

The literature of spectacle

Ana Saraiva

Rui Paixão

The development of Portuguese theatre that occurred since the second half of the 19th century¹ triggered the appearance of new concert halls, the increase of spectators², in quantity and diversity, and gave rise to a specific literary genre: the literature of spectacle³, referring not only to theatrical representation, but also to other performing arts.

Regarding this topic, the Arquivo Municipal de Lisboa (Lisbon Municipal Archive) holds a vast amount of documentation about the artistic and cultural activity in the city, among which are the archives of the Teatro Municipal São Luiz (São Luiz Municipal Theatre)⁴, the Sociedade Promotora de Educação Popular (Popular Education Promoting Society)⁵ and Lusitano Clube (Lusitan Club)⁶, entities of cultural, educational and recreational nature, that include diversified information relating to the organisation, production, management, promotion and disclosure of spectacles and shows.

¹ The reform of the national theatre in the 19th century had Almeida Garrett (1799-1854) has one of the main responsables, entrusted to “rethink the Portuguese theatre at all levels – from the actors training to the national dramaturgical model and repertoire”. See: *Teatro em Lisboa: a revolução oitocentista* (2017, March 27). FCSH +Lisboa - Lisboa contada por investigadores. <https://maislisboa.fcsh.unl.pt/teatro-lisboa-revolucao-oitocentista/>

² In 1871, the city of Lisbon had eight theatre rooms, increasing to ten, in 1899 (Esperanço, 2013, pp. 29-30). Later, in the first decades of the 20th century, three more new rooms were built (Rodrigues, 2007, p. 22).

³ The literature of spectacle, also called “theatrical literature” (Diniz, [189-], cover), refers to texts produced for theatrical, artistic and cultural productions, then published in books and publications, generally in small size, with peculiar characteristics.

⁴ The Teatro Municipal São Luiz (São Luiz Municipal Theatre) was inaugurated in 1894, in Chiado, and was then called Teatro D. Amélia. After a major fire in 1914, it was rebuilt and reopened two years later. Since 1928, it operated as a cinema (São Luiz Cine) and, in 1971, it was acquired by the Câmara Municipal de Lisboa (Lisbon Municipal Council). From 1999 onwards, the theatre underwent a profound renovation, reopening in 2002, dedicated to the production and promotion of shows and cultural events, with a program based on the performing arts. See: Arquivo Municipal de Lisboa (2019). *125 anos - Teatro Municipal São Luiz: memórias em arquivo*. Câmara Municipal de Lisboa; Teatro São Luiz: O teatro: Missão e história. <https://www.teatrosauliz.pt/missao/>

⁵ The Sociedade Promotora de Educação Popular (Popular Education Promoting Society), based in Alcântara, was established in 1904, by a group of republicans, with the aim of promoting education and culture. Its first school, a night school for male students, began its activity in 1905. In 1931, the society installed a cinema, called “Cinema Promotora”, which was in operation until the end of the 1980s.

⁶ The Lusitano Clube (Lusitan Club) is a collective founded in 1905, in the heart of Alfama, with the mission of promoting education, recreation, culture and sport, in order to bring together the inhabitants of the Lisbon neighborhood.

Given the particular interest and specificity of the literature of spectacle, within the cultural panorama and in the interaction between actors and spectators, the set of documents published here constitute examples relating to performances of recitations (spoken words), revues (vaudevilles), operettas, songs, comedies, fantasies, dramas, farces, among other forms of representation.

These publications were produced and collected between the mid-19th century and the first half of the 20th century, by the aforementioned entities. The Teatro Municipal São Luiz, as it is dedicated almost exclusively to cultural activity, contains in its collection a greater quantity and diversity of documentation on the production of shows, which presents a more significant number of samples in this document. Regarding the Sociedade Promotora de Educação Popular and the Lusitano Clube, as they are associations more aimed at instructional and recreational purposes, and with less documentation contained in the collection of the Arquivo Municipal de Lisboa, they are represented here in smaller quantities, however, equally relevant for the study of the performing arts.

Thus, this set of small books allows us to learn about the shows presented to the public, their different aspects – namely theatrical genres – and forms of artistic representation, referring to settings, characters and interpretations. The content of each book is characterised according to the genre of show, including verses, narratives, speeches, songs and couplets⁷, these being the most represented.

The production of different types of shows had at its origin an authorship, not only of the texts, but also of the music that accompanied them. Thus, in this selection of documents, authors such as: Alfredo da Cunha, Júlio Dantas, Henriques Lopes de Mendonça (author of the Portuguese National Anthem), Ernesto Rodrigues⁸, Félix Bermudes, João Bastos – it is observed that these last three often constituted a trio in the production of shows –, José Galhardo and Vasco Santana; and conductors and composers such as: Wenceslau Pinto, Júlio Almada, Thomaz del Negro, Filipe Duarte, Frederico Freitas, Raúl Ferrão, Visconde do Arneiro, among other names, no less important in the production of shows and spectacles.

The public also had the privilege of watching some performances by foreign authors, interpreted after translated, such as: “Princeza dos dollars” (Princess of dollars) (Figure 5), “Um cavalheiro particular” (A particular gentleman) (Figure 7), “Edith ou a viúva de Southampton” (Edith or the widow of Southampton) (Figure 23) and “Dina la derelitta” (Dina the derelict) (Figure 27).

Publications that identified the intervening actors were rare. Even so, this selection includes names such as: Virgínia Dias da Silva – known as actress Virgínia – and her husband Alfredo Ferreira da Silva (Figure 1), Júlia Mendes, Álvaro Cabral (Figure 6), Silvestre Alegrim (Figure 15), Francisco Alves da Silva Taborda – known by actor Taborda –, Eugénia Câmara, Emília Cândida, Romão António Martins – known as actor Romão – and Isidoro Sabino Ferreira – known by actor Isidoro – (Figure 21), among others.

In the diverse information that these small books contain, we can also see the existence of a prize created by the Secretariado Nacional de Informação, Cultura Popular e Turismo (National Secretariat of Information, Popular Culture and Tourism), called “Eduardo Schwalbach Award”, delivered between 1945 and 1948, which distinguished the company that presented, in all its areas, the best Portuguese revue show, and the popular vaudeville “Alto lá com o charuto!” (Beware of the cigar!) (Figure 19) was one of the contemplated.

⁷ Couplets are defined as the “lyrics of the songs of a revue or an operetta” (Academia das Ciências de Lisboa, 2001, p. 968), or also, as a “small group of verses, usually in quatrains, to be sung” (Silva, 1992, p. 135). Quite popular and appreciated among spectators, couplets were sung mainly in revue shows (vaudevilles), but also in comedies, operettas and songs.

⁸ The work of Ernesto Rodrigues was the subject of a master's thesis. See: Rodrigues, P. A. C. (2007). *Ernesto Rodrigues, um homem do teatro na I República*. Master's dissertation in História e Cultura Europeia Contemporâneas, Departamento de História, Faculdade de Letras, Universidade de Lisboa (Contemporary European History and Culture, Department of History, Faculty of Arts, University of Lisbon). https://repositorio.ul.pt/bitstream/10451/414/1/15989_Ernesto_Rodrigues_Um_Homem_do_Teatro_na_I_Rep00FAiblica_%28Vers00E3o.pdf

The books were printed in various typographies of the city of Lisbon, whose references on the respective covers, also contribute to the identification of this type of establishment existing in that period, as it can be seen in the captions that accompany the figures presented here.

It is clear that these publications were produced for sale as, in most cases, they have on the cover the respective price. The public, with its acquisition, could follow the narrative and sing, simultaneously with the actors, the parts of the show that allowed it, as was the case with the couplets. With this participation, the enthusiasm increased and the representation acquired greater dynamics. The handwritten notes found in some documents (Figures 21, 24 and 29) lead us to believe that they were also used by those responsible and involved in the preparation and production of the shows, that is, directors, stage directors and actors.

The conservation and disclosure of these documents demonstrates the concern and interest in their safeguarding, as a legacy for the future, constituting an important contribution to the understanding and dissemination of the literature of spectacle and the history of theatre in Portugal.

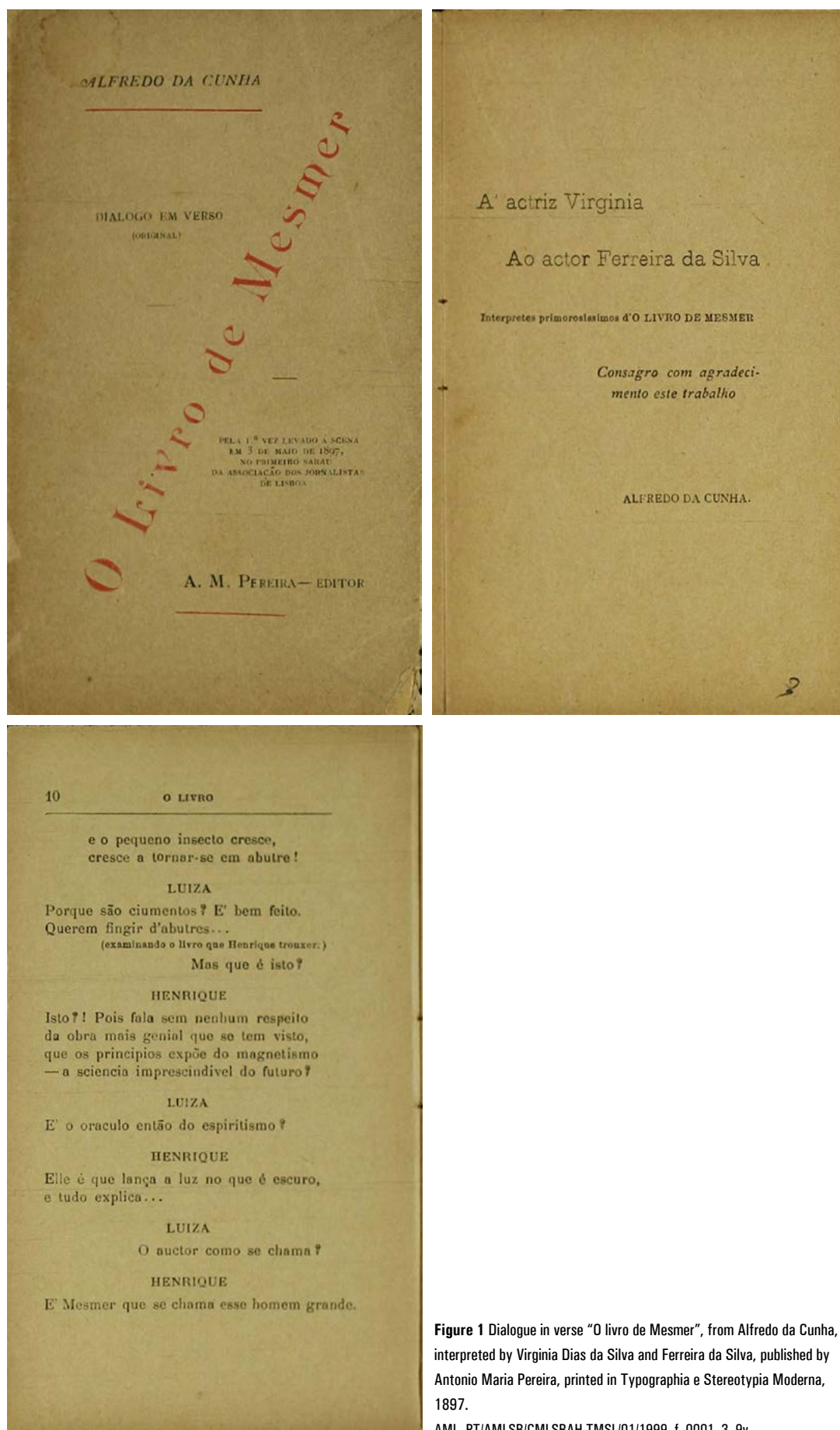


Figure 1 Dialogue in verse “O livro de Mesmer”, from Alfredo da Cunha, interpreted by Virginia Dias da Silva and Ferreira da Silva, published by Antonio Maria Pereira, printed in Typographia e Stereotypia Moderna, 1897.

AML, PT/AMLSB/CMLSBAH-TMSL/01/1999, f. 0001, 3, 9v.

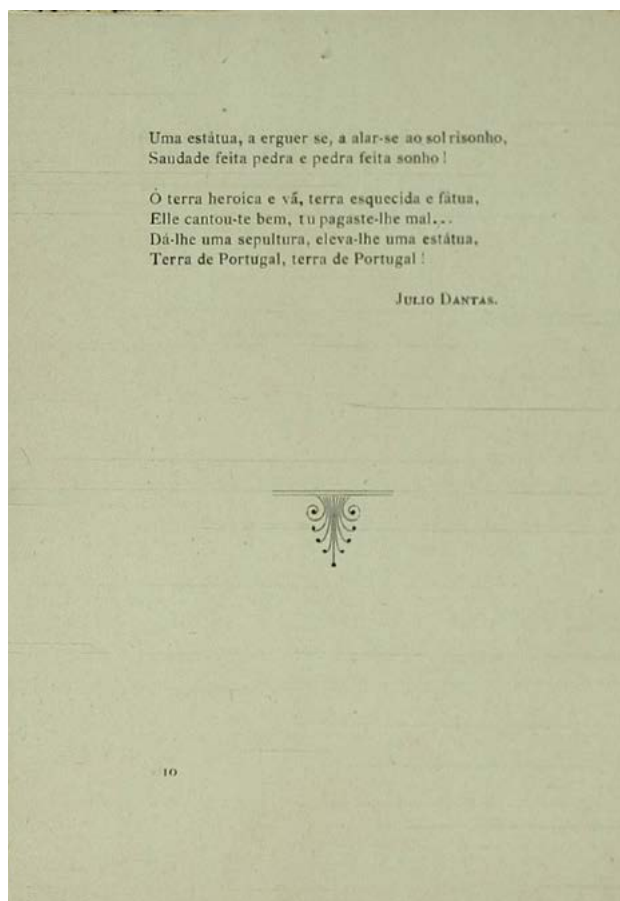
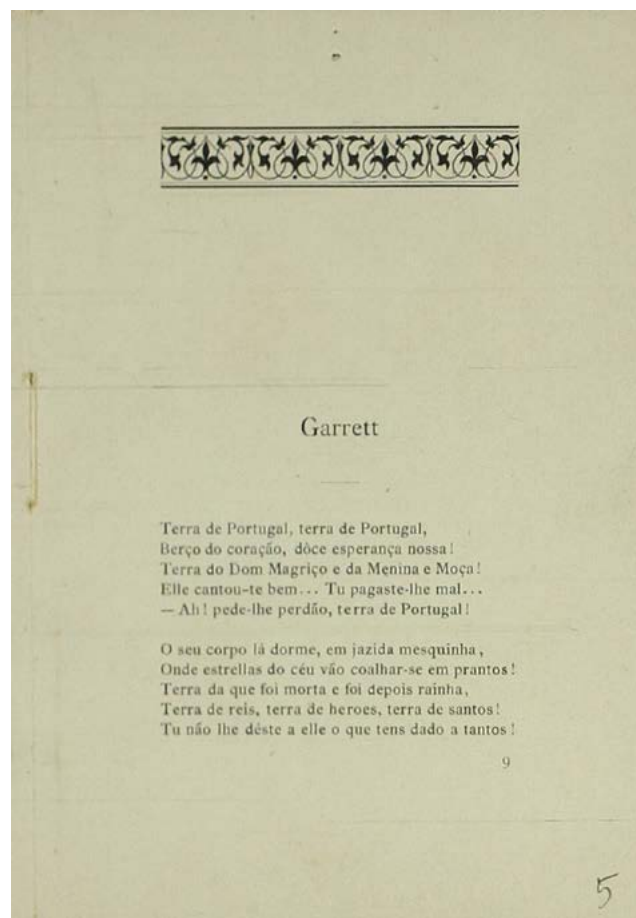
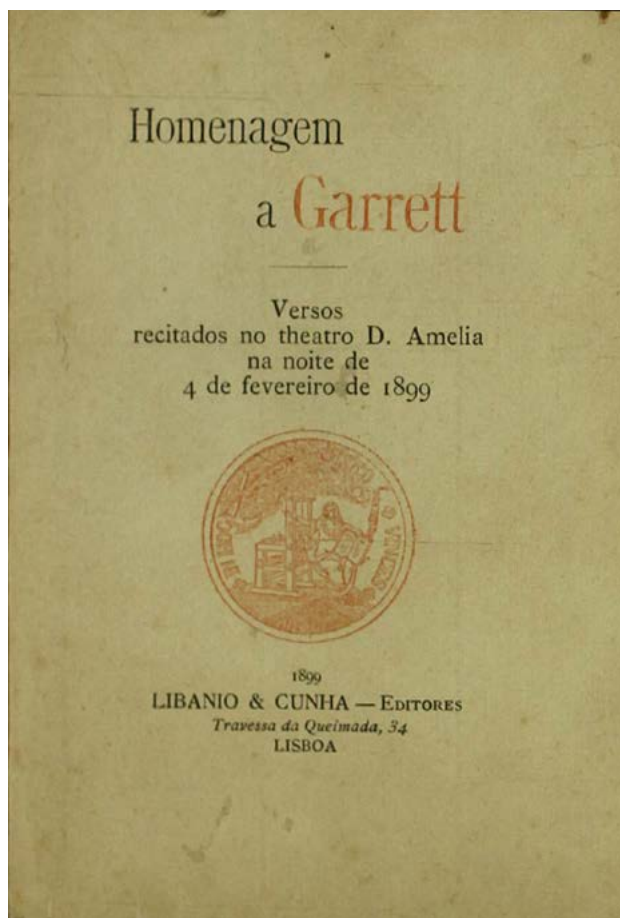


Figure 2 Verses of “Homenagem a Garrett”, recited at Teatro D. Amélia, in the night of 4 February 1899, from Augusto de Lacerda, D. João da Camara, Julio Dantas, Henrique Lopes de Mendonça and Macedo Papança (count of Monsaraz), published by Libanio e Cunha, 1899.

AML, PT/AMLSB/CMLSBH-TMSL/01/1278, f. 0001, 5, 5v.

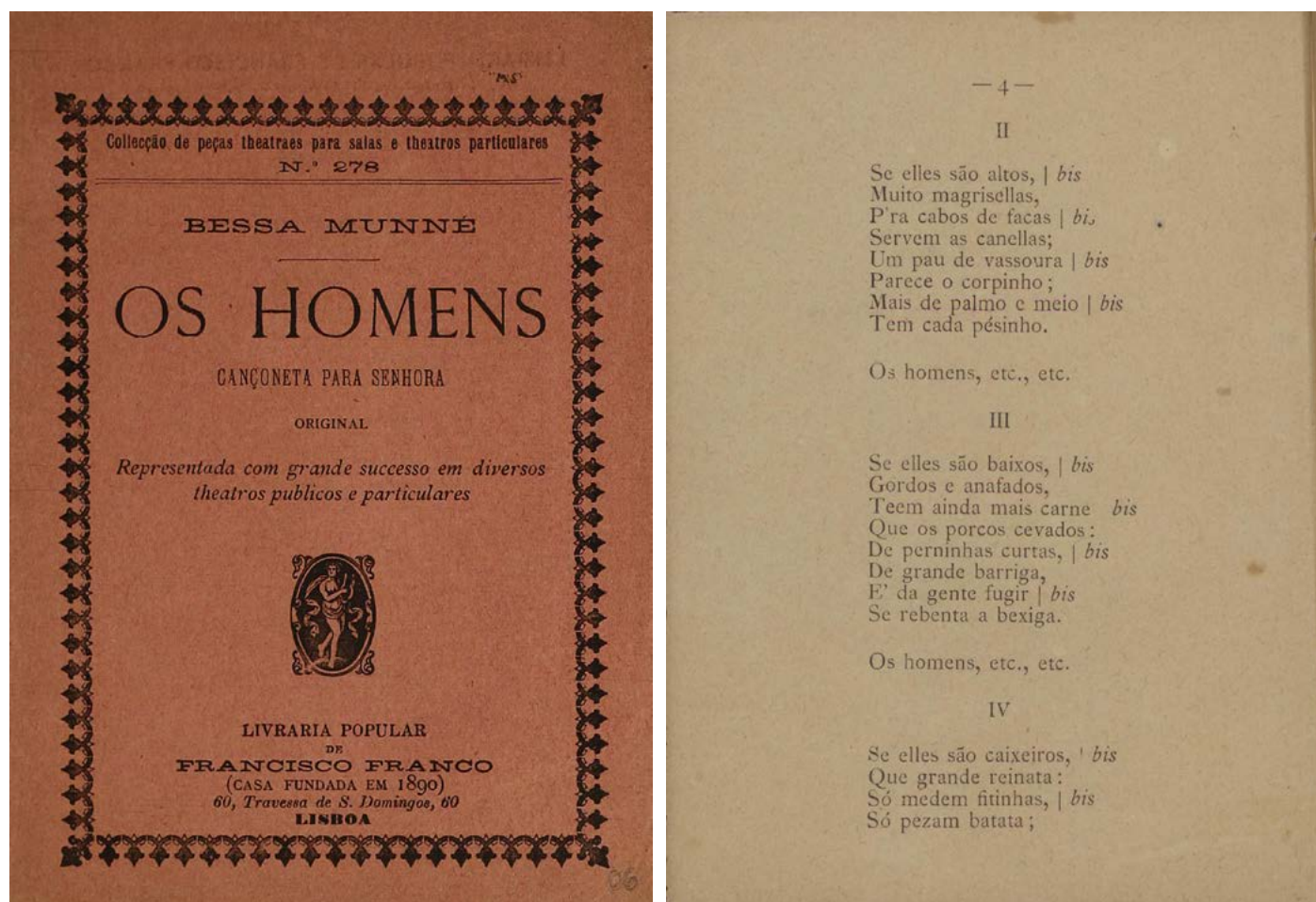


Figure 3 Song for lady “Os homens”, from Bessa Munné, published by Livraria Popular de Francisco Franco, [19--].
AML, PT/AMLSB/LCL/21/01/06, f. 0001, 4.

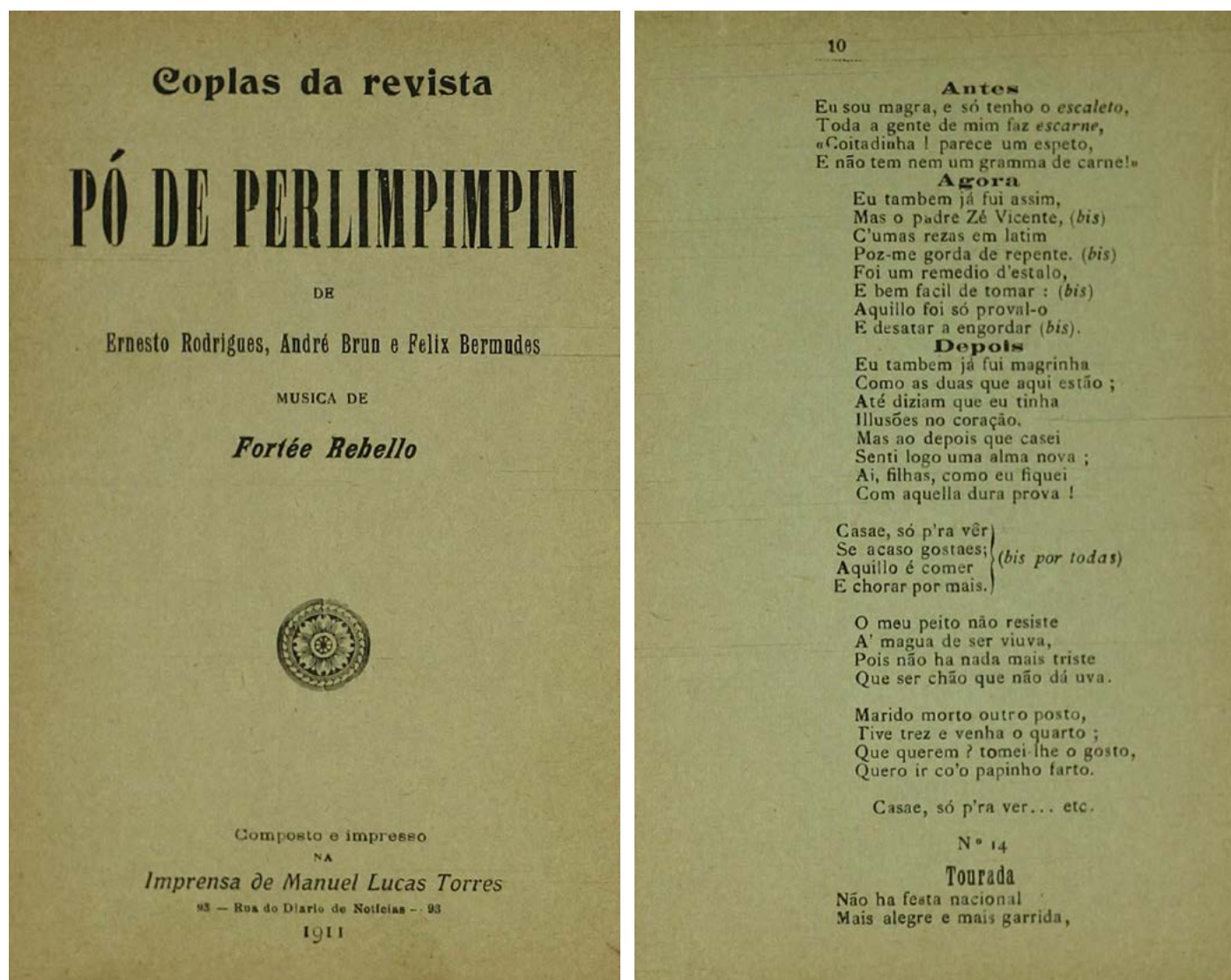


Figure 4 Couplets of the revue "Pó de Perlímpimpim", from Ernesto Rodrigues, André Brun and Felix Bermudes, with music of Fortée Rebello, printed in Imprensa de Manuel Lucas Torres, 1911. AML, PT/AMLSB/CMLSB/BAH-TMSL/01/2000, f. 0001, 4v.

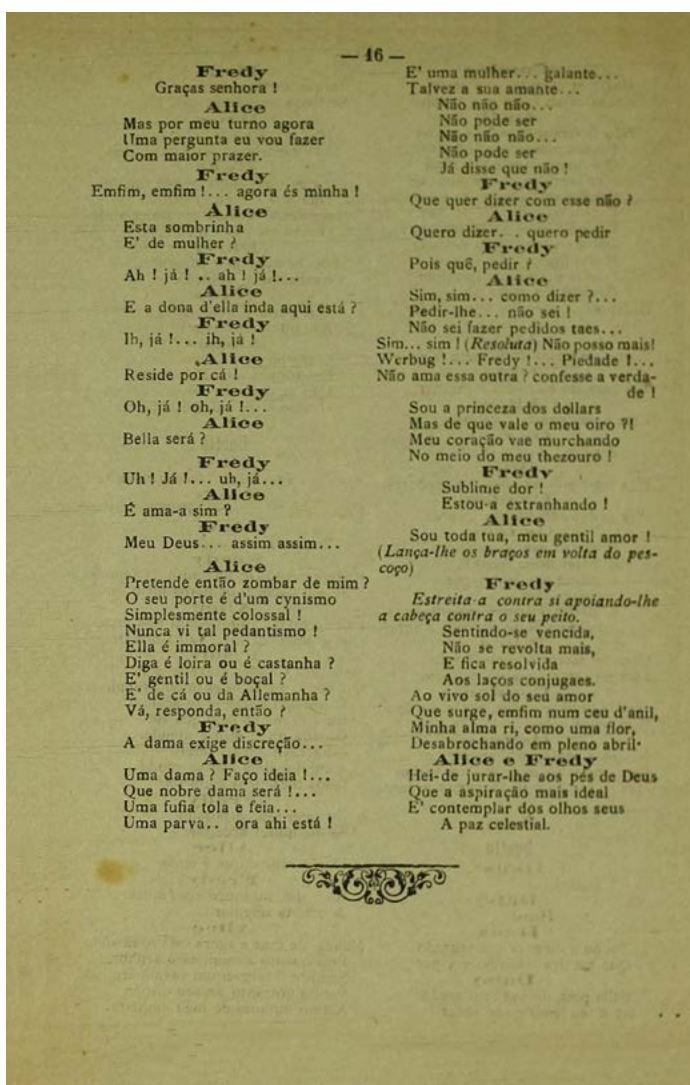
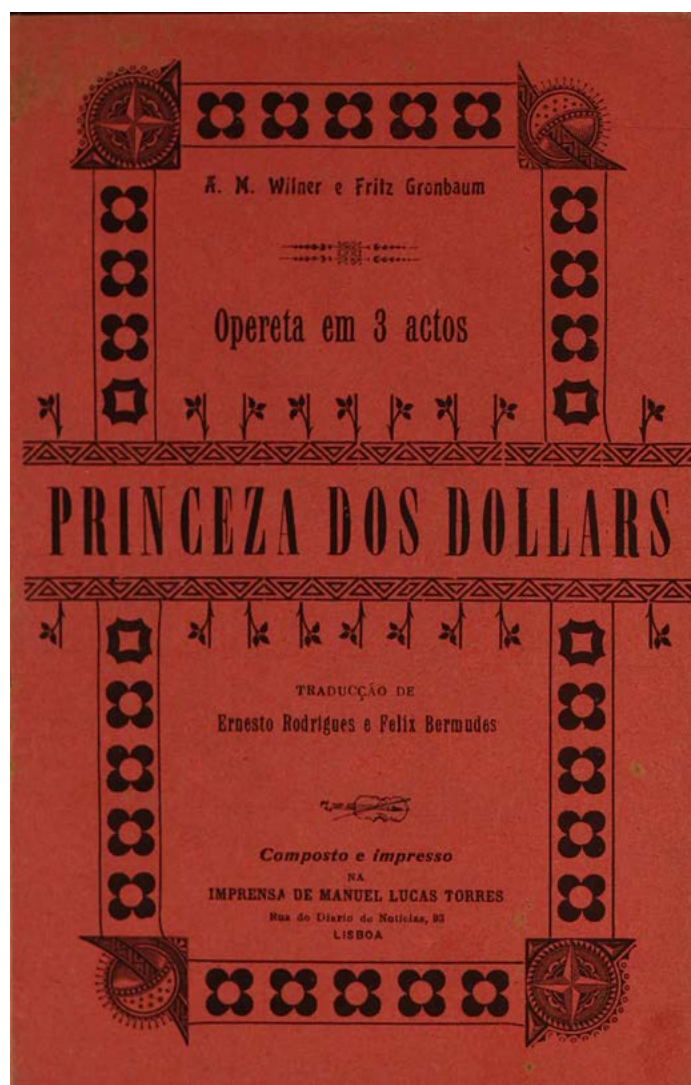


Figure 5 Couplets of the operetta in 3 acts "Princesa dos dollars", from A. M. Wilner and Fritz Gronbaum, with translation of Ernesto Rodrigues and Felix Bermudes, printed in Imprensa de Manuel Lucas Torres, 1911.

AML, PT/AMLSB/CMLSBH-TMSL/01/2002, f. 0001, 8v.

Coplas da revista

Zig-Zag

Ampliada com o novo quadro

Casamento do Perninhas d'Aranha



ACTRIZ JULIA MENDES



ACTOR ALVARO CABRAL



MAESTRO TH. DEL NEGRO

Preço 40 réis

— 15 —

Por isso fomos á tóa -
Pelos quintaes
Colher alface da boa
E coisas mais

Se a salada é fina e chic
Toda fresquinha toda bella
O que lhe dá um certo tic...
E' pimpinella

Depois de prompta ao ser servida
O que lhe dá melhor remate
E' com certeza... ah! pae da vida
Um bom tomate

Desgarrada
Pesquisa
Já que vae modar de estado
Tenha saude e juizo
Diga lá : p'ra ser casado
Já tem tudo que é preciso

Perninhas
Tenho casa e enxoval
Boa cama e bom colchão
E o que é mais essencial
Ha-de vir na occasião.

Pesquisas
Diga me lá seu catita
Responda-me a este mote :
Sua esposa a D. Ritta
Quanto é que leva de dote?

Perninhas
Em bom metal e papeis
Leva tres contos por junto
Fora ahi, uns tantos réis
Que lhe comeu o defuncto.

Pesquisas
Se se vir atrapalhado
Nos gastos do hymineu
Nunca se esqueça afilhado
Que p'ras faltas cá estou eu.

Perninhas
Muito obrigado padrinho
Tal offeria não se 'squece
O que eu tenho é poucoquinho
Mas se calhar inda cresce



Figure 6 Couplets of the revue in 3 acts and 9 boards "Zig-Zag", from Ernesto Rodrigues, Felix Bermudes and Pereira Coelho, interpreted by Julia Mendes and Alvaro Cabral, with music of maestro Thomaz del Negro, printed in Imprensa Lucas, 1910.
AML, PT/AMLSB/CMLSBH-TMSL/01/1998, f. 0001, 8.

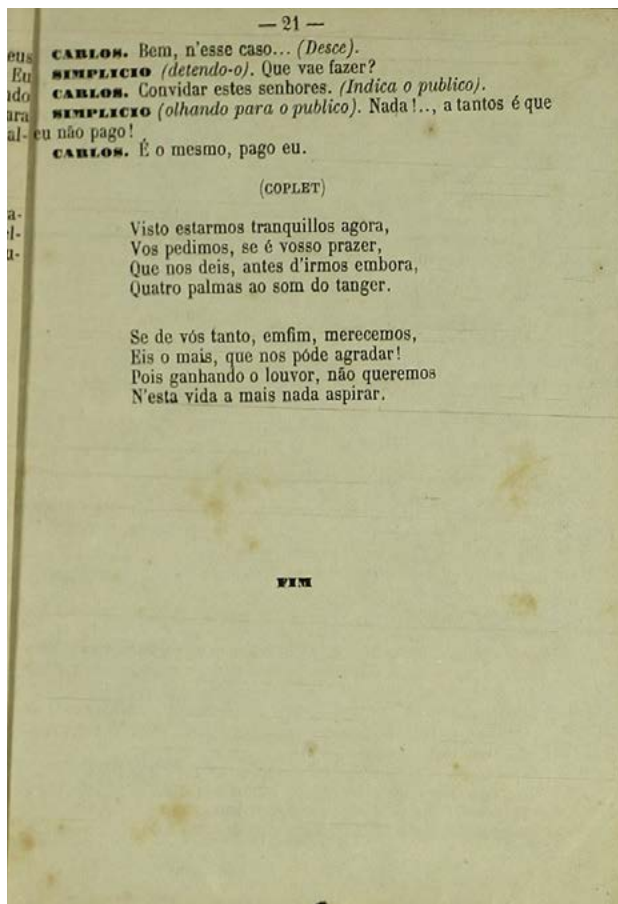
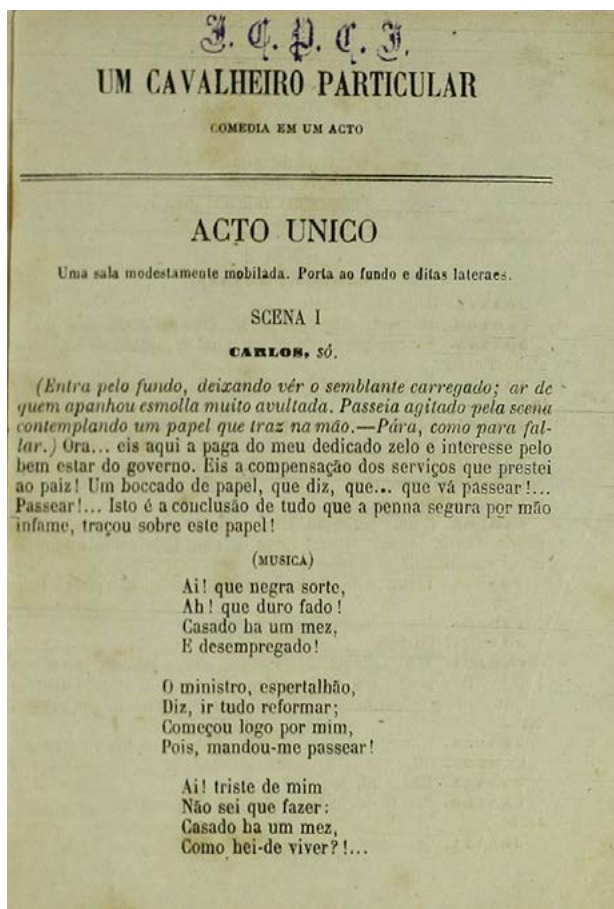
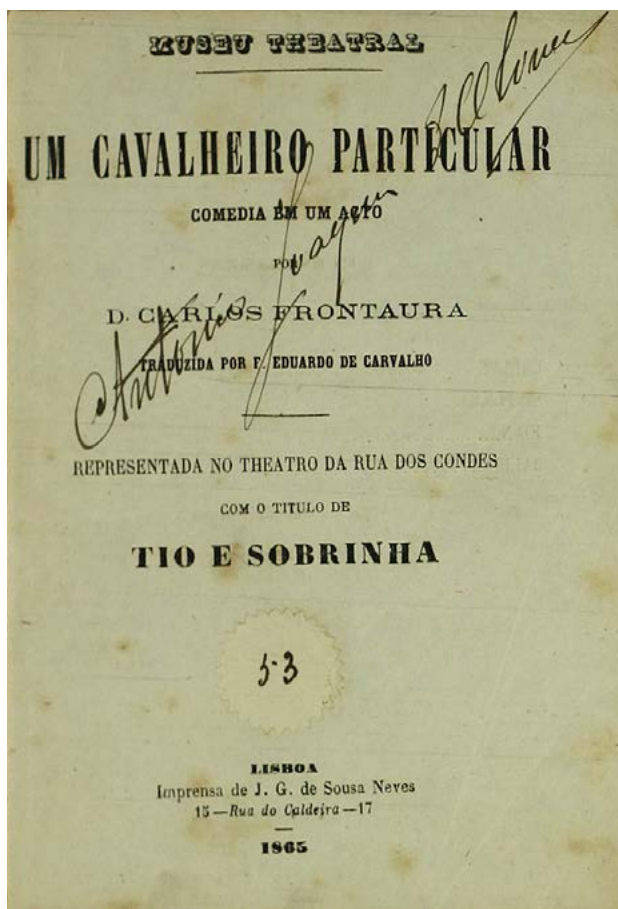


Figure 7 Comedy “Um cavalheiro particular”, with couplets, from D. Carlos Frontaura, translated by F. Eduardo de Carvalho, performed in Teatro da Rua dos Condes with the title “Tio e sobrinha”, printed in Imprensa de J. G. de Sousa Neves, 1865. AML, PT/AMLSB/SPEP/GACR/002/0056, f. 1, 3, 21.

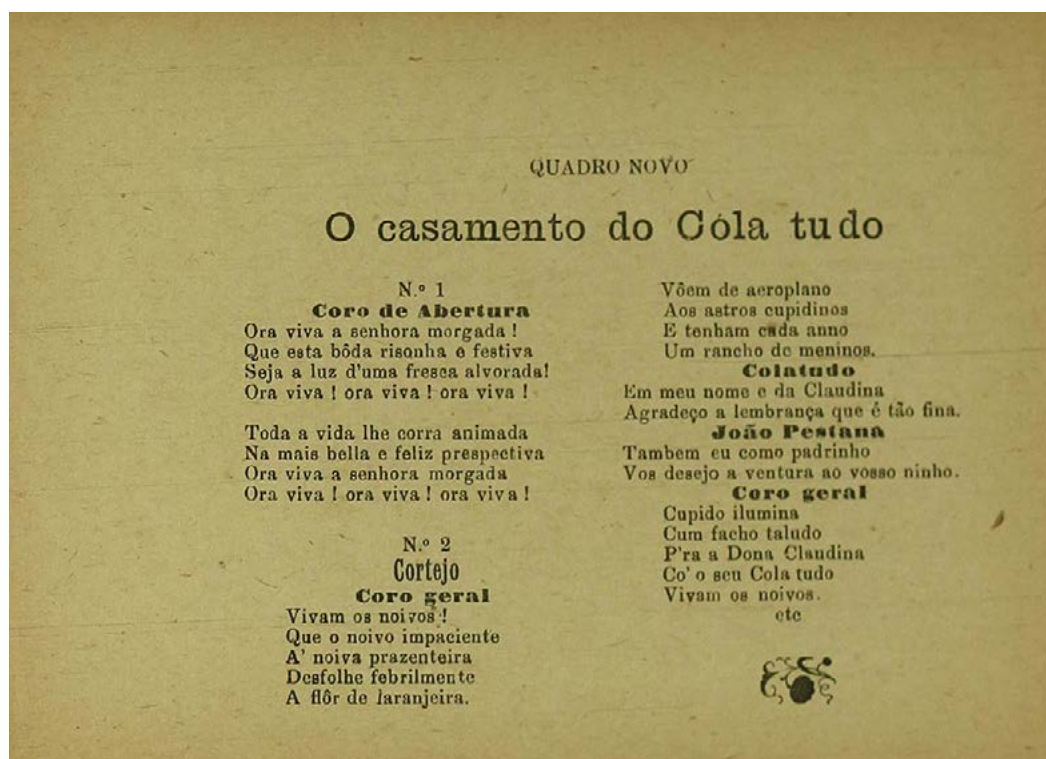


Figure 8 Couplets of the revue “O diabo a quatro”, from Ernesto Rodrigues, Felix Bermudes and João Bastos, with music of maestros Thomaz del Negro and Bernardo Ferreira, printed in Imprensa de Manuel Lucas Torres, 1915.

AML, PT/AMLSB/CMLSBH-TMSL/01/2013, f. 0001, 6v.

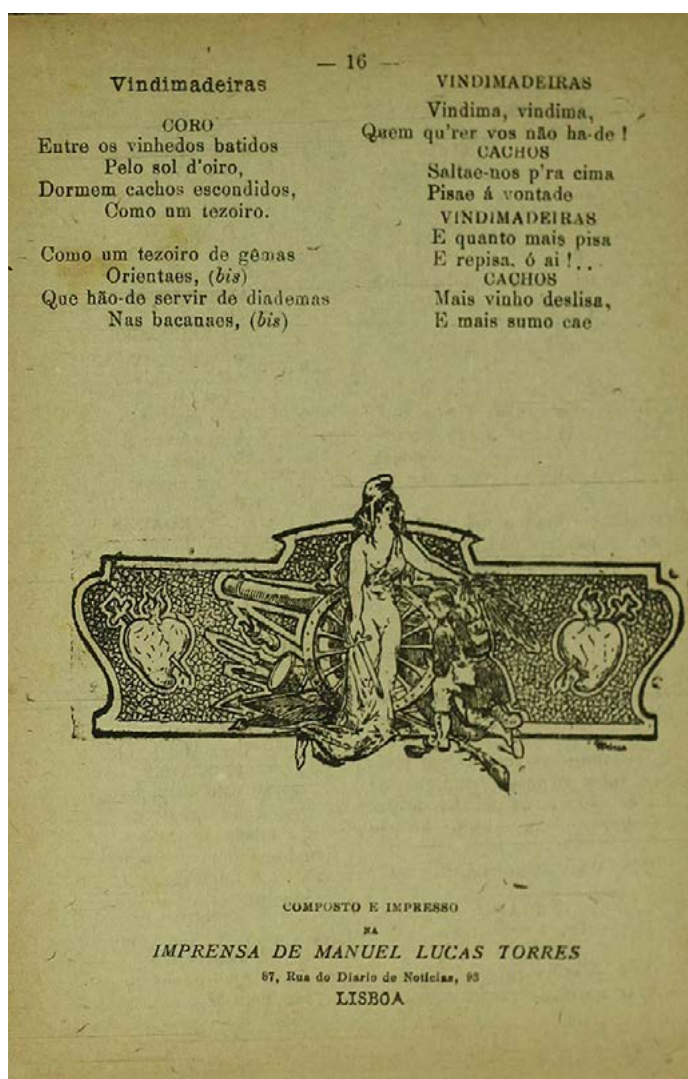


Figure 9 Verses of the revue in 3 acts and 10 boards "O novo mundo", from Ernesto Rodrigues, Felix Bermudes and João Bastos, with music of the maestros Wenceslau Pinto and Alves Coelho, printed in Imprensa de Manuel Lucas Torres, [1916].

AML, PT/AMLSB/CMLSB/BAH-TMSL/01/2011, f. 0001, 8v.

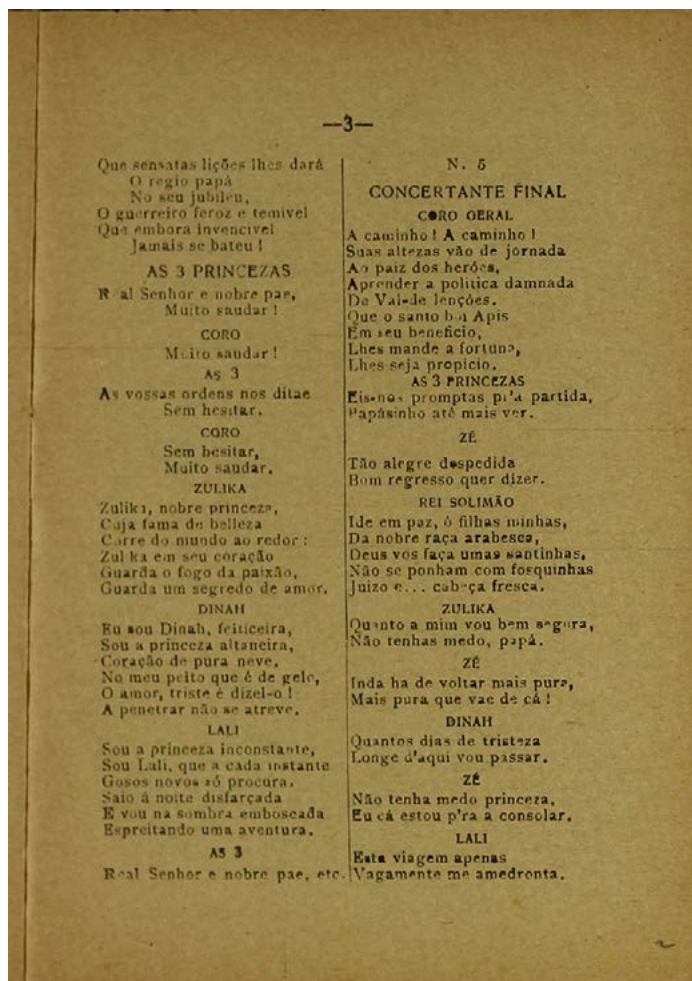


Figure 10 Couplets of the revue in 2 acts and 7 boards “Torre de Babel”, from Ernesto Rodrigues, Felix Bermudes and João Bastos, with music of maestros Thomaz del Negro and Bernardo Ferreira, [1917].

AML, PT/AMLSB/CMLSB/BAH-TMSL/01/2004, f. 0001, 2.

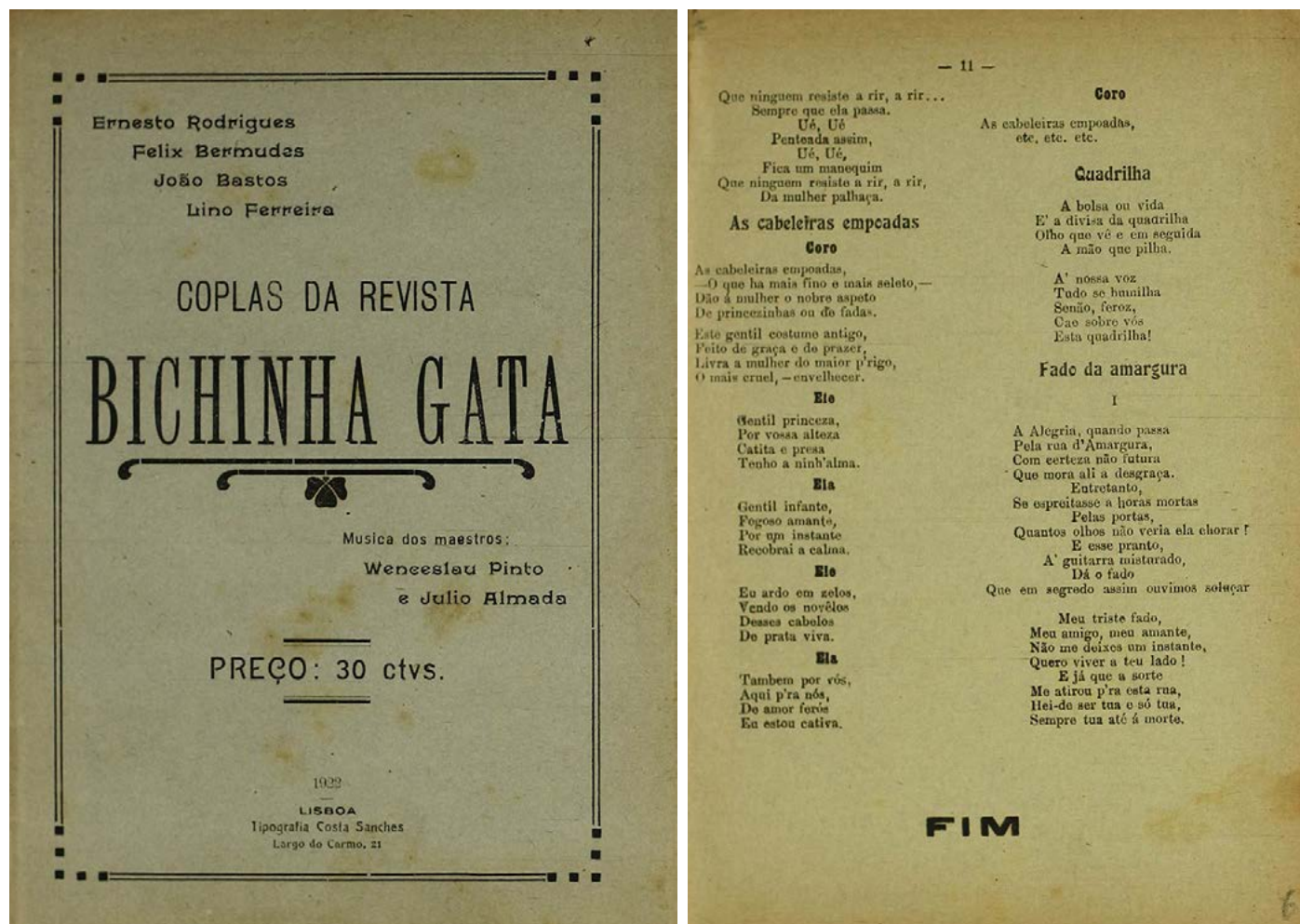


Figure 11 Couplets of the revue in 2 acts “Bichinha gata”, from Ernesto Rodrigues, Felix Bermudes, João Bastos and Lino Ferreira, with music of maestros Wenceslau Pinto and Julio Almada, printed in Tipografia Costa Sanches, 1922.

AML, PT/AMLSB/CMLSB/BAH-TMSL/01/2008, f. 0001, 6.

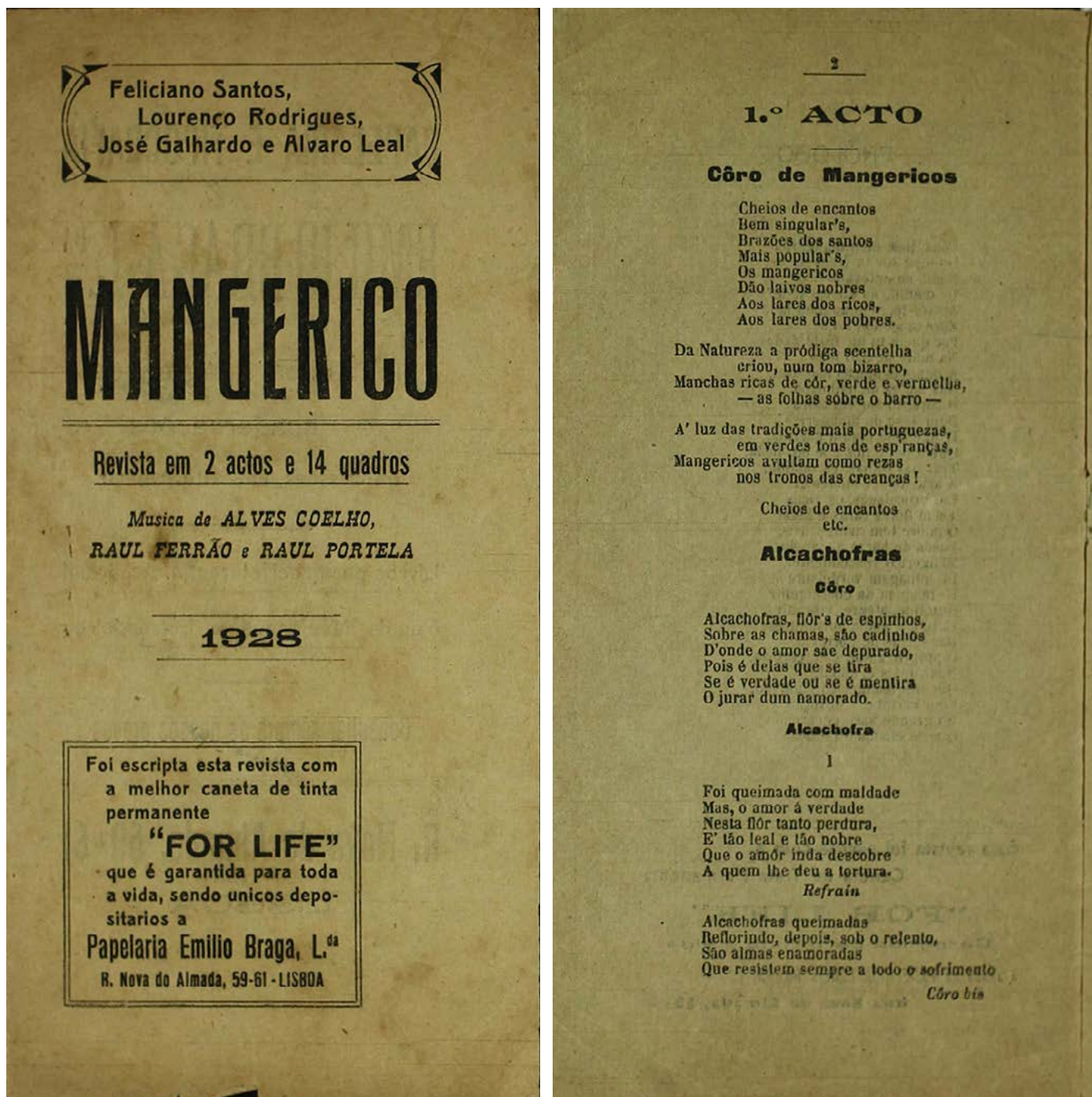


Figure 12 Couplets of the revue in 2 acts and 14 boards "Mangerico", from Feliciano Santos, Lourenço Rodrigues, José Galhardo and Alvaro Leal, with music of Alves Coelho, Raul Ferrão and Raul Portela, printed in Papellaria e Tipografia Emilio Braga, Lda, 1928.

AML, PT/AMLSB/CMLSBH-TMSL/01/2014, f. 0001, 1v.



Figure 13 Different editions of couplets of the fantastic play in 3 acts and 15 boards "O sonho doirado", from Ernesto Rodrigues, Felix Bermudes and João Bastos, with music of maestro Filipe Duarte, printed in Imprensa Lucas, [1912-1926].

AML, PT/AMLSB/CMLSBH-TMSL/01/2015, f. 0001, 2; AML, PT/AMLSB/CMLSBH-TMSL/01/2017, f. 0001, 8.

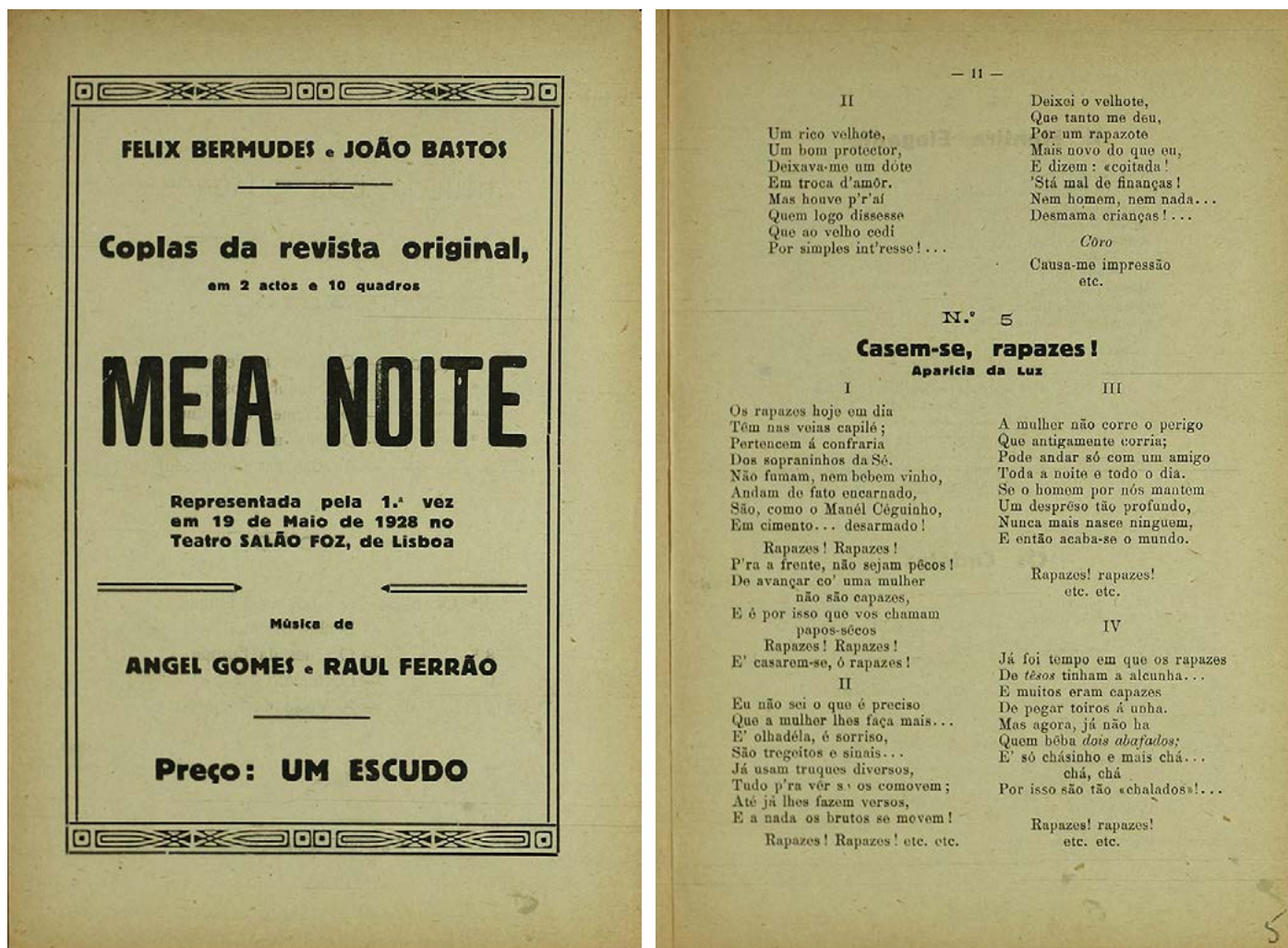


Figure 14 Couplets of the original revue in 2 acts and 10 boards “Meia noite”, from Felix Bermudes and João Bastos, with music of Angel Gomes and Raul Ferrão, performed for the first time in 19 May 1928 at Teatro Salão Foz, printed in Tipografia do Sport de Lisboa, [1928].

AML, PT/AMLSB/CMLSBH-TMSL/01/2005, f. 0001, 5.

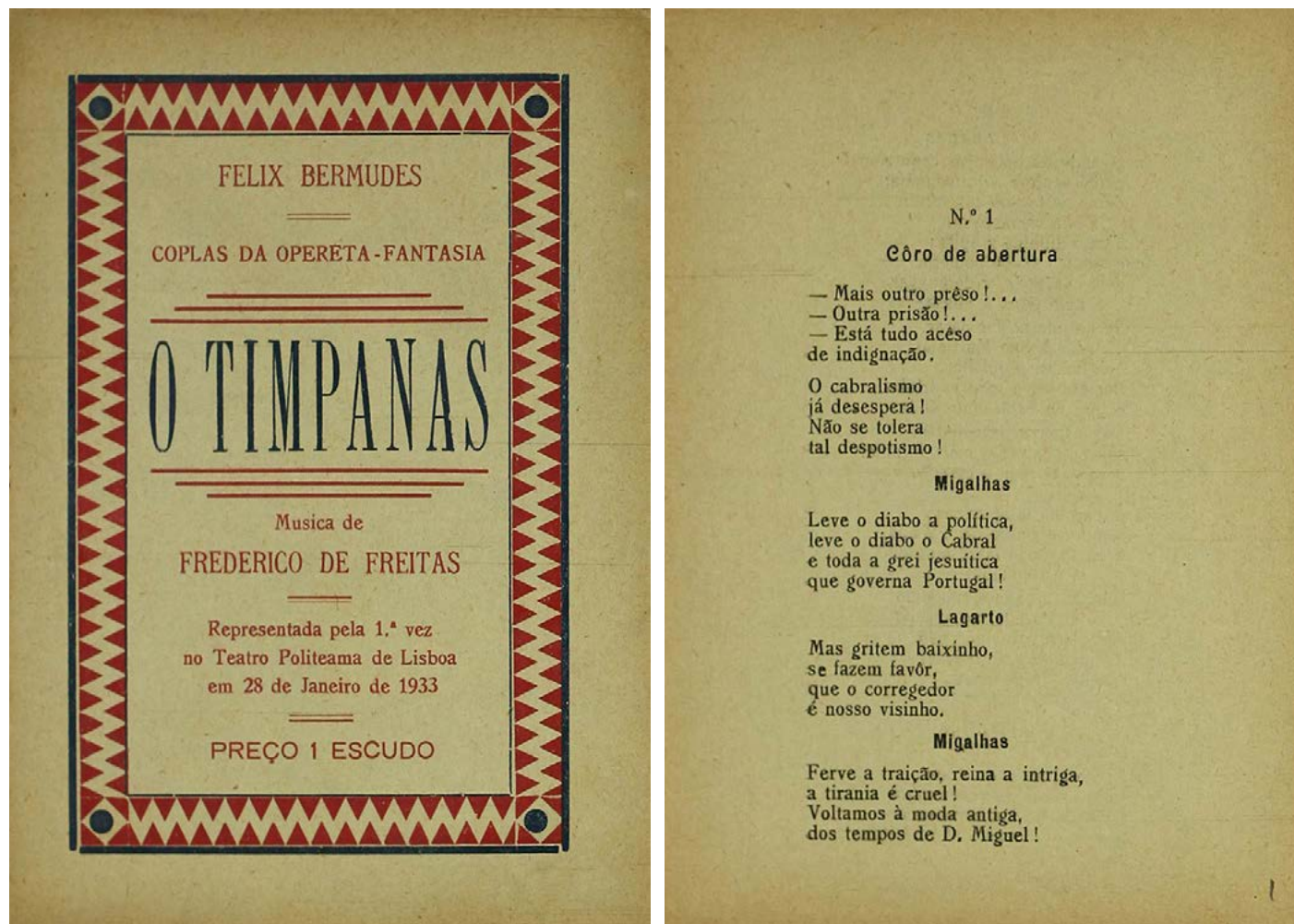


Figure 15 Couplets of the operetta-fantasia "O timpanas", from Felix Bermudes, interpreted by Silvestre Alegirim, with music of Frederico de Freitas, performed for the first time at Teatro Politeama in 28 January 1933, printed in Tipografia Costa Sanches, [1933].

AML, PT/AMLSB/CMLSB/BAH-TMSL/01/2001, f. 0001, 1.

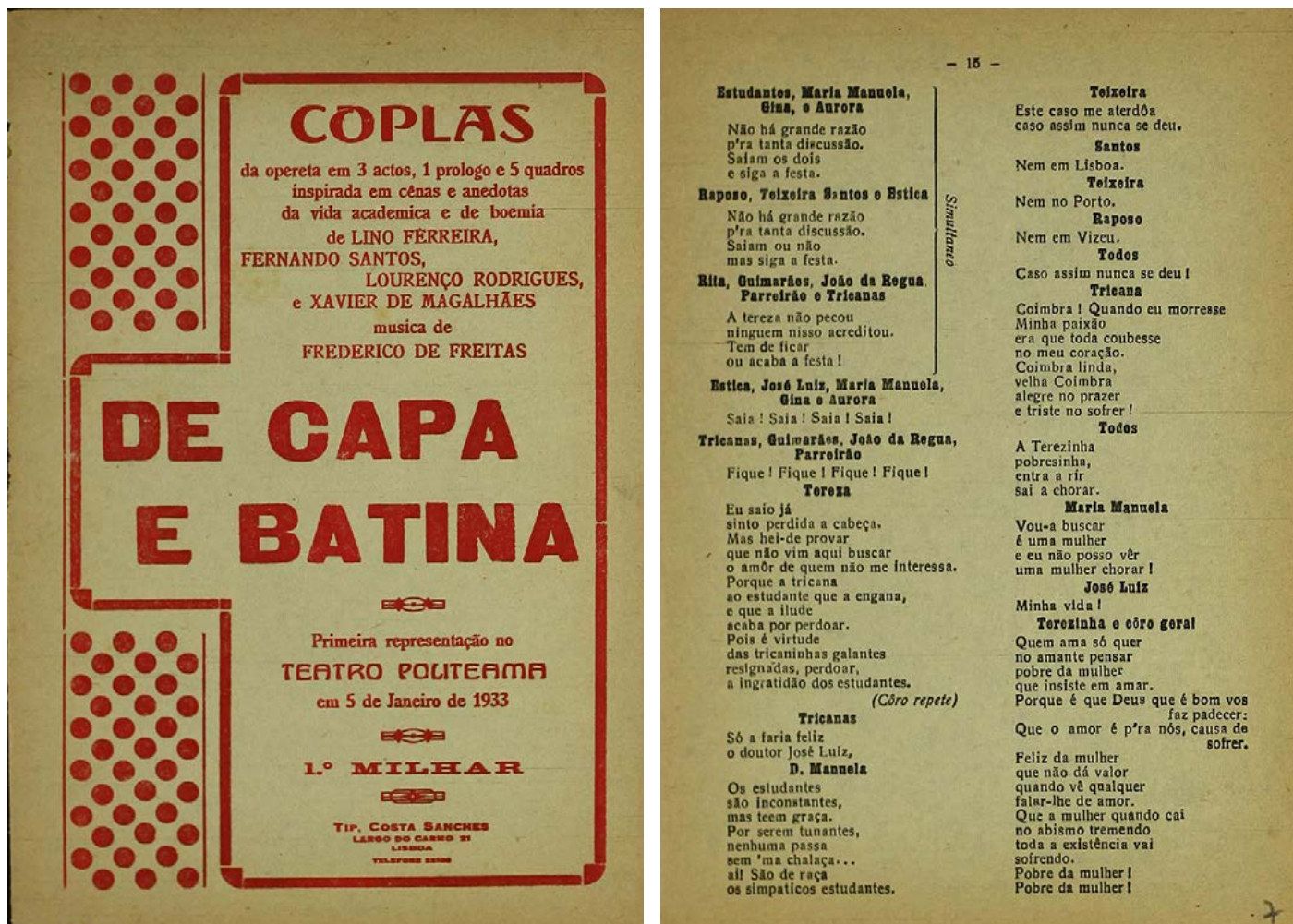


Figure 16 Couplets of the operetta in 3 acts, 1 prologue and 5 boards “De capa e batina”, inspired in scenes and jokes of academic and bohemian life, from Lino Ferreira, Fernando Santos, Lourenço Rodrigues and Xavier de Magalhães, with music of Frederico de Freitas, performed for the first time at Teatro Politeama in 5 January 1933, printed in Tipografia Costa Sanches, [1933]. AML, PT/AMLSB/CMLSBAH-TMSL/01/2007, f. 0001, 7.

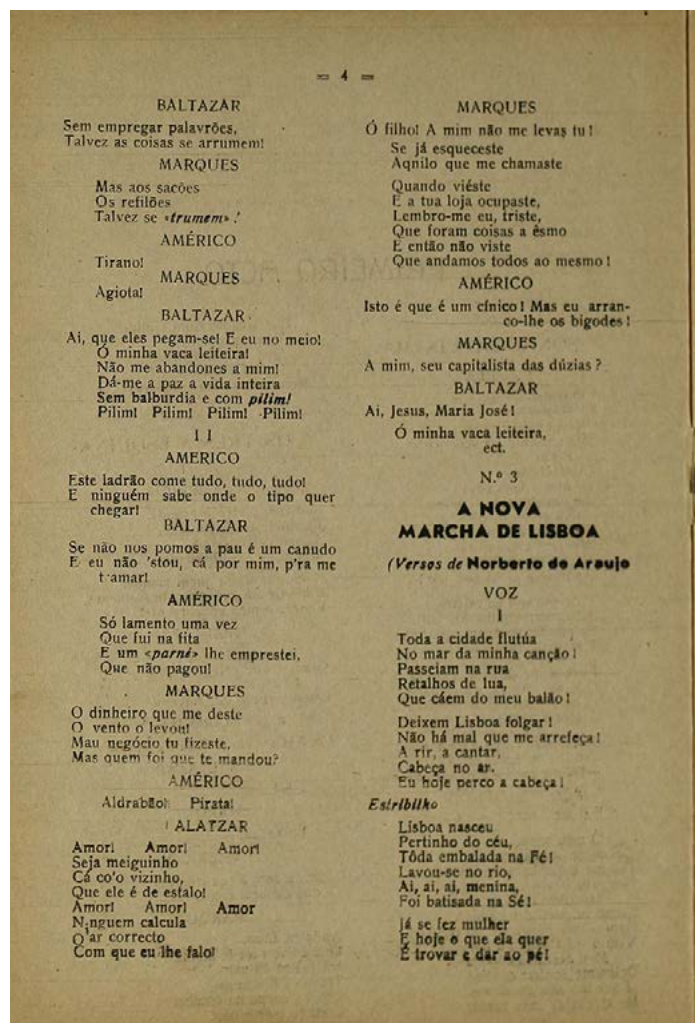


Figure 17 Verses of the revue “Se aquilo que a gente sente”, from José Galhardo, premiered at Teatro Variedades in 5 April 1947, printed in Tipografia Costa Sanches, [1947].
AML, PT/AMLSB/CMLSBH-TMSL/01/2003, f. 0001, 1v.

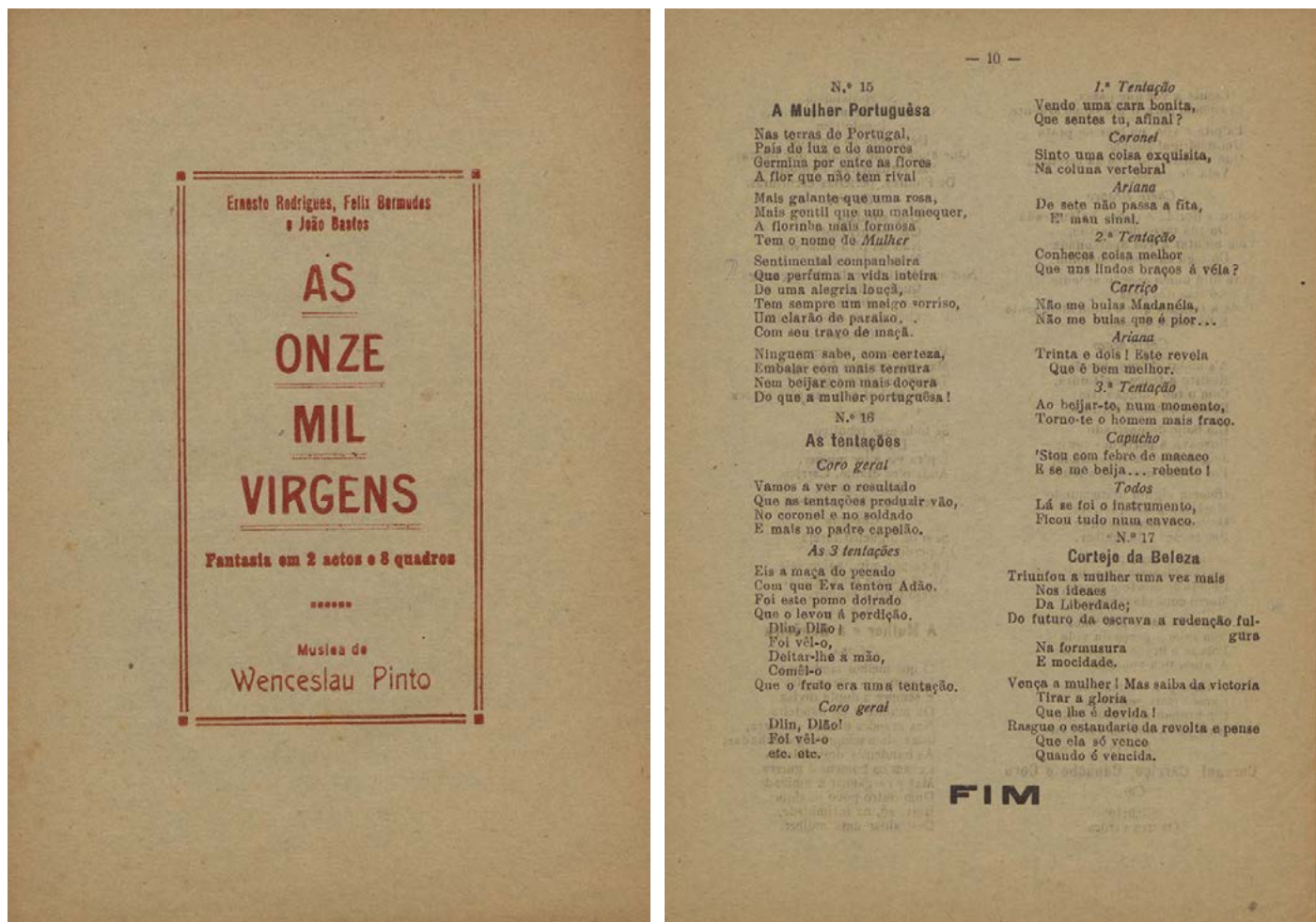


Figure 18 Couplets of the fantasie in 2 acts and 8 boards “As onze mil virgens”, from Ernesto Rodrigues, Felix Bermudes and João Bastos, with music of Wenceslau Pinto, printed in Tipografia Galhardo e Costa, [1912-1957].

AML, PT/AMLSB/CMLSBH-TMSL/01/2009, f. 0, 4v.

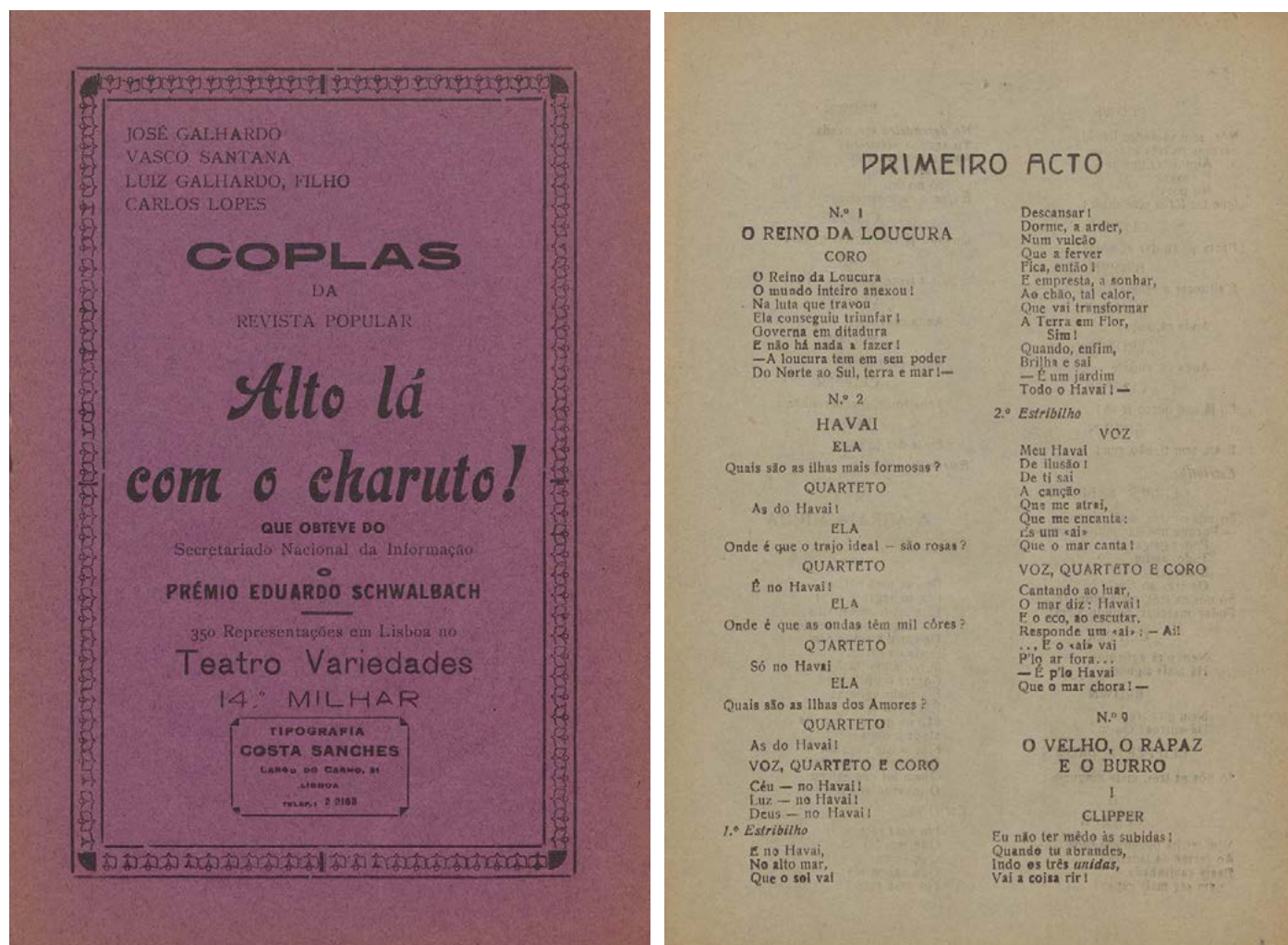


Figure 19 Couplets of the popular revue in 2 acts and 15 boards “Alto lá com o charuto!”, from José Galhardo, Vasco Santana, Luiz Galhardo (filho) and Carlos Lopes, with music of maestros Raúl Ferrão and Fernando de Carvalho, that received the Eduardo Schwalbach award from Secretariado Nacional de Informação, premiered at Teatro Variedades in 1945, printed in Tipografia Costa Sanches, [1945].

AML, PT/AMLSB/CMLSBH-TMSL/01/2010, f. 0, 1.

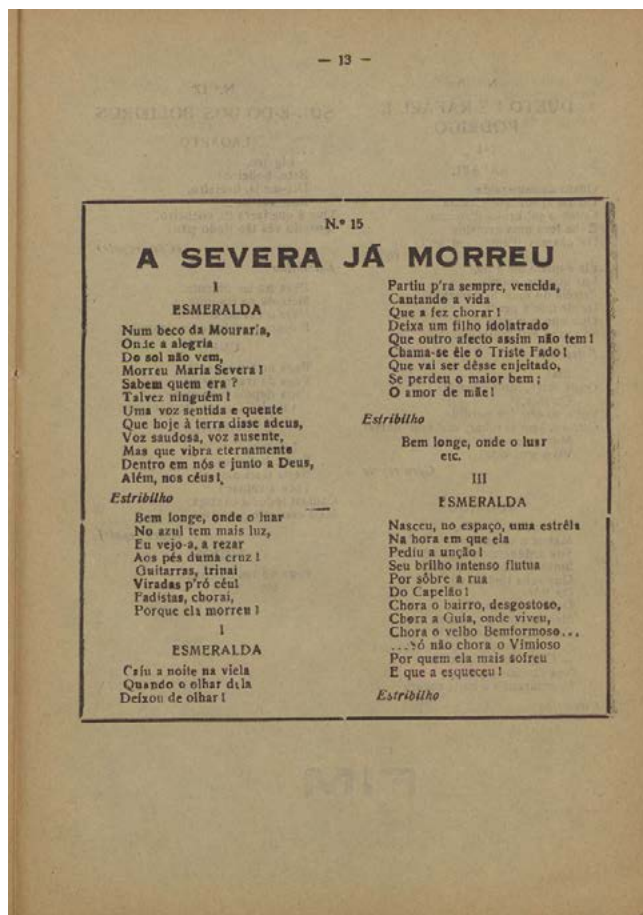
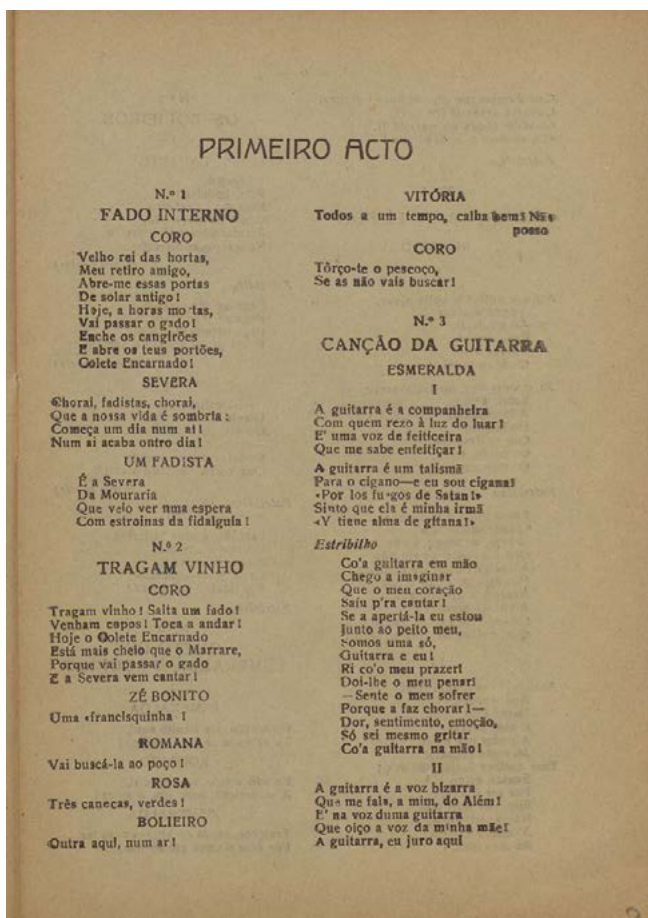


Figure 20 Verses of the operetta in 2 acts and 17 boards "O colete encarnado", from José Galhardo, printed in Tipografia Costa Sanches, 1946.
AML, PT/AMLSB/CMLSBAH-TMSL/01/2016, f. 0, 2, 6.

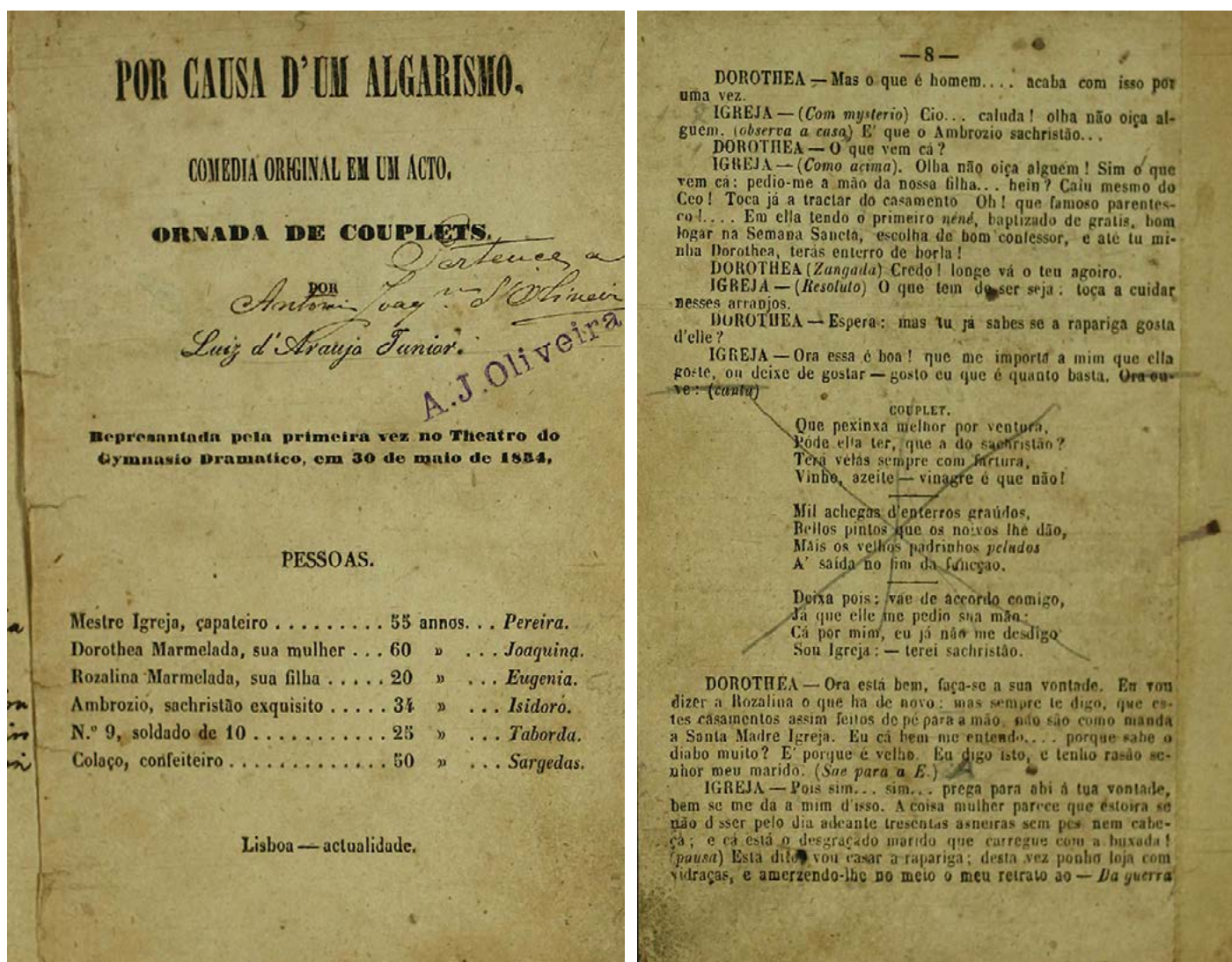


Figure 21 Original comedy "Por causa d'um algarismo", with couplets, from Luiz d'Araujo Junior, performed for the first time at Teatro do Ginásio Dramático in 30 May 1854, 1854. AML, PT/AMLSB/SPEP/GACR/002/0025, f. 5, 8.

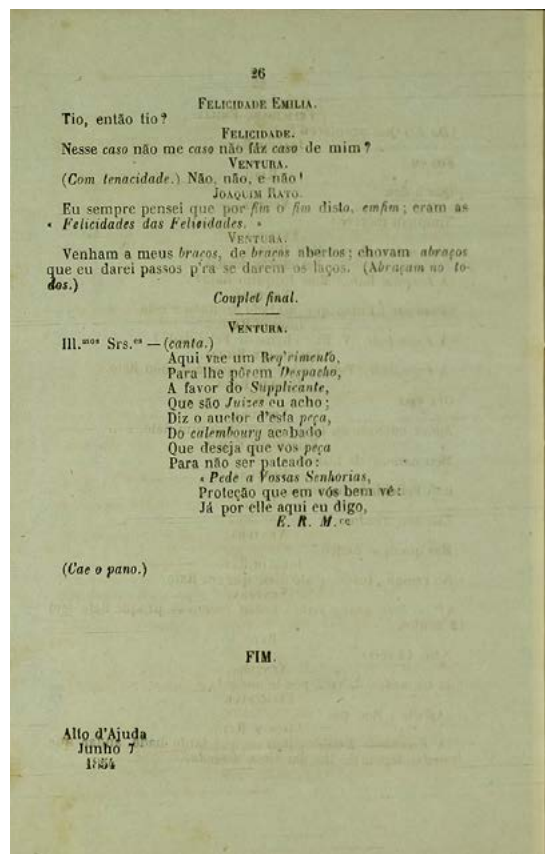
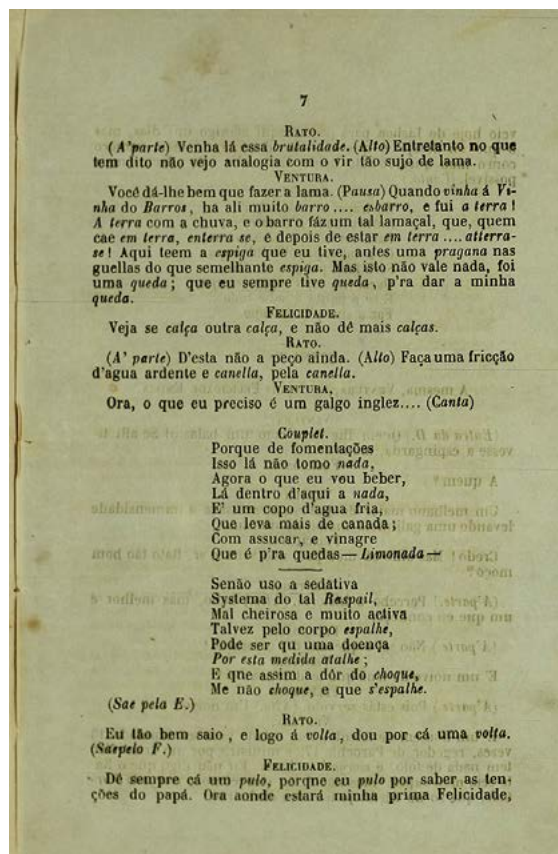
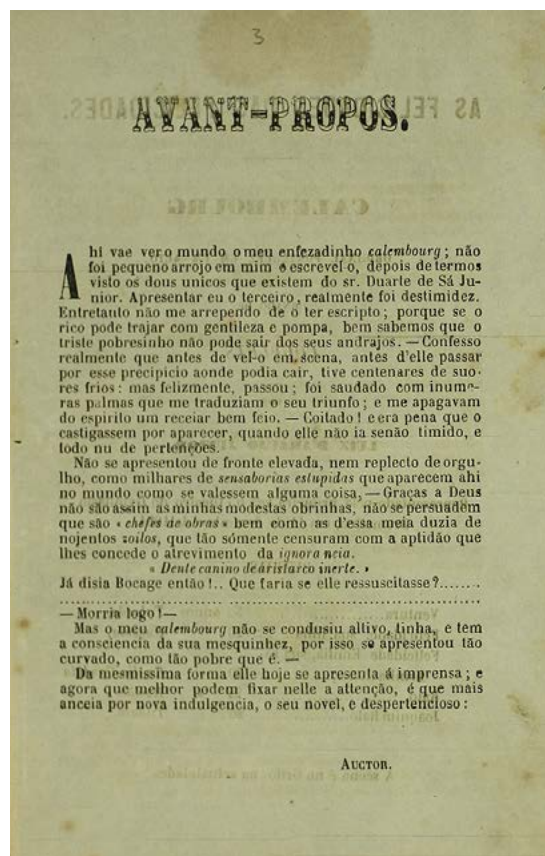
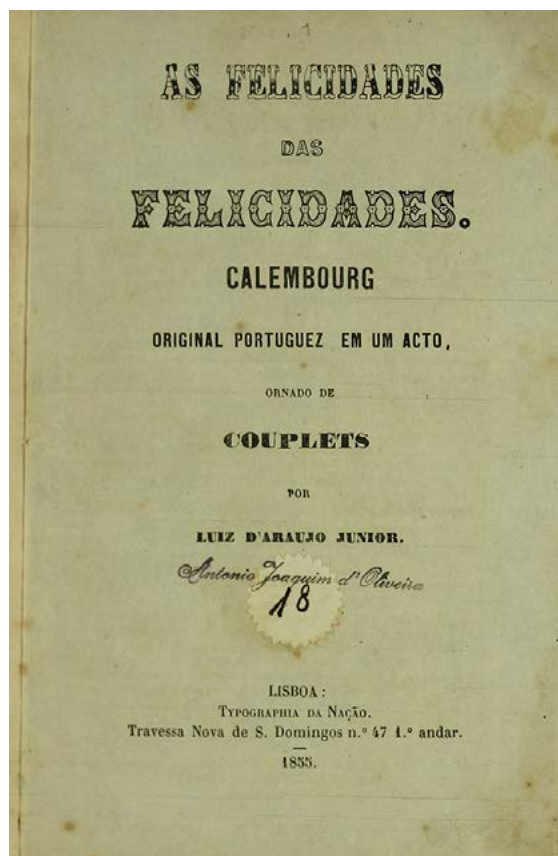


Figure 22 Original pun "As felicidades das felicidades", with couplets, from Luiz d'Araujo Junior, performed for the first time at Teatro do Ginásio Dramático in 11 December 1854, printed in Typographia da Nação, 1855.

AML, PT/AMLSB/SPEP/GACR/002/0032, f. 1, 3, 7, 26.

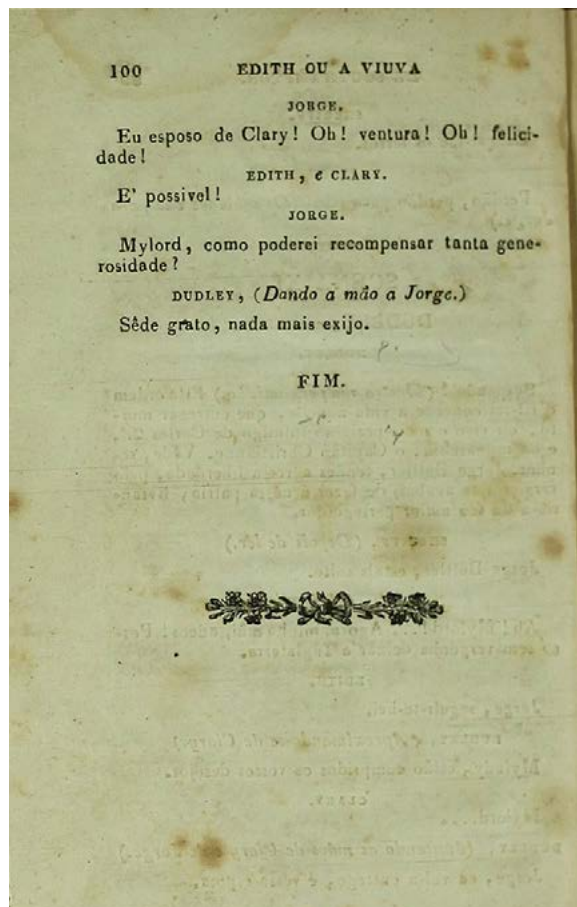
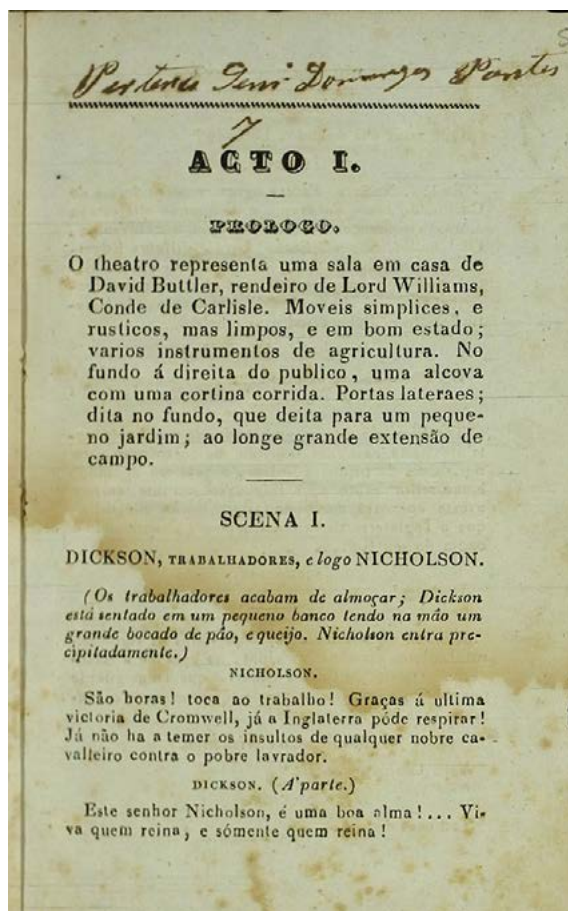
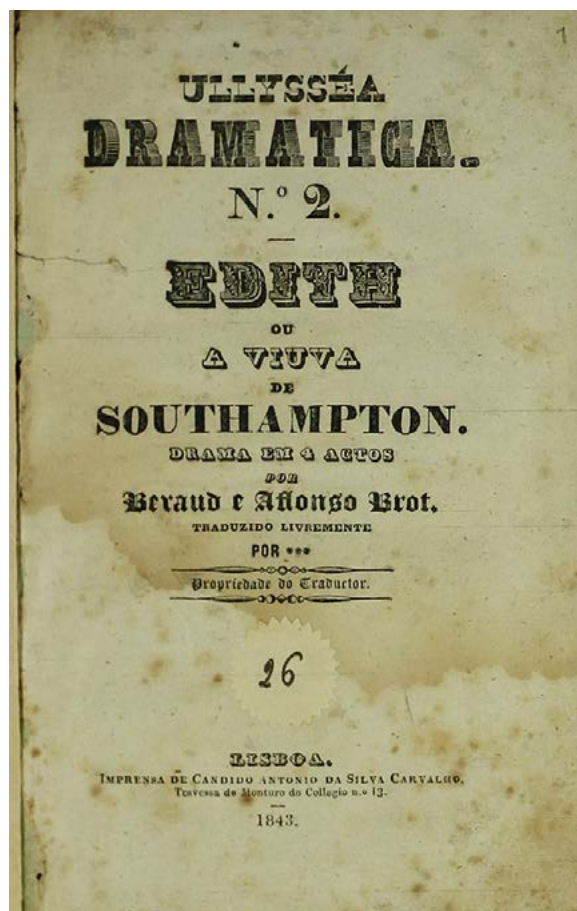


Figure 23 Drama in 4 acts "Edith ou a viúva de Southampton", from Antony Béraud and Alphonse Brot, freely translated, printed in Imprensa de Candido Antonio da Silva Carvalho, 1843.
AML, PT/AMLSB/SPEP/GACR/002/0035, f. 1, 5, 100.

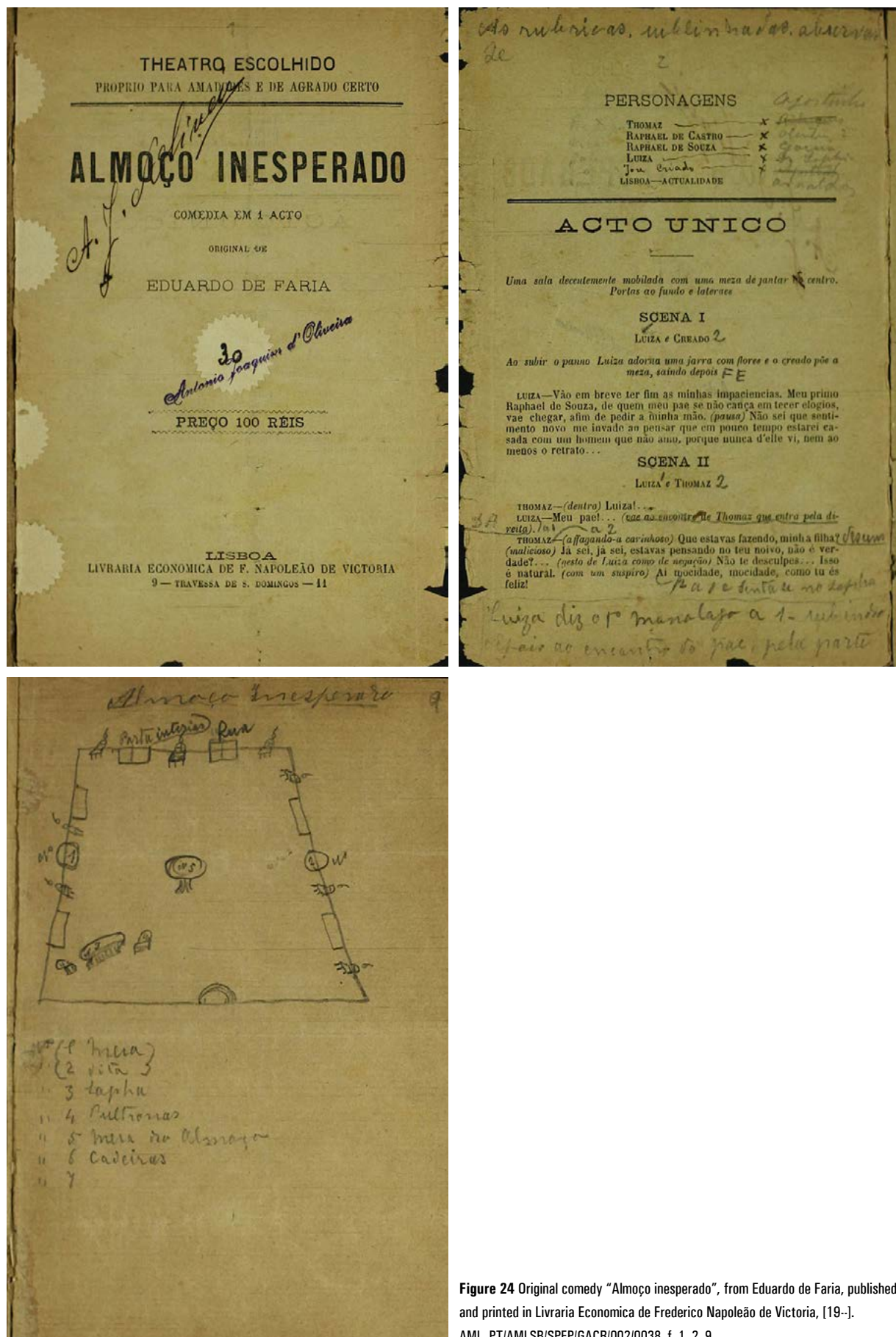


Figure 24 Original comedy “Almoço inesperado”, from Eduardo de Faria, published and printed in Livraria Economica de Frederico Napoleão de Victoria, [19-].

AML, PT/AMLSB/SPEP/GACR/002/0038, f. 1, 2, 9.

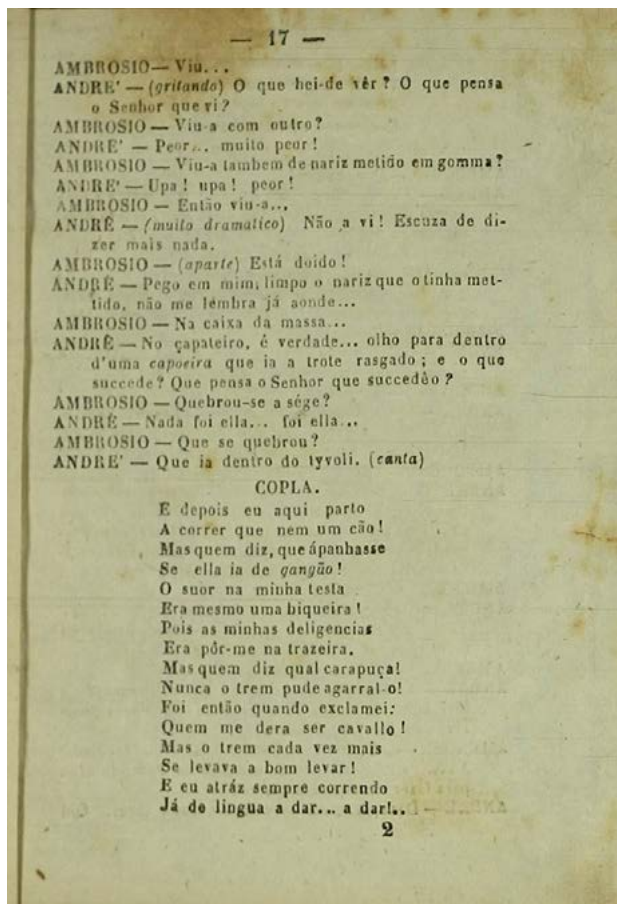
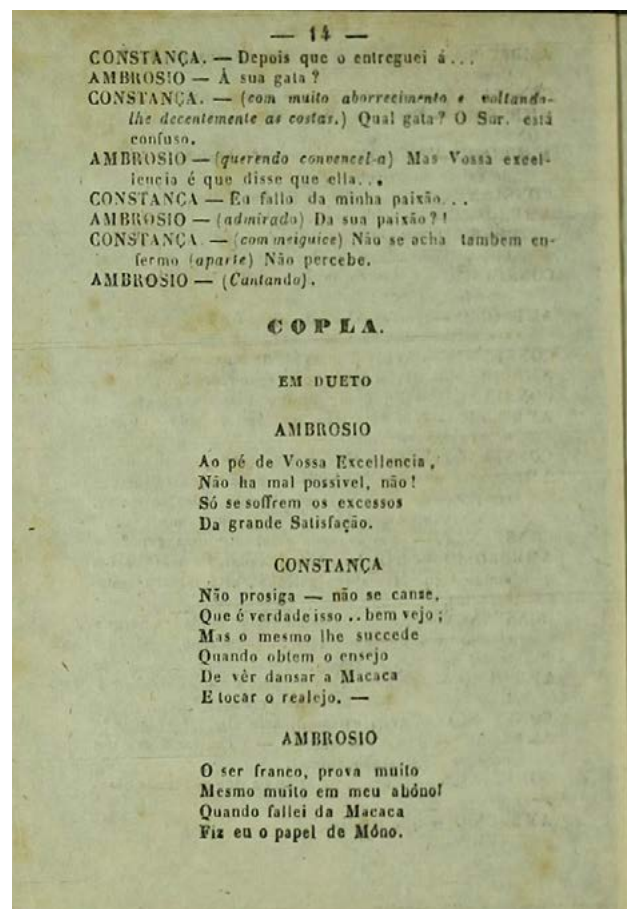
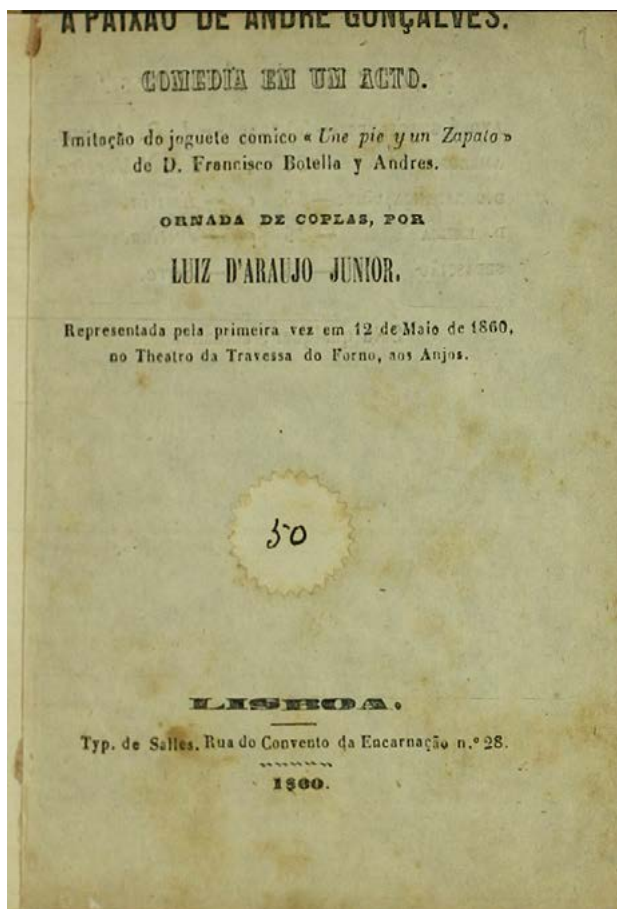


Figure 25 Adaptated comedy "A paixão de André Gonçalves", with couplets, from Luiz d'Araujo Junior, performed for the first time at Teatro da Travessa do Forno aos Anjos in 12 May 1860, printed in Typographia de Salles, 1860. AML, PT/AMLSB/SPEP/GACR/002/0053, f. 1, 14, 17.

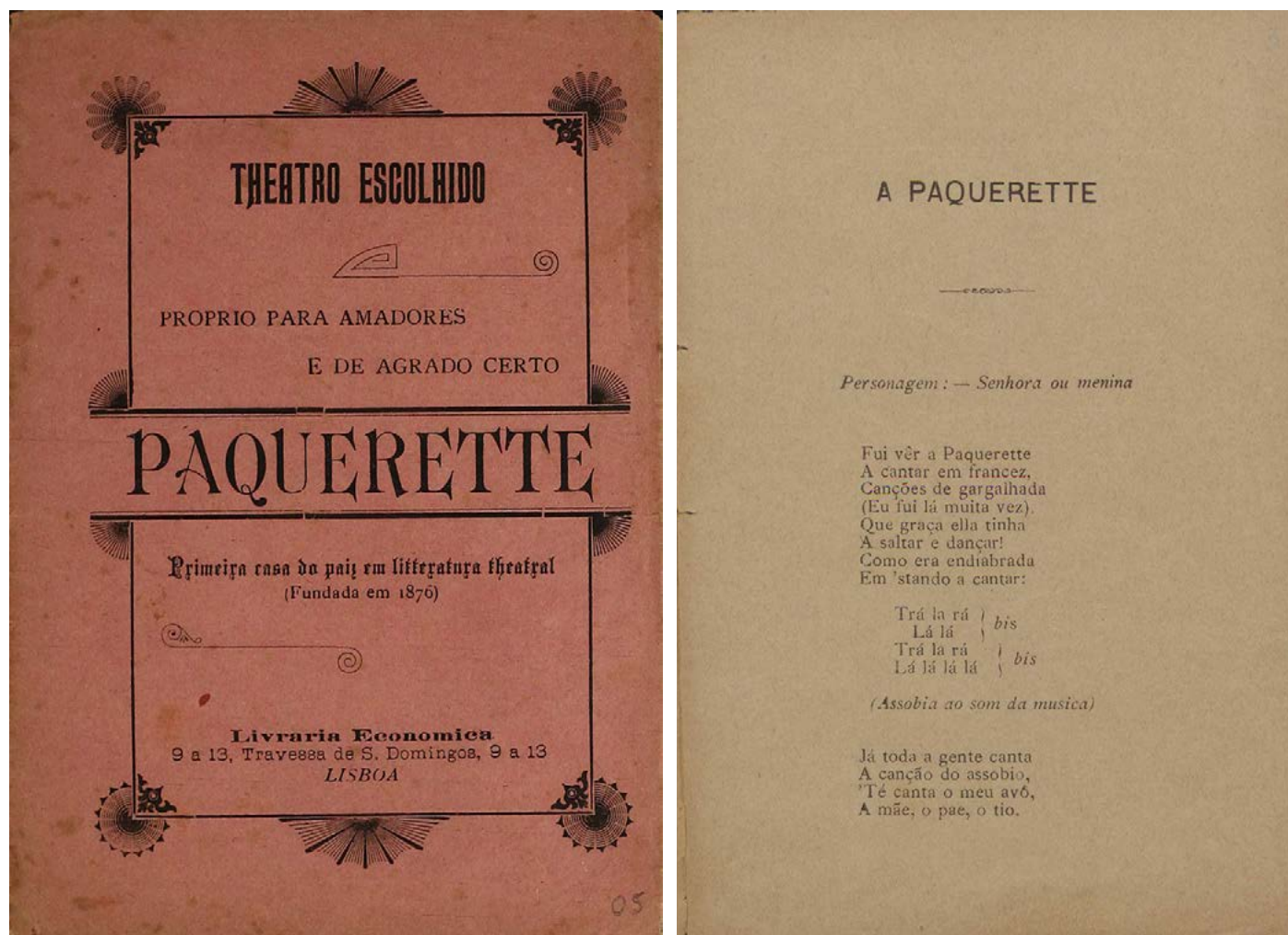


Figure 26 Couplets of the song “Paquerette”, music of the whistle song, from Eduardo Baptista Diniz, published and printed in Livraria Economica de Frederico Napoleão de Victoria, [189-]. AML, PT/AMLSB/LCL/21/01/05, f. 0001, 3.

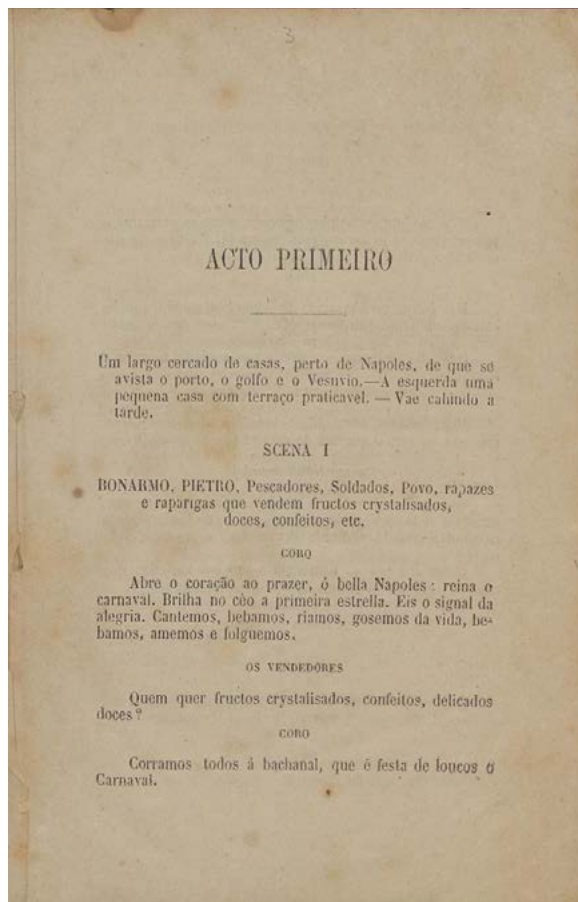
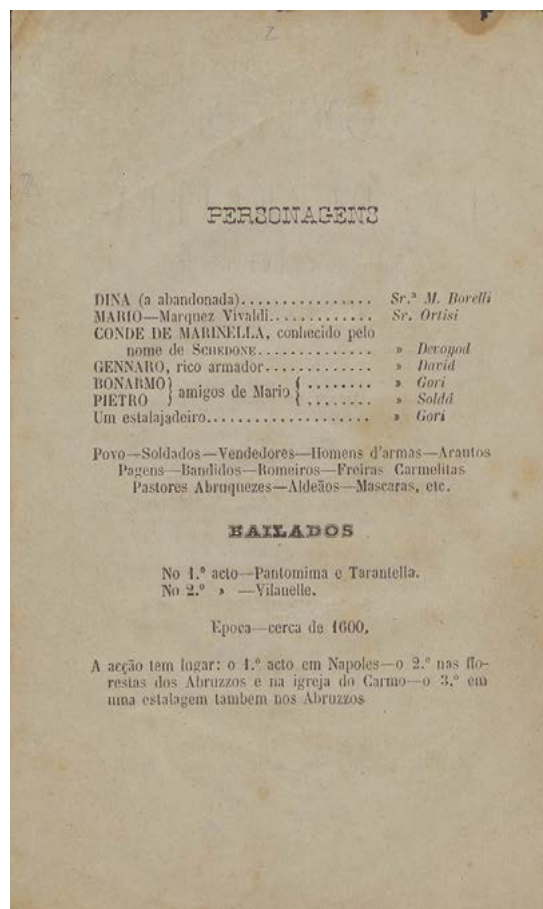
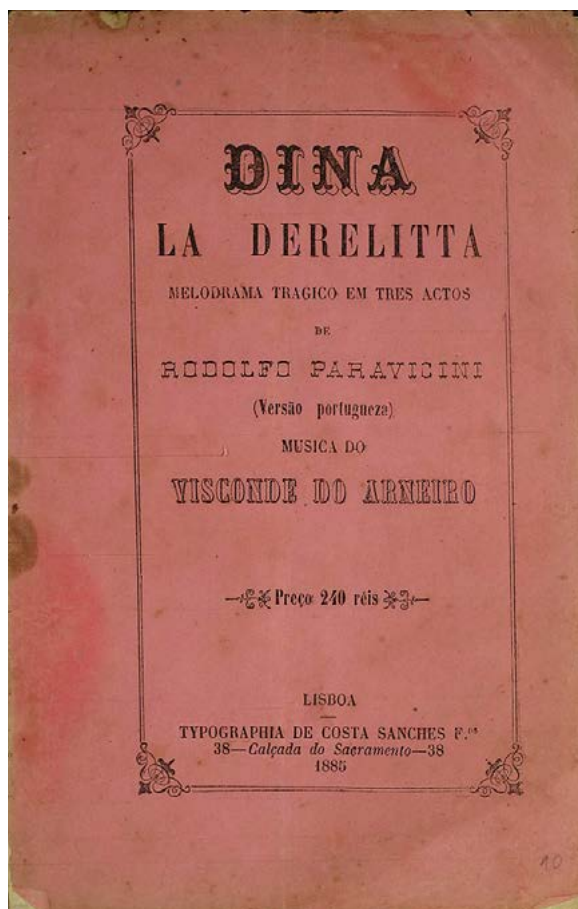


Figure 27 Portuguese version of the dramatic melodrama in 3 acts “Dina la derelitta”, from Rodolfo Paravicini, with music of Visconde do Arneiro, printed in Typographia de Costa Sanches, 1885.

AML, PT/AMLSB/LCL/21/01/10, f. 0001, 2, 3.

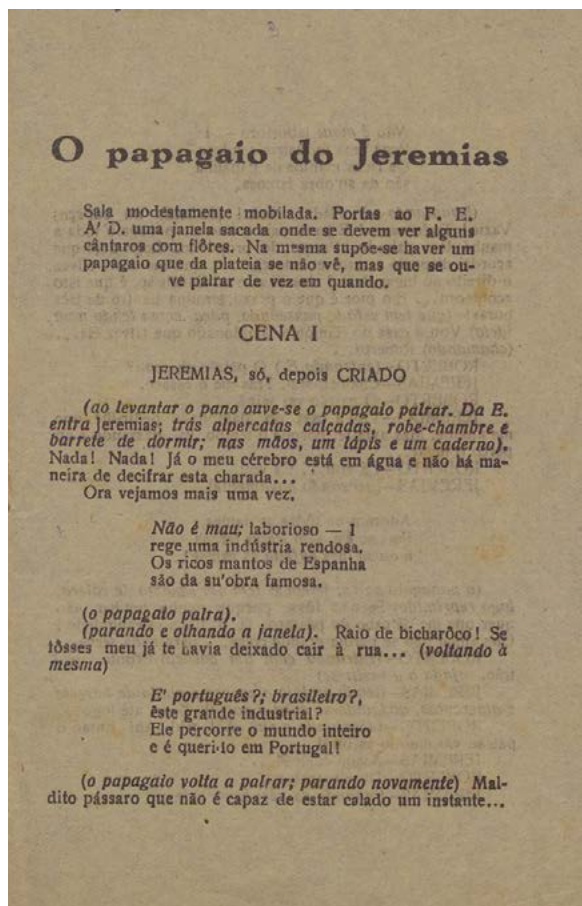
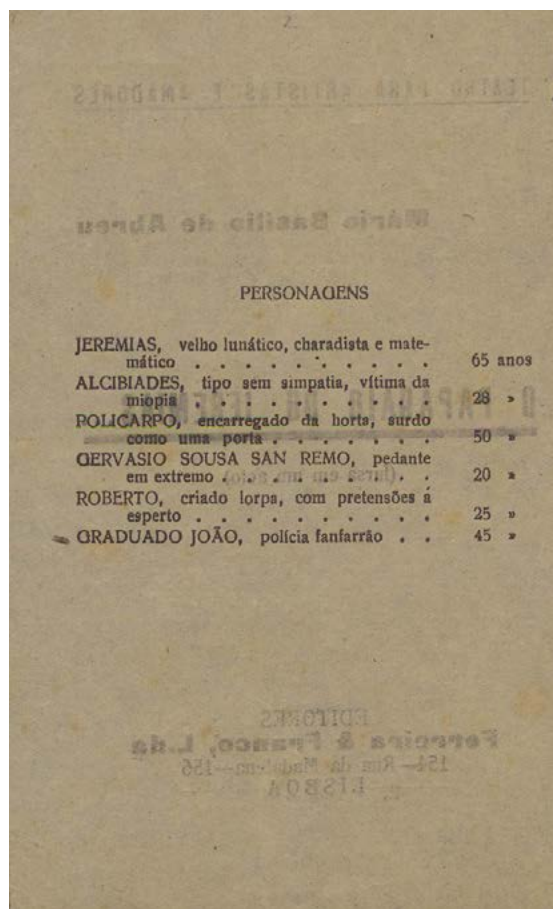
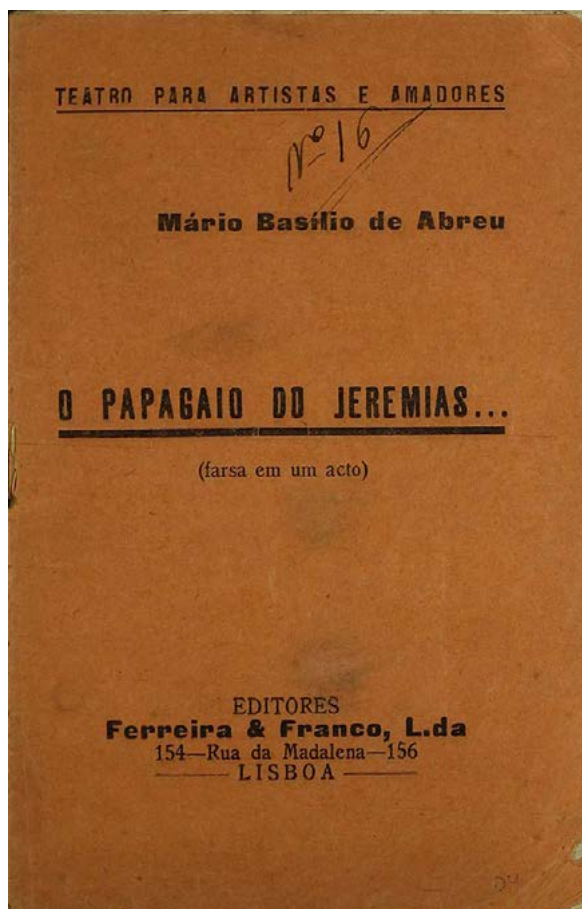


Figure 28 Farce “O papagaio do Jeremias...”, from Mário Basílio de Abreu, published by Livraria Portuguesa de Ferreira e Franco, Lda., [19-].

AML, PT/AMLSB/LCL/21/01/04, f. 0001, 2, 3.

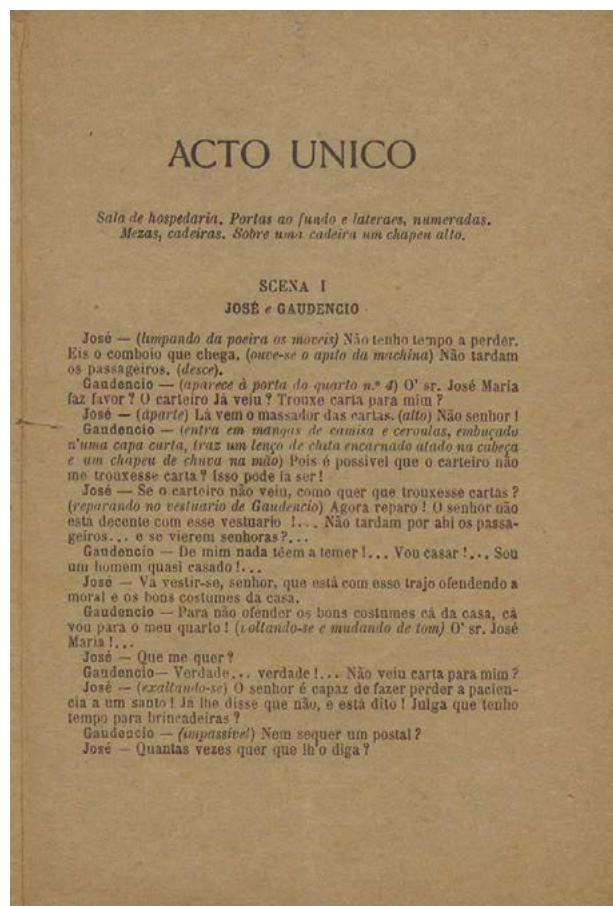
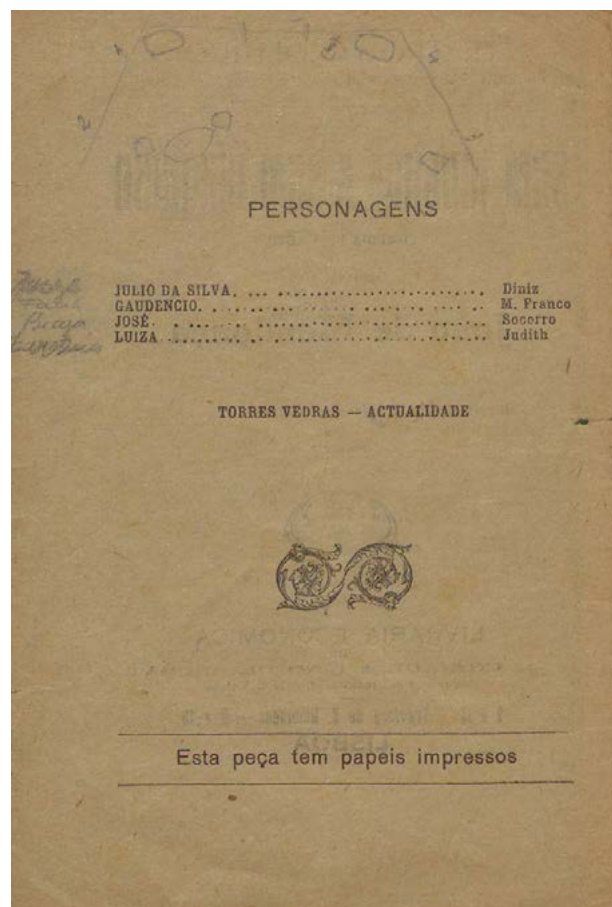
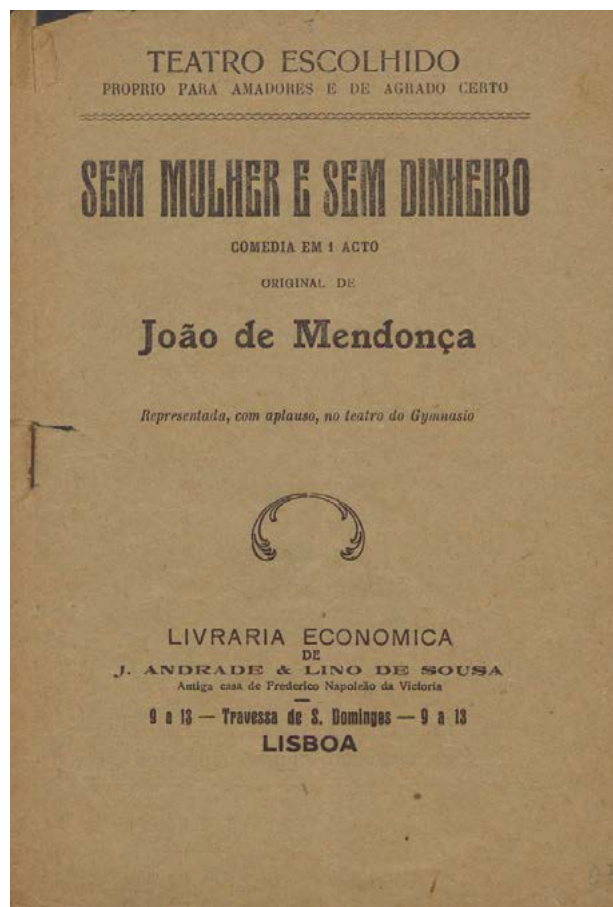


Figure 29 Original comedy “Sem mulher e sem dinheiro”, from João de Mendonça, performed with applause at Teatro do Ginásio, published by Livraria Economica de J. Andrade e Lino de Sousa, [19-].
AML, PT/AMLSB/LCL/21/01/07, f. 1, 2, 3.

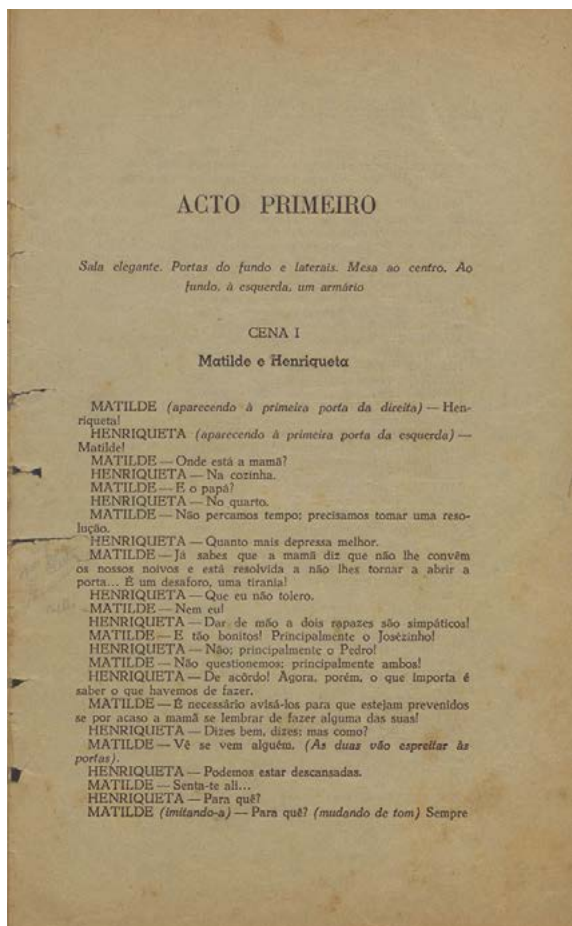
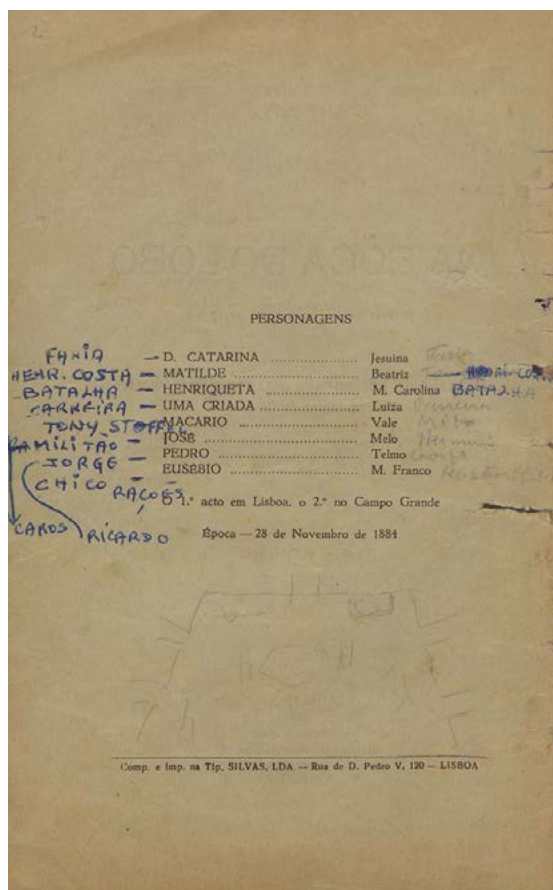
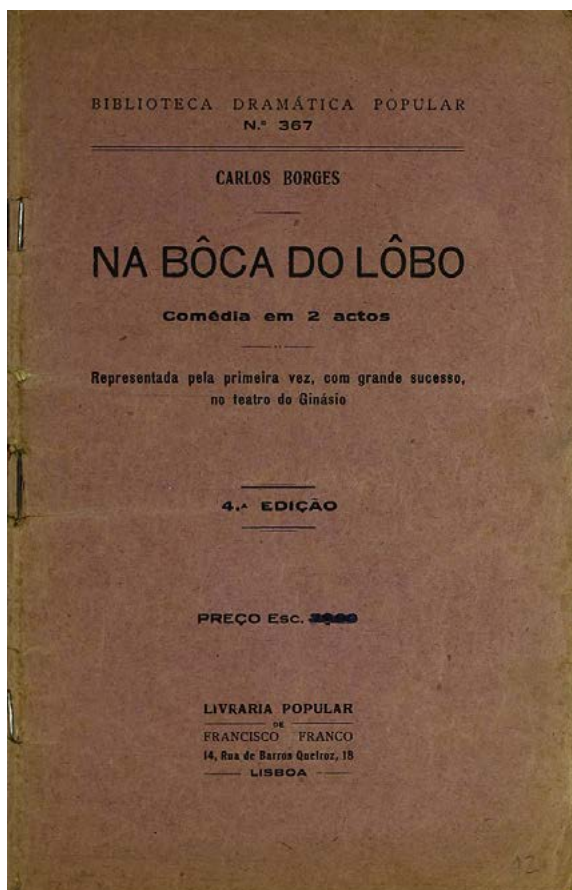


Figure 30 Comedy in 2 acts “Na bôca do lôbo”, from Carlos Borges, performed for the first time with great success at Teatro do Ginásio, published by Livraria Popular de Francisco Franco, [19-].
AML, PT/AMLSB/LCL/21/01/12, f. 0001, 2, 3.

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Ana Saraiva, Arquivo Municipal de Loulé, Direção Municipal de Administração, Planeamento e Modernização Administrativa, Câmara Municipal de Loulé, 8100-683 Loulé, Portugal.

ana.saraiva@cm-loule.pt

<https://orcid.org/0000-0002-0934-565X>

Rui Paixão, Arquivo Municipal de Lisboa, Direção Municipal de Cultura, Câmara Municipal de Lisboa, 1070-017 Lisboa, Portugal.

rui.alexandre.paixao@cm-lisboa.pt

<https://orcid.org/0009-0005-9565-0691>

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