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ROYAL PALACE

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

OPENING TIMES

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

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

WATER FEATURES

Daily from 9am to 6pm from mid-April to mid-October \cdot Fountain every half hour

TICKET RESERVATION

Linderhof Palace and the Venus Grotto can only be visited as part of a guided tour. Tickets are available at the castle box office; we also offer some tickets online via our ticket shop: linderhof.bsv-ticketshop.de

GUIDED TOURS OF THE PALACE

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

GUIDED TOURS OF THE VENUS GROTTO

There are regular guided tours in German and English (duration approx. 20 minutes, max. 50 people).

TRANSPORTATION

Train to Oberau or Oberammergau; bus to 'Linderhof' 550 car parking spaces, 14 bus parking spaces (chargeable)

Bayerische Verwaltung der staatlichen Schlösser, Gärten und Seen info@bsv.bayern.de · 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 by Carl von Diebitsch 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 oriental house, 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

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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

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







We wish vou

a fascinating visit to Linderhof Palace!

Linderhof Palace and its surrounding park is one of

the most artistic and stylistically complex ensembles

King Ludwig II of Bavaria (1845–1886) was able to

of the 19th century. The 'Royal Villa' is the only palace

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

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

German influence: Ludwig took over a great deal

from the Rococo legacy of his own ancestors with

or Neo-Rococo style, however, shows a strong South

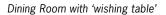
which he was familiar from his childhood, such as the

and were also often to be found in Germany in the parks

Albert Füracker, MdL State Minister

Royal Palace

Martin Schöffel, Md State Secretary



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 Barogue 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 Barogue motifs. The

The elaborately decorated Hall of Mirrors

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 the largest artificial dripstone cave created in the 19th century. It was built on the edge of the palace park from 1875 to 1878. Inside is the three-dimensional stage set representing the 'Venus Grotto' from the first act of Richard Wagner's opera 'Tannhäuser', constructed exactly according to

The Venus Grotto has been electrically illuminated since 1878.

Exterior of the Hermitage of Gurnemanz

his stage directions. From 1878 the Grotto was lit by electricity, which was ultra-modern at the time; this was generated by a purpose-built power plant – the first in all of Germany. Exchangeable glass discs were used to illuminate the interior in a variety of colours. With its innovative illusion technology the Venus Grotto is one of the most fascinating of King Ludwig II's creations.

The **Hermitage of Gurnemanz** is a chapel-like hut. It is part of the stage set from Richard Wagner's 'Parsifal', which he wrote for the consecration of his theatre. Here Ludwig could read medieval poetry and immerse himself in this world. **Hunding's Hut** represents a Germanic dwelling. This stage set for the first act of Richard Wagner's opera 'Die Walküre' was recreated in the Ammergebirge for Ludwig II alone, exactly as described in the original stage directions. Here the king read Germanic and Norse legends with servants in Germanic clothing to make his theatrical surroundings come alive.

Interior of Hundings' Hut, with the ash tree

