Quinta da Regaleira

Summer residence of the Carvalho Monteiro family built in the neo-manueline style. The exuberant decorative scheme involved some of Portugal’s best artists: António Gonçalves, João Machado, José da Fonseca, Costa Motta and Rodrigo de Castro, as sculptors in stone and Júlio da Fonseca, in wood.

Turret

Enjoying panoramic views over the Sintra Hills and the Atlantic Ocean, this tower casts a crowningurrent of Carvalho Monteiro’s architectural, artistic and naturalistic ambitions. Not only the crowning jewel of the Quinta da Regaleira, the tower is crowned by a small observatory accessible to tourists.

FLOOR

A rectangular tower on the southern corner of the house, housing a private study for the owner, with a compelling view towards the valley and the house.

1st Floor

Kings’ Room

Formerly the billiard room. There are an apparent Portuguese manor chisels, 24 kg of gold and silver, and a small suite of four chairs, Breguet, Dartigny and Léonard. Over the fireplace was originally painted the arms of Carvalho Monteiro, later replaced by the coat of arms of Quinta da Regaleira.

2nd Floor

Piano Nobil

Built by a skilled cabinet maker, the ornately decorated doors of the Piano Noble are enhanced by the magnificent staircase and baroque paintings.

Renaissance Hall

Former drawing room, decorated with a grand Renaissance style. The hall is furnished with exquisite furniture by Carvalho Monteiro and his wife, Pêga de Vazda.

Stairway and Hall

A spacious entrance hall decorated with a majestic staircase featuring marble and chiseled wood.

Porch

Balconies, balconettes, carved in Carrara limestone, suggest the era of the 18th century. The windows and shutters are wood and are set in the walls with wrought iron grilles.

Hunting Room

The dining room is dominated by the massive brancalelo that supports a statue of a woodcarver. The wall panels depict hunting scenes that are spectacularly well-carved. The theme of the ‘fable of the bear’ is evident throughout the room, from the protagonist Vasso Carvalhão, painted by the leading artist of the day, José de Almeida.

UNACCOMPANIED VISITS

Guided tours with a map during opening hours

Opening

Daily from 10:00 to 18:00

Closing

Closed on Mondays

Ticket Prices

Adults: €7.00

Children: €3.00

Children under 6 years: Free

PASSPORT

Quadruplets / Adult

Children (6-12 years): €3.00

Senior Citizens: €3.00

KEY

Children up to 18 years old, maximum 25 visitors

18 - 29 years old, maximum 25 visitors

Adults over 65, maximum 25 visitors

Noblesse

After changing hands numerous times, the estate became known as the “Quinta da Regaleira.”

Built by Baroness de Regaleira, the property is transformed into an elegant summer retreat with a palace, theatre and chapel. The name is changed to Quinta da Regaleira.

SOLD AT PUBLIC AUCTION in Amadeus Augusto de Carvalho Monteiro’s will in the 1860s, the property was auctioned off.

First designs for the garden were designed by the landscape architect Henri Issadre and architect Luigi Varesi (1805-1879). These projects were later modified and completed by the landscape architect Henri Issadre and architect Luigi Varesi.

The Quinta da Regaleira is bought by Wilhem von Bismarck (1832-1900) in 1911 for the sum of 72,000 guilders. The property was later sold to Alexandre de Carvalho Monteiro, a member of the Carvalho Monteiro family.

The property is then sold to the Japanese corporation Aoki.

The Maniality of Quinta da Regaleira is acquired by the property.

The building is then opened to the public as a museum.

Carvalho Monteiro (1807-1870)

Born in Lisbon, he is considered one of the great Portuguese architects of his time. He is known for his innovative designs and his influence on the historical preservation movement.

Luigi Manini (1844-1922)

Architect, painter, set-designer, he worked at the Teatro Nacional de São Carlos, the Teatro Nacional de São Carlos, the Teatro Nacional de São Carlos, the Teatro Nacional de São Carlos, and the Teatro Nacional de São Carlos. He is best known as the architect of the famous Casa da Música in Porto.

Quinta da Regaleira

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One of the most surprising and enigmatic monuments of the Cultural Landscape of Sintra is Quinta da Regaleira. A high point of Romantic Sintra, found within the historic centre on the elegant promenade that linked the Royal Palace to the Palace of Seteais. Between 1898 and 1912 Carvalho Monteiro dedicated all his attention to the transformation of his favourite place to its present-day form.

Initiatic Well
A "transcendental lamp" that sinks some 30 metres into the earth, reached by an escalator, a monumental spiral staircase. It is believed to contain all the enigmas and esoteric symbols, the coherent and symbolic associations of the whole complex between Heaven and Earth into a form.

Portal of the Guardians
A highly enigmatic structure gateway of baroque marble, a central portal under which is hidden one of the secret entrances to the Initiatic well.

The Presence of the Celestial Worlds
At the entrance of this portal, is concealed by a towering Sigur.

Workshop of the Crafts / Services
This building, originally known as "workshop of the crafts" is a garage and the power house that generates electricity for the entire property.

Coachhouse, stables, and stables

Upper Gate

Greenhouse
The greenhouse, built in the late 19th century, is a replica of those found in the gardens of the Palaces of Sintra. The façade of the greenhouse shows a group of figures representing the seasons.

Cisterns in the Fountains
The fountains are a symbol of the water that flows through the mountains of Sintra.

Chimney's Court

The garden, as an image of the Cosmos, is revealed through a succession of magical and enigmatic places. The quest for paradise is found in concurrence with a symbolic parable - such as Dante's Inferno - through which the candidate for initiation is led by an Ariadne's thread. Various scenes from the initiate's journey appear along the way of the very picturesque route through a labyrinthine garden where one can feel the harmony of the designer and nature, the perspective of an acoustic concurrence, by analogy to the metaphysical quest for the Daedalus that is found in the great Epics. In those realizations abound references to the work of mythology, to Olympus, Virgil, Dante, Milton and Caravaggio, and to the missions of the Electors as continued by the Order of Cister, to great mystics and religious movements, and to the enigmas of the alchemical Ars Magna.

The symbol in stone - crafted by builders of Tompkins, steeped in the true spirit of Tradition - reveals the poetic and prophetic dimension of a Lusitanian Philosophical Movement.