

A painter's image of Ludwig, clad as the "Swan Knight", Lohengrin, being rowed through the Linderhof grotto.

C'est ainsi, d'après le peintre, que Louis se promenait en barque dans sa grotte de Linderhof, tel Lohengrin, le chevalier aux cygnes.

Così come l'aveva immaginato il pittore, come il cavaliere di cigni Lohengrin, Ludwig si fece immortalare remando attraverso la grotta di Linderhof.

この画家は、ルートヴィヒが白鳥の騎士ローエングリーンとしてリンダーホーフ城の鍾乳洞の湖を漕ぎ進む姿を表現している。



## Richard Wagner

BELOVED ONE, HOLY ONE!

In April 1864, soon after his accession to the throne, Ludwig sent his Cabinet Secretary, Pfistermeister, into the wide world to search for Richard Wagner, who was at the time staying in a succession of temporary abodes somewhere between Zurich, Vienna and Stuttgart, fleeing from his creditors. Wagner's "Ring", his "Meistersinger" were still incomplete; "Tristan and Isolde" had not yet been performed on any stage.

Pfistermeister found Wagner and brought him back to his King on May 4th.

The King bestowed upon him friendship, grace, favour, deep admiration and love, and promised: "I shall banish for ever the lower concerns of your daily life"; he also took care of the higher concerns, by paying off Wagner's countless debts, presenting him with a house on Brienerstrasse in Munich, financing the immoderate luxury with which the artist surrounded himself, and writing enthusiastic letters: "Beloved one, Holy one! I am like a spark longing to be enflamed and illuminated in the rays of your sun..." (nothing like this occurred to him when writing to his bride, Sophie). His praise of Wagner was almost a litany: "My dear friend, the only source of joy from my tender young days, you spoke to my heart like no other, you are my best teacher and educator."

The King even wanted to have a theatre built especially for Wagner. It was to be situated in Munich, on the right bank of the Isar, below the Maximilianeum. The design was drawn up by the famous architect, Gottfried Semper, and the proposal also included a new road which would lead directly to the theatre from the Residence Palace over a new



bridge. The costs for the project were estimated at six million guilders.

However, the Cabinet and all those who considered thrift to be a virtue opposed the plan and succeeded in sabotaging it, with the result that the King had to give up his idea. He was so offended by this that from then on he hated that "unholy town" with a vengeance, escaping from it as often as he could and gracing the mountains instead with his castles.

Wagner's music was very popular in Munich and the premiere of Tristan and Isolde in June 1865 was a huge success.



The thing that the people, courtiers and politicians, nobility, clergy and the rest of the royal family did not like, however, was Wagner himself, and his squanderous ways which he unabashedly allowed the King to finance; they disliked the increasing influence he had over Ludwig, which extended far beyond the realms of music

theatre, and his attempts to bring this influence to bear in political matters.

On December 1st, 1865 Minister von der Pfordten thus saw fit to warn the King: "This man who dares to maintain that the faithful and true men of the Royal Cabinet do not enjoy the least respect from the Bavarian people, is instead himself held in much greater contempt by all sides of the populace – that very populace from whom the throne seeks support and in whom alone that support can be found. This same man is despised because of his ingratitude and treachery towards benefactors and friends, because of his dissolute high living and wasteful indulgence, and because of the unashamed way in which he takes advantage of Your Majesty's favour. Your most faithful servant, the undersigned, wishes in no way to diminish or demean Your Majesty's enthusiasm for art and poetry, but he cannot disassociate himself from the general con-

**Caricature of the wasteful Wagner.** It is said that in 17 months he obtained about 100,000 guilders from the royal coffers.

**Caricature du dépensier Wagner.** Il est supposé avoir obtenu presque 100.000 gulden de la caisse de la cour en l'espace de 17 mois.

**Caricatura del dissipatore Wagner.** In 17 mesi deve avere ritirato quasi 100 000 fiorini dalle casse di corte.

浪費家ワグナーの風刺画。17か月の間に10万グルデンほどもの金を王宮金庫から引出させたという。



**A design by the famous architect, Gottfried Semper, for a proposed King Ludwig's Wagner Festival Theatre.**

**C'est ainsi que devait se présenter l'opéra Wagner du roi Louis d'après les plans du célèbre architecte Gottfried Semper.**

**Secondo i progetti del famoso architetto Gottfried Semper, così avrebbe dovuto essere il teatro dei festival wagneriani di Re Ludwig.**

ルートヴィヒ王のワグナー歌劇場は高名な建築家ゴットフリード・ゼンパーの案に基づいて、このような外観になるはずであった。



**The master plays his "heavenly music" and the King listens with rapturous attention.**

**Le maître joue, le roi tend l'oreille, charmé par cette « musique céleste ».**

**Il maestro suona, il re ascolta rapito la sua «musica celestiale».**

巨匠がピアノを弾き、王は彼の「天の音楽」に恍惚として耳を傾ける。



The premieres of Wagner's operas, the "Meistersinger", "Rheingold" and the "Valkries" were held in the Nationaltheater in Munich.

**Les opéras wagnériens «Tristan», les «Maîtres chanteurs de Nuremberg», «L'Or du Rhin» et la «Walkyrie» furent représentés pour la première fois au Théâtre National de Munich.**

**Nel Teatro Nazionale di Monaco si tennero le prime delle opere di Wagner «Tristano», i «Mastri Cantori», «L'oro del Reno» e la «Walkiria».**

ミュンヘンの国立劇場ではワグナーのオペラ「トリスタン」、「マイスター・インガー」、「ラインの黄金」、そして「ヴァルキューレ」が初演された。

**This caricature expresses the close relationship between the King and the composer.**

Cette caricature souhaite exprimer les liens étroits entre le roi et le compositeur.

**Questa caricatura vuole esprimere lo stretto rapporto tra il re e il compositore.**

この風刺画は国王と作曲家の密接な関係を表現している。

## Theatre bill for the triumphal Tristan premiere on June 10th, 1865 in the "Hof- und Natio- naltheater" in Munich.

L'affiche de théâtre de la première de *Tristan* qui fut un triomphe le 10 juin 1865 au Théâtre de la Cour et National à Munich.

## Il programma della trionfale prima del Tristano il 10 giugno 1865 nel teatro «Hof- und Nationaltheater» di Monaco.

1865年6月10日のトリスタン初演の演劇  
プログラム。ミュンヘン宮廷国立劇場

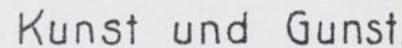
viction that this enthusiasm is being misused and exploited by an unworthy person.”

This did indeed give the King pause for thought, and, faced with the choice between people and composer, he chose the former, under pressure from a Cabinet of ministers who, to a man, were threatening to resign: "I want to show my dear people, that their trust, their love is more important to me than anything."

Angered, Wagner left Munich for Switzerland on December 10th, 1865. His continued comfortable circumstances in his new home near Lucerne were, however, assured by a generous grant of 8000 guilders per year from the King.

The friendship between King and composer continued to flourish at a distance. They wrote letters to one another, the King visiting Wagner in Switzerland and Wagner visiting the King on Roseninsel and coming to Munich for the city's premiere of the *Meistersinger*. At times the relationship cooled, at others it rekindled, and in 1873 when Wagner needed money to complete his Festival Theatre in Bayreuth the King was again very generous in his support, despite very heavy financial commitments in his castle building projects (which were already costing much more than was available in the royal coffers).

On February 13th, 1883 Richard Wagner died in Venice, at the age of 69. Ludwig had once written to him: "And when we are both long since gone from this earth, our work will still stand as a beacon throughout posterity." "Our work"? – The King was perhaps not so far from the truth. What would have become of Wagner if Ludwig had not supported him? "The artist for whom the world now mourns", he said proudly, "was first recognised by me – I was the one to rescue him for the world."









## Retreat

### THE DISAPPEARING MONARCH!

At times, it was said, the King was really nice – he would give his servants presents, pat young shepherd boys on the head and conduct pleasant conversations with famous artists. The general populace, as such, however, he considered a nuisance, particularly when present in great masses. “Can a people not show their love for their King other than always scraping and bowing in front of him?” he complained, “I cannot bear being stared at by thou-

sands of people and having to ask them questions and feign interest in their answers.”

One can sympathise with him. His reaction to this situation was, however, not in keeping with royal manners: he retreated to his hunting lodges and castles and “into the natural landscape and pure air of the mountains”, where he lived in his own world of poetry and fantasy; seldom did he venture out for public engagements. The people of Munich had to accustom themselves to celebrating their openings of parliament and their Oktoberfests without their King. Toothache,

*“One morning, in true Bavarian style,  
the city of Munich from its sleep did stir  
Its head was sore, so it tarried awhile  
Its eyes to open it did defer.*

*But a thunderous piece of news  
Shot into its sleepy ear  
Causing it with much ado  
To leap out of its cosy lair.”*

*“Bavarians! Awake!” it did declare,  
“Your ruler has gone, he’s taken flight.  
A search of castles here and there  
has not brought him yet to light.”*

*“What news! What tidings!  
A worried look was seen to appear  
As they hastened to consult their friends  
At the inn, over a glass of beer. ...”*

*“Has he perhaps fled into the hills,  
To join the shepherds there,  
And refresh his many ills  
In the cool, clear mountain air?”*

*“Or perhaps into the forest he has gone,  
With nymphs and fairies to consort?  
But, fear not, the sound of his horn  
Will soon reveal his secret hide-out. ...”*

**Previous double page:**  
The King loved to ride out at night on his sleigh. This majestic royal sleigh is now on display at the Marstallmuseum in Nymphenburg Palace.

**Page double précédente:**  
Le roi aimait les excursions nocturnes. Son traîneau d’apparat se trouve aujourd’hui au Musée Marstall du Nymphenburg.

**Doppia pagina precedente:**  
Il re amava le gite notturne. La sua lussuosa slitta è oggi conservata nel museo delle scuderie di Nymphenburg.

前ページ見開き：  
国王は夜の遠出を愛した。王の豪華なそりは今日ニンフェンブルクのマールシュタール博物館に飾られている。

**An artificial lake in an artificial grotto in the grounds of Linderhof Palace.**

**Lac artificiel dans la grotte de stalactites artificielle dans le parc de Linderhof.**

**Lago artificiale nella grotta artificiale con stalattiti nel parco di Linderhof.**

リンダーホーフ城の庭にある人工鍾乳洞の中の人造湖。





facial swellings, catarrh and general malaise regularly prevented his attendance.

However, Ludwig put in a surprise appearance at the 1874 Corpus Christi procession. This “appearance of his Royal Majesty in the fullness of his manly strength and beauty”, to quote a local newspaper, had “made the most favourable and joyful impression on the whole assembled populace”. But he didn’t stay

long, and very soon after the celebrations he set off again, without informing anyone, and leaving behind a most disconcerted populace to celebrate the King’s birthday without him. He had gone, as it later transpired, to Paris. Commenting on this strange affair, the Berlin satirical journal, “Kladderadatsch”, published a poem (see p. 48). It was easy for the Prussians to scoff – after all, it wasn’t their King.

**The King on the balcony of the Throne Room in Neuschwanstein at night. He loved the moon and the darkness.**

**Le roi sur le balcon de la salle du trône de Neuschwanstein la nuit. Il aimait la lune et les ténèbres.**

**Il Re sul balcone della sala del trono verso Neuschwanstein, di notte. Amava la luna e l'oscurità.**

夜のノイシュヴァンシュタインの玉座の間のバルコニーの上の王。  
彼は月と闇を愛した。



## Ludwig, the Architect

ALL THE KING'S CASTLES

Ludwig II left us with three royal castles. To be more precise, he didn't actually leave them to us, the people that walk around in them today. After all they were not intended for us to "soil and desecrate" with our gazes. The King probably feels posthumously far more irritated than honoured by our presence; he would no doubt have preferred his castles to be blown up after his death.

Yet, on August 1st, 1886, very soon after the King's death, the castle gates were opened wide for the public, at the orders of the Prince-Regent Luitpold, his successor. It seemed that a long-held wish was now to be fulfilled.

Since that date guests from all corners

of the globe have been coming to admire the King's castles: Some 1.4 million visit Neuschwanstein each year, 450,000 visit Linderhof, and a further 430,000 make the journey to Herrenchiemsee, and they are a real blessing to the region, to its guesthouse and café owners, car park owners, horse-drawn coach drivers, souvenir sellers, Chiemsee ship's captains, and to the reputation of Bavaria throughout the world.

No other Bavarian King has been as profitable as Ludwig II. Who would have thought it at the time?

In 1869 he began to build Linderhof Palace. In 1870 work began on Neuschwanstein Castle and in 1878 he laid the foundation stone for his Versailles palace on Chiemsee. His early death prevented the realisation of further, planned castle projects.

**The Bavarian Royal Castles, here Linderhof Palace, are open throughout the year; in winter the numbers of visitors decline.**

**Les châteaux royaux bavarois – ici le château Linderhof – sont ouverts durant toute l'année; en hiver toutefois, rares sont les visiteurs.**

**I castelli reali bavaresi – qui il Castello di Linderhof – sono aperti tutto l'anno; a dire il vero d'inverno vengono pochi ospiti.**

バイエルンの王城（写真はリンダーホフ城）は年間を通して常に開いている。冬場にはむろん訪れる人は少ない。





The castles were not intended as mere regal backdrops to grand court ceremonies and feasts, nor, as was the case with other monarchs before him, were they a means of securing a fitting place for their creator in the annals of history: Ludwig's castles were rather symbols of an ideal kingdom, images of mythical worlds from a glorious past, the embodiment of his dreams in splendidly ornate, gilded stone. They were his "joie de vivre", but also his sadness. For them he risked his freedom and his throne – and lost both.

He was obsessive and tireless in his passion for building. Countless Bavarian craftsmen were busily engaged in fulfill-

ing their King's wishes, producing furniture and wall panels, weaving textiles, forging ornate door fittings, and turning chandeliers.

Everything else had to take second place to his building projects. No delays were tolerated. The painters worked day and night until they dropped, exhausted, from their ladders and scaffolding, and then they had to listen to a detailed catalogue of complaints and instructions on what they should do to improve their pictures. An oil painting in the lounge of Neuschwanstein Castle shows the legendary scene of Lohengrin's arrival in Antwerp. On seeing the original design

**Tours are offered in English and French, as well as in German.**

**Des visites guidées du château sont proposées en allemand, mais aussi en anglais et en français.**

**Visite guidate al castello sono disponibili non soltanto in tedesco, ma anche in inglese e francese.**

ドイツ語はもちろん、英語・フランス語での城内ガイドも用意されている。

**Herrenchiemsee was the most expensive of Ludwig's castles. The King spent 16.5 million gold marks on it up to 1885.**

**Herrenchiemsee fut le plus cher des châteaux de Louis. Jusqu'en 1885, le roi dépensa 16,5 millions de marks d'or pour ce château.**

**Herrenchiemsee fu il più costoso dei Castelli di Ludwig. Fino al 1885, per esso, il re spese 16,5 milioni di marchi-oro.**

ヘレンキームゼーはルートヴィヒの王城のうち最も高価である。  
1885年までに王は1650万金マルクをそのために費やしている。

