

Two wholly blue-painted “Registos” (depiction of saints) are characteristic of the compositions of the 1760s, one of *St Jerome* [101-227], with an entirely concatenated enclosure, and one of *St Barbara* [101-226], which has a border decorated only at the capstone, and which is not cut out.

A beautiful example of a tile from the beginning of the post-earthquake Rococo period is the “Registo” of *Our Lady Mother of Men* [101-239], with a rather rare invocation, presenting the *Virgin with Child on clouds* and winged heads of angels, with a polychrome border dating from the period of the previous panel, contained in a beautiful composition that was probably the work of Nicolau de Freitas.

The transition to the Neoclassical style is made with a single medallion, showing *St Martial* and *St Anthony* side by side [101-248], with a simple simulated gilded capstone, arched at the top, with a motif that is concatenated at both the top and the bottom.

Francisco de Paula e Oliveira is responsible for the smaller “Registo” of *St Peter* [101-266], dated 1816, which shows an image of the saint within an elliptical frame and surrounded by floral elements and scrolls.

Other “Registos” from this late stage are more pictorially elaborate and reveal the same acute decorative fantasy and polychromatic intensity around the border. Many of them are in the style associated with the artist Francisco Jorge da Costa, with somewhat schematic designed figures and well-defined black ornamentation, which can be attributed to the very sober and interesting tripartite specimen showing *St Anthony* flanked by *St Lawrence* and *St Martial* [101-610] and the “Registo” with a single medallion showing *St Martial* and *St Anthony* side by side [101-248], with a simulated gilded frame, arched at the top, with a motif concatenated at both the top and the base, completing the transition to the Neoclassical style.



101-227



101-226



101-239



101-266



101-610



101-248

This corridor has a set of charming half-wall panels, in their decorative freshness and very delicate colour, which must once have belonged to a dining room. The larger panels have, at their centre, a fruit basket surrounded by a very fine foliage quatrefoil flanked by a pair of marbled cushions. One of these half-wall panels has no lateral capstones [101-858], with the remaining three being delimited by simple prospecting pilasters, each cast by an elliptical reserve, with enchanting figurines and shrubs in the centre painted in manganese purple on grey, which was typical of the Neoclassical style. One of these panels shows a male figure with drinks on a tray, and a female with a teapot and cup [101-706]; another shows a man drinking from a bottle and a woman with a bag [101-869]; the third has a man with a basket and a woman with a terrine [101-870].

Several narrower panels of this set have only a pair of pilasters with the same small figures: a worker with a pannier and a black woman with a cage on her head [101-851]; a man smoking a long pipe and a woman shaking a stick [101-2141]; a woman skipping a rope and a man playing the tambourine [101-850]; a peasant and a drummer [101-852]; and a man pointing with a stick and a woman with two birds [101-881]. Several individual pilasters, which should be arches on the doors of the same room, keep the following figures: a hunter [101-2139]; a shepherd with sheep [101-2140]; a hawker [101-853]; a flautist [101-880]; a wanderer with basket hanging from the staff on their shoulder [101-2059]; and a peasant [101-2060].



101-706



101-869



101-870