The terraces in the central and horizontal axes of the palace with their water basins and geometric flower beds, the long cascade with its elaborate fountains and the two focal points, the pavilion and the Venus Temple, are Baroque motifs. The natural, irregular design of the surrounding park with the exotic buildings is based on English models. The Moroccan House and Moorish Kiosk are examples of the Oriental trend that was also cultivated by Ludwig II. The three "stage sets" in the park, Hunding's Hut, the Hermitage of Gurnemanz and the Venus Grotto, stem from Ludwig's enthusiasm for the music dramas of Richard Wagner. The mountain backdrop is incorporated into this brilliant synthesis of the arts by means of visual axes and kilometres of paths which lead far up into the mountain forest.



Ludwig's fantastic Peacock Throne in the Moorish Kiosk (top); Moorish Kiosk in the park (bottom)

Moorish Kiosk

The Moorish Kiosk was originally created for the World Exhibition in Paris in 1867. Ludwig II purchased it in 1876 and had it magnificently and imaginatively decorated with a glass chandelier, a marble fountain and the sumptuous Peacock Throne. Here he read and drank tea while servants appropriately dressed in Oriental costumes and smoking water pipes lent an added touch of authenticity.



The artificial Venus Grotto in the park has been lit by electricity since 1881.

Venus Grotto

The grotto, concealed by its natural surroundings, can hardly be seen from the outside. Even the door is clad to look like natural rock. With a supporting iron framework, canvas and cement, an artificial drip-stone cave was created in the hillside. It could be heated, as could also the water of the pool in which Ludwig II bathed. A huge painting shows the Venus mountain scene from Richard Wagner's opera "Tannhäuser". The grotto is also constructed exactly in accordance with his stage directions. From 1878 to 1881 it was equipped with what for the period was sensational lighting: arc lamps were supplied with electricity by dynamos driven by a steam engine in the nearby machine house; this was one of the first permanently installed lighting systems. With the help of replaceable glass discs, the grotto could be lit in various colours: red for the illusion of the Venus Grotto, green, pink and blue, which was Ludwig's favourite colour, to represent the Blue Grotto on Capri. The Linderhof Grotto, with illusory effects that were highly innovative for the time, is one of the most fascinating examples of the 19th century quest for the perfect synthesis of the arts.

ROYAL PALACE

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OPENING TIMES

1 April – mid-October: 9 am – 6 pm
Mid-October – 31 March: 10 am – 4 pm
Closed on 1.1., Shrove Tuesday, 24.12., 25.12., 31.12.

WATER FEATURES

Daily from 9 am – 6 pm from the beginning of April to mid-October · Fountains every half hour

TICKET RESERVATION

On purchase of the entrance ticket, visitors are automatically assigned a fixed time for entering the palace and participating in the guided tour. Reservations, for which a charge is levied, can be made beforehand by fax or letter.

GUIDED TOURS

Tours in German and English take place on a continuous basis (duration around 25 min., max. 40 persons).
Special tours on request

REFRESHMENTS

Schlosshotel Linderhof: Tel. +49 (0)8822 790

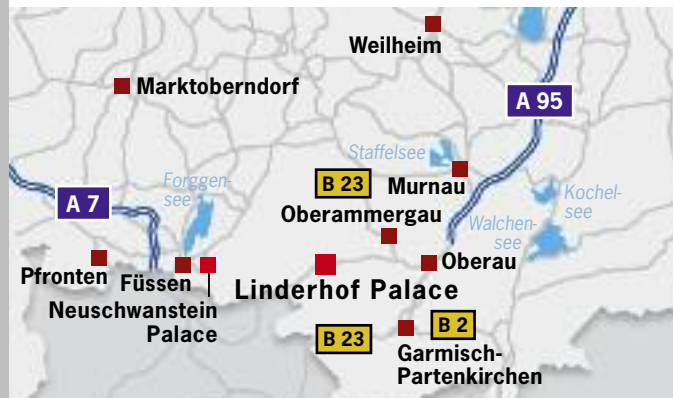
HOW TO GET THERE

Train to Oberau or Oberammergau; bus 9622 to "Linderhof"
550 chargeable parking places, 20 places for coaches

Information on all the property administered by the Palace Department:

 Bayerische Verwaltung der staatlichen Schlösser, Gärten und Seen

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Hermitage of Gurnemanz (top); Hunting's Hut with bearskins, drinking horns and chandelier made of antlers (bottom)

Hermitage of Gurnemanz

The chapel-like hut is part of the stage set for Act III of Richard Wagner's festival play for the consecration of his theatre, "Parsifal". At this point in the work the aged Gurnemanz leads Parsifal on Good Friday to the Holy Grail. Ludwig II relived this plot alone here and read medieval poetry.

Hunding's Hut

The stage set for Act I of Richard Wagner's music drama "Die Walküre", which was constructed and decorated according to his specific instructions, represents a Germanic house. Here Ludwig read Germanic and Nordic legends, with servants present in Germanic clothing for added authenticity.



Moroccan House (top); Central hall of the Moroccan House (bottom)

Moroccan House

This "kubba", which was built for the World Exhibition in 1873 in Vienna, was purchased in 1878 for Ludwig II, who had it lavishly and decoratively furnished in the Moroccan style. The house, which was originally located elsewhere, has several rooms in which the king often lived for short periods. In the central room, which resembles an inner courtyard, the light enters from above through panes of coloured glass arranged in the shape of a pyramid.



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