

ROYAL PALACE

Schloss- und Gartenverwaltung Linderhof
 Linderhof 12 · 82488 Ettal
 Tel. +49 8822 9203-0 · www.linderhof.de

OPENING TIMES

April–15 October: 9am–6pm
 16 October–March: 10am–4.30pm
 The park buildings are closed in winter.

Due to restoration work the **Venus Grotto** is **closed** until further notice.

Closed on 1 January, Shrove Tuesday, 24, 25 and 31 December

WATER FEATURES

Daily from 9am to 6pm from mid-April to mid-October · Fountain 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 in written form.

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 8822 790

HOW TO GET THERE

Train to Oberau or Oberammergau; bus to 'Linderhof'
 550 car parking spaces, 20 bus parking spaces (chargeable)

 Bayerische Verwaltung der staatlichen Schlösser, Gärten und Seen
 Postfach 20 20 63 · 80020 München
 www.schloesser.bayern.de
 #schloesserbayern · schloesserblog.bayern.de



Moorish Kiosk in the park (left); Ludwig's fantastic Peacock Throne in the Moorish Kiosk (right)

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 narghiles lent an added touch of authenticity.

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.

Exterior of the Moroccan House



Exterior of the Royal Lodge from the north-east (top); floral vase, Nymphenburg Porcelain Manufactory, after 1855 (below)

Royal Lodge (Königshäuschen)

The Royal Lodge – a subsidiary building of the historical 'Linderhof' and all that remains of the original farm – was first mentioned in a document in 1797. Converted into a hunting lodge by King Maximilian II, it was originally located in the open space in front of the palace. In 1874 Ludwig II had it dismantled and rebuilt in its present location. It acquired its 'royal' status as the place where he lived until his palace was completed. After 1886, under Prince Regent Luitpold, it was once more used as a hunting lodge. Since 2011 it has housed a permanent exhibition 'Vom Lynder-Hof zum Schloss' (From Lynder-Hof Estate to Linderhof Palace), on the long and varied history of the place and the building with its very different occupants – farmers and kings.



Desk of Ludwig II in the exhibition



Linderhof
 Royal Palace
 Park and park buildings



Bayerische
 Schlösserverwaltung



*I wish you a
fascinating visit to
Linderhof Palace!*

Albert Füracker, MdL

*Bavarian Minister of State of
Finance and Regional Identity*



Audience room and office in the Royal Palace

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 palace 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 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, however, 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

Hall of Mirrors, based on a cabinet in the Munich Residence



Amalienburg in Nymphenburg and the Ornate 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.

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 on 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

View of the palace and the terrace gardens from the cascade



Group of figures in the Flora Fountain in front of the Royal Palace

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 operas 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.

Stage sets in the park

The **Venus Grotto** is an artificial stalactite cave which was built into the hillside starting in 1875: the 'Venus Grotto' stage set is from Act I of Richard Wagner's opera 'Tannhäuser' and was constructed exactly in accordance with his stage directions. The huge painting shows the 'Venusberg' scene from the opera.

The artificial Venus Grotto in the park



Exterior of the Hermitage of Gurnemanz

The electric lighting, which at the time was ultra-modern, was installed between 1878 and 1881. Exchangeable glass discs were used to produce a variety of coloured illumination. The Linderhof Grotto, with illusory effects that were highly innovative in their day, is one of the most fascinating examples of the 19th century quest for the perfect synthesis of the arts.

The **Hermitage of Gurnemanz** is a chapel-like hut. It is part of the stage set for Act III of the opera 'Parsifal', which Richard Wagner wrote for the consecration of his theatre. Here Ludwig relived this plot alone and read medieval poetry.

Hunding's Hut represents a Germanic house. This stage set for Act I of Richard Wagner's opera 'Die Walküre' was built exactly in accordance with his stage directions. Here Ludwig read Germanic and Nordic legends, with servants present in Germanic clothing for added authenticity.

Interior of Hunding's Hut, with the ash tree

