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.

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 I 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 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

View of the palace and the terrace gardens from the cascade

Audience room and office in the Royal Palace

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

I wish you a fascinating visit to Linderhof Palace!

Albert Füracker, MdL
Bavarian Minister of State of Finance and Regional Identity
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.

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.