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MINISTÉRIO DA CIÊNCIA, TECNOLOGIA E ENSINO SUPERIOR

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**Referência do projecto**

Project reference

PTDC/CLE-LLI/122193/2010 (**Lacrado a 24-02-2011 às 00:58**)**1. Identificação do projecto**

1. Project description

-

**Área científica principal**

Main Area

Ciências da Linguagem e Estudos Literários - Línguas e Literatura

**Área científica Secundária**

Secondary area

Estudos Artísticos - Estudos Artísticos

**Título do projecto (em português)**

Project title (in portuguese)

Teatro português do século XVII: uma biblioteca digital

**Título do projecto (em inglês)**

Project title (in english)

Portuguese Theatre of the 17th century: a digital library

**Financiamento solicitado**

Requested funding

124.333,00€

**Palavra-chave 1**

Teatro

**Keyword 1**

Theatre

**Palavra-chave 2**

Edição

**Keyword 2**

Edition

**Palavra-chave 3**

Barroco

**Keyword 3**

Baroque

**Palavra-chave 4**

Património literário

**Keyword 4**

Literary heritage

**Data de início do projecto**

Starting date

01-01-2012

**Duração do projecto em meses**

Duration in months

36

**2. Instituições envolvidas**

2. Institutions and their roles

-

**Instituição Proponente**

Principal Contractor

**Faculdade de Letras da Universidade de Lisboa (FL/UL)**

Alameda da Universidade  
1600-214Lisboa

**Instituição Participante**

Participating Institution

(Vazio)

(Void)

**Unidade de Investigação**

Research Unit

**Centro de Estudos de Teatro (CET/FL/UL)**

FAC. LETRAS, sala 67, ALAMEDA DA UNIVERSIDADE  
1600-214Lisboa

**Unidade de Investigação Adicional**

Additional Research Unit

(Vazio)

(Void)

**Instituição de Acolhimento**

Host Institution

**Faculdade de Letras da Universidade de Lisboa (FL/UL)**

Alameda da Universidade  
1600-214Lisboa

### 3. Componente Científica

#### 3. Scientific Component

##### 3.1. Sumário

##### 3.1 Abstract

##### 3.1.a Em português

##### 3.1.a In Portuguese

O projecto propõe-se editar a totalidade do teatro de autores portugueses do século XVII, constituindo uma biblioteca digital alojada no sítio de Internet do Centro de Estudos de Teatro, como acontece já com o teatro português do século XVI (www.cet-e-quinientos.com), para o qual o CET desenvolveu e apurou técnicas de edição e publicação electrónica que permitem a consulta universal da totalidade dos textos de teatro do século XVI, disponibilizando as imagens dos manuscritos e primeiras edições, fornecendo um completo e complexo aparato de notas que estabelece hiperligações entre os textos, e uma bibliografia exhaustiva. A equipa de edição encontra-se, assim, em condições ideais para encetar agora a mesma tarefa relativamente ao século XVII. O trabalho será levado a cabo por um conjunto de especialistas em crítica textual, paleógrafos, ensaístas, historiadores, capaz de disponibilizar informação rigorosa, do ponto de vista filológico, com as ferramentas e aplicações mais bem adaptadas aos futuros utilizadores, desde os eruditos e os que se iniciam na investigação até aos meros curiosos.

Para além de actualizar a investigação neste campo, o projecto permitirá resgatar um importante número de textos de autores portugueses esquecidos ou inéditos, fixando a sua leitura e divulgando-os. O projecto orienta-se no sentido da reescrita da História do Teatro e da Literatura promovendo a pesquisa e recolha de colóquios, comédias, loas, entremezes, e, posterior, edição das peças de teatro escritas por autores como Francisco Rodrigues Lobo, Francisco Lopes, Pedro Salgado, Manoel Coelho Rebelo, Manuel Araújo de Castro, Miguel Botelho de Carvalho, Soror Violante do Céu, Soror Maria do Céu, e a consideração de outros que poderão ter escrito em castelhano sobre temática exclusivamente portuguesa, como António de Almeida ou Jacinto Cordeiro, para além de casos raros, como o de imitações / paródias ou até de traduções seiscentistas e setecentistas para português, como as feitas das obras de João de Matos Fragoso que, aparentemente, terá escrito o seu teatro exclusivamente em castelhano, destinado a um mercado espanhol mais vasto.

Ter-se-á em conta as comédias de judeus residentes no século XVII em Amesterdão, de que se conhece um único título, em exemplar também único (Os sucessos de Jacob e Essau), sendo de considerar a existência de outros autores exclusivos, talvez, do império, que terão desenvolvido a sua actividade em territórios fora da Europa, como o Brasil ou a Índia.

Trata-se de refutar a ideia convencional da ausência de uma produção dramática de autores portugueses neste período, nomeadamente, no tempo dos Filipes.

Mesmo depois da restauração, o gosto do público permanecia moldado nas formas espanholas, permitindo, todavia, algumas incursões nacionalistas na dramaturgia, sobretudo de temática de exaltação nacional em detrimento da antiga nação ocupante do trono português, utilizando mesmo o castelhano com ironia. Estudos recentes e pesquisa começada a desenvolver em várias bibliotecas dão conta da existência de um elevado número de obras teatrais, apenas com uma edição na época da sua produção ou fixadas em manuscritos autógrafos dos seus autores ou em cópias de curiosos, que atestam intensa actividade dramática, versando temáticas diversas, desde as de índole universal até à escrita comprometida de um núcleo a que se poderia chamar «teatro da Restauração», de que são exemplo títulos como La feliz restauración de Portugal y muerte del secretario Vasconcelos, de Manuel Almeida Pinto (1649), La mayor hazana de Portugal, de Araújo de Castro (1645), Comedia del conde de Castelmelhor en Indias, de António de Almeida (1645), A maior glória de Portugal e afronta maior de Castela, de Pedro Salgado (1663).

Uma vez concluído, o projecto permitirá associar os resultados alcançados a outras disciplinas: a) das ciências da linguagem, como a linguística, disponibilizando o conjunto vocabular utilizado pelo texto teatral, que, pelas condições específicas da sua auto-descodificação, o torna particularmente apto para estudos lexicográficos, e fornecendo contextos de uso do bilinguismo; b) dos estudos artísticos, como a arquitectura e as artes plásticas, dando conta do trabalho literário e revelando experiências cénicas barrocas, contribuindo para a reconstituição histórica do barroco em Portugal, de que o teatro tem estado sistematicamente arredado. O projecto assume capital importância ao contribuir para uma necessária reorganização do património teatral português, destacando-se como objectivos gerais:

a) redefinição do cânone dramático português

b) contribuição para a definição de um mapa de géneros e temáticas do universo teatral do barroco português e sua integração nos

modelos estéticos europeus

- c) fixação e preservação dos textos cuja análise resulta na construção de saberes e estudos da identidade cultural portuguesa
- d) valorização de novos meios editoriais decorrentes da aplicação de novas tecnologias.

### **3.1.b Em inglês**

#### **3.1.b In English**

The Project brings forth the edition of all the theatre produced by Portuguese authors of the XVII century, as a digital library is created in the Centre for Theatre Research website, a procedure already used for XVI century Portuguese theatre, accessible online ([www.cet-e-quinheiros.com](http://www.cet-e-quinheiros.com)), that has made the CET develop and improve edition techniques and electronic publication resources. As a result, the totality of XVI century theatre texts is universally available, supplying the digital images of manuscripts and first editions, offering a complete and complex set of notes that hyperlink the texts, and a comprehensive bibliography. So, the research team is in the best possible condition to initiate the work that the following century demands, congregating experts in different areas, textual criticism, palaeography and history, capable of displaying the most complete and rigorous information, from a philological point of view, presenting the future user, whether it be the scholar, the young researcher or the mere inquisitive mind, with effective tools and well adjusted applications.

Besides the research updating in this area of study, the project will allow the recover of a significant number of forgotten and unpublished texts from Portuguese authors, through the preparation of lessons to be online, side by side with the only XVII theatre text recognizable as part of the literary canon (Fidalgo Aprendiz by Francisco Manuel de Melo). As a matter of fact, this project aims at the rewriting of the History of Theatre and Literature, promoting the search and collection of colóquios, comédias, loas, entremezes, editing authors like Francisco Rodrigues Lobo, Pedro Salgado, Manoel Coelho Rebelo, Manuel Araújo de Castro, Miguel Botelho de Carvalho, Soror Violante do Céu, Soror Maria do Céu and, at the same time, taking into account the theatre of authors with Portuguese nationality that only wrote in Spanish, although some of their plays deal with exclusively Portuguese themes, like António de Almeida or Jacinto Cordeiro. To these, we must add some rare cases of imitations and parodies or even serious translations into Portuguese of plays written in Spanish by Portuguese authors, such as João de Matos Fragoso, who, apparently, chose to write in Spanish in order to achieve a far more extensive market.

Moreover, we shall not forget the comedies written in Portuguese by Portuguese Jewish living in Amsterdam, of which we know but one title, Os sucessos de Jacob e Essau. It is possible that other authors worked in their plays in far more distant lands of the empire, like Índia or Brazil.

It all comes, really, to the refusal of the much spread idea that during the XVII century, namely in the course of dual monarchy, Portugal lacked theatre texts and authors. After the restoration of independence in 1640 the theatre was used to broadcast national glories and to resent Spanish humiliation. However, recent studies and research in several libraries reveal a somewhat significant number of plays, only printed once at the time of their composition or kept in manuscripts, thus surviving the circumstances. They are witnesses of an intense theatrical activity ranging from universal themes to very local ones, such as a group of plays that could be properly named «war and resistance theatre», within titles like La feliz restauración de Portugal y muerte del secretário Vasconcelos, by Manuel Almeida Pinto, (1649), La mayor hazanã de Portugal, by Araújo de Castro (1645), Comedia del conde de Castelmelhor en Indias, by António de Almeida (1645), A maior glória de Portugal e afronta maior de Castela, by Pedro Salgado (1663).

The results may well interest other disciplines and subjects of a scientific nature, like linguistics, giving access to a very large compilation of vocabulary used by the theatrical text which due to its specificity, which involves particular conditions of decoding, is most useful to lexicographic studies, supplying bilingualism contexts of use. On the other hand, the results may also be of interest to the artistic studies (like architecture and other visual arts), for they may benefit from knowing the contexts in which not only literature but also stage baroque experiences were made, hence contributing for a new knowledge and study of the Portuguese Baroque period that so often forgets the theatre.

The project is of major importance because it treads a most needed reorganization of Portuguese theatrical heritage, presenting the following main goals:

- a) To redefine the Portuguese theatre canon;
- b) To participate in the mapping of genres and subjects concerning the Portuguese Baroque and its consequent integration in European aesthetic models;
- c) To establish and preserve the texts, whose interpretation and analysis will result in a new assortment of knowledge and study about Portuguese cultural identity;
- d) To promote new edition techniques made possible by well succeed technologic

## **3.2. Descrição Técnica**

### **3.2 Technical Description**

#### **3.2.1. Revisão da Literatura**

##### **3.2.1. Literature Review**

An essential and structural work developed by Centre for Theatre Research has been the identification, location and collection of the scattered material that constitutes the memories theatre history is made of. Among these the plays occupy a privileged place. A previous project has allowed the continuous publication of 16th century plays, that, in their turn, are the sources and subject of a number of studies (Sales 2005; Morais 2008), and thesis (Jorge 2006) with some still in progress,. The XVII century panorama is even more erratic and scattered than that of the 16th was when the Centre for Theatre Research started to reassemble it.

The 17th century Portuguese theatre has been, we should dare to say it, scarcely studied, for most of the modern Histories of the Portuguese History and Literature (Rebello, 1967; Stegagno-Picchio, 1969, Barata, 1991; Cruz, 2001) only repeat the information gathered by Teófilo Braga in 1870 (Braga s. a.), not adding a single name or play to the list presented by the 19th century historian, referring only Francisco Manuel de Melo and his Fidalgo Aprendiz. Nevertheless, some of these historians have already started to critically review their past work restructuring and attaching new comments to their perception of that period, as José Oliveira Barata (2001). But essays are still in shortage, despite the proficient contributions of M. Idalina Rodrigues (Resina 1987; 1999). We can therefore state that the apparent inexistence of 17th century Portuguese theatre is due to little investigation on this matter.

Fortunately, things are changing. Some of the individual research made by members of the team has led to the conclusion that that theatre really exists, contradicting the theory supported in the above mentioned Histories. It is possible to improve the research by systematising it, now that we know for a fact that there is (re)searchable material. It is this scarce investigation made by the team members that has been supplying the trails leading to real data about the Portuguese playwriting in the 17th century. Teresa Araújo (2007) has been exhaustively reading the specialized bibliography and catalogues in some Portuguese libraries, gathering information

of about four hundred play titles, 260 published and 150 unpublished, written by Portuguese authors in the Golden Age. Her investigation has also permitted to find and access 6 play's manuscripts at the Évora Library. It is now time to widen the repertoire established for the theatre in Spanish to the Portuguese language plays. Their inventory has already started. José Javier Rodríguez Rodríguez (2004) has explained the specific Portuguese circumstances in that century that favoured the contamination of Spanish literature, forming model in the tradition of the previous century based on the bilingual reality of the social and cultural environment of the 16th and early 17th centuries (Rodríguez 2008). Further investigation has lead to the conclusion that economics, as well as cultural patterns, were also taken into consideration when the time came to choose a language to use (Mota and Rodríguez 2009). In fact, in the last years of the dual monarchy that united under one crown the kingdoms of Spain and Portugal, between 1580 and 1640, and immediately after the Portuguese Restoration, the theater is established as the privileged vehicle for the spreading of an ideology of freedom that intensified identity, pride and language characteristics. At a time when theatrical language is «merged» with the very genre of Spanish comedy, some attempts of reaction arise not only in relation to the dominant taste but also to general themes of comedies. Taking advantage of the political moment, theatre in Baroque Portugal will stress the use of the Portuguese language to assert the purpose of «recasting» a national theatrical aesthetic, with dissemination through different audiences and genres. from the military to the courtier, from the «entremeses» to the tragedies, as pointed out by the latest studies on the matter (Camões 2010;Álvarez 2010).

In what concerns the type of edition the project aims at, the critical literature on electronic editions of Portuguese classics is scarce, not to say inexistent. In fact, even the editions themselves exist in a small number (Fernando Pessoa 1997, Gil Vicente 2001, Teatro de Autores Portugueses do Século XVI 2009). José Camões (2004 and 2008) has reflected on possible models for electronic and paper editions of the same works, namely foregrounding that most electronic editions are made from paper editions, which results in the organization they knew on paper being imposed on the informatics support. But he is convinced that it should be the other way around. He took his ideas into practice in the two editions of Gil Vicente's Complete Works that he directed (Vicente 2001 and 2002). The task of the editor must also be one of recognizing, producing and presenting the tools that may help the user/ reader to reach the knowledge of the author(s) text(s), leaning on these tools to construct an interpretation. In fact, practice has shown that scholar editions on paper benefit from their electronic origin.

### 3.2.2. Plano e Métodos

#### 3.2.2.2. Plan and Methods

The project's major aim is to edit and publish the plays written by Portuguese authors throughout the 17th century. In order to achieve such desideratum, the research team will start by:

- identification of the archives and libraries that hold the sources
- assembly of the works found
- creation of a comprehensive catalogue of 17th century Portuguese drama and playwrights
- edition of the plays (criteria of transcription, fixing and noting the texts)
- launching on the Centre for Theatre Research website

For this, the method will be the exhaustive inventory and cataloguing of the texts, identifying primary sources as the consulting of libraries and specific catalogues goes on (Inocêncio 1923, Barrera 1969, Machado 1967, Fajardo, García, and specialized literature (Montes 1992, Martínez 2002, Bolaños 1992). In complement of that procedure, some of the libraries must be (re)visited, for more than often their catalogues lack analytic indexes of miscellanies and other factitious volumes. An examination in presentia is thus required. In Portugal, the main libraries and archives to visit will include the Biblioteca Nacional, Torre do Tombo, Biblioteca Pública de Évora, Biblioteca da Fundação Casa de Bragança/Paço Ducal de Vila Viçosa, Biblioteca e Arquivo da Misericórdia, Biblioteca Municipal do Porto. Outside of Portugal, the libraries where Portuguese theatrical funds may be found are the Biblioteca Nacional de España, Biblioteca Real (Spain), the British Library (U.K.), the Houghton Library at Harvard University, The Congress Library (U. S. A.), the Biliotheque Nationale de France, the Biblioteca Nacional do Rio de Janeiro, the Real Gabinete de Leitura (Brazil), the Wien National Library (Austria), among others. Apart from the public institutions named above, it is also necessary to visit private libraries, some of them already identified as containing important funds, specially in Portugal and Spain, such as the Sabugosa and the Fronteira e Alorna, in Lisbon, the Cadaval, in Muge and Évora, the Casa de Mateus, in Vila Real, The Medina Sidonia, in Sanlúcar de Barrameda, the Alba, in Madrid and Seville, but also in England (Cornwall). The assembly of the plays will be made by ordering the digitalized reproduction of the manuscripts and first printings, from which they will be transcribed and later displayed together with the edited texts. Once all the texts are assembled, the team will be prepared to establish the transcription criteria. And for this the Iberian nationalities of their members are regarded as valuable. The Spanish team members will be responsible for the establishment of the transcription criteria for the Spanish language and the Portuguese ones will be in charge of the Portuguese text, accompanying with special attention the formation of the grantees to be involved in those «closely different» areas. This circumstance also eases the future mobility between Portuguese and Spanish libraries and archives. Once all the texts are known and analyzed, the team will verify what semantic fields or subjects are common to all of them (or, at least, most of them) in order to decide which will be selected to be marked as researchable in the application. Those fields will range from linguistic ones such as Glossary, Onomastic and Toponymic search or Paremiology to thematic ones such as the «resistance» against the Spanish ruling, up to 1640, or the national pride, in the following years and the ideological discourse, for instance, as well as the identification of quotations used by the authors, thus serving the study of mentalities.

The last year of the project must be dedicated to displaying all this information to the public. The Centre for Theatre Studies has already been able to develop a system that can very successfully produce electronic editions directly on line (conceived by the principal researcher of this new project), recognizable by all the search engines, browsers and features in the Internet, with free access. This working method has already been tested with excellent results (see POCTI / ELT / 33464 / 2000). The benefits are not only to reach a wider public but the possibility of permanent updating of the corpus and reviewing of its contents. At this stage, a computer engineer and the team members will work in close collaboration. The last 3 months will be a trial period before the final displaying to ultimate details and refinements. Transcribing and editing the corpus can be, at some point, simultaneous, and the software created specially for it makes the task easier. It must be taken into account that this being an electronic edition, available on the Internet, it deals with its own continuous updating.

### 3.2.3. Tarefas

#### 3.2.3. Tasks

#### Lista de tarefas (3)

##### Task list (3)

Designação da tarefa	Data de início	Data de fim	Duração	Pessoas * mês
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Task denomination	Start date	End date	Duration	Person * months
Preliminary research and study	01-01-2012	31-12-2012	12	46

**Descrição da tarefa e Resultados Esperados**

Task description and Expected results

The preliminary study will confirm the pertinence of the chronological boundaries defined for the project, and establish the criteria to be applied that confer the designation of Portuguese theatre, for it cannot be only the nationality of the authors, as many of them wrote in Spanish, which was, in fact, their mother language. The research will consist in the examination of sources, either in individually contained books or manuscripts, miscellanies or collections, various catalogues. It will allow to the researchers to assemble the texts in different materials (including digital images, xerographies and microfilms) and their study. The outcome of this study will be the identification of genres (religious – passion plays, nativity «autos» and other – comedy, tragedy, fantasy play, «entremez» an so forth). This task requires three grant-in-aid researchers, missions to libraries and archives in Portugal and abroad

**Membros da equipa de investigação nesta tarefa**

Members of the research team in this task

(BI) Bolseiro de Investigação (Mestre) 1; (BI) Bolseiro de Investigação (Mestre) 2; Carlos Mota Placencia; Helena Alexandra Reis Silva; Isabel Maria Alves Sousa Pinto; João Nuno Sales Dias Machado; José António Camilo Guerreiro Camões; José Javier Rodríguez Rodríguez; Manuel Calderón Calderón; Maria Teresa Alves de Araújo;

Designação da tarefa	Data de início	Data de fim	Duração	Pessoas * mês
Task denomination	Start date	End date	Duration	Person * months
Critical edition	01-01-2013	30-06-2014	18	69

**Descrição da tarefa e Resultados Esperados**

Task description and Expected results

At this stage, the researchers must establish the transcription criteria to be adopted by the project. We must take in to account that we are dealing with texts written in a period of a hundred years, in a period when the Portuguese language knew some transformation, with some orthography rules tried, not very successfully to be established, causing a somewhat chaotic atmosphere in the printing business and individual writings, as most of the authors followed their personal taste in orthography matters. This task is even more important and at the same time difficult, when we deal with texts that use the Spanish language at the same time they use Portuguese, when it was already in a more advanced (in the sense of nearer to what it is in the present days) stage. This is one of the main reasons for the Iberian character of the research team. That is thought to be a value.

When reading the texts the team members will identify words and passages that will be indexed to semantic fields or subjects (names, toponimics, quotations, songs, proverbs, etc.)and computationally processed in task 3. The texts will be assigned to a specific editor, but will be revised by all the other researchers in order to ensure the homogeneity of the criteria.

The contribution of consultants is most welcome at this stage.

**Membros da equipa de investigação nesta tarefa**

Members of the research team in this task

(BI) Bolseiro de Investigação (Mestre) 1; (BI) Bolseiro de Investigação (Mestre) 2; Carlos Mota Placencia; Helena Alexandra Reis Silva; Isabel Maria Alves Sousa Pinto; João Nuno Sales Dias Machado; José António Camilo Guerreiro Camões; José Javier Rodríguez Rodríguez; Manuel Calderón Calderón; Maria Teresa Alves de Araújo;

Designação da tarefa	Data de início	Data de fim	Duração	Pessoas * mês
Task denomination	Start date	End date	Duration	Person * months
Computational processing	01-07-2014	31-12-2014	6	17,6

**Descrição da tarefa e Resultados Esperados**

Task description and Expected results

Computational processing of the edition, including the data marked in the texts (notes, subject-fields such as toponomics, proverbs, quotations, songs, etc). Hyper linkage between the transcription and the digital images of manuscripts and first editions, including, at the same time, reviewing and checking all the information gathered.

**Membros da equipa de investigação nesta tarefa**

Members of the research team in this task

(BI) Bolseiro de Investigação (Mestre) 1; (BI) Bolseiro de Investigação (Mestre) 2; Helena Alexandra Reis Silva; Isabel Maria Alves Sousa Pinto; João Nuno Sales Dias Machado; José António Camilo Guerreiro Camões; Manuel Calderón Calderón; Maria Teresa Alves de Araújo;

**3.2.4. Calendarização e Gestão do Projecto****3.2.4. Project Timeline and Management****3.2.4.a Descrição da Estrutura de Gestão**

## 3.2.4.a Description of the Management Structure

Each task will be lead by a senior team member that will periodically meet with the principal researcher. At these meetings the team members will indicate bibliography to be acquired. The purchase is the principal researcher's responsibility. From task 2 onwards the members will suggest any change to be made to the computational application to be used. During task 3 the permanent dialogue with the computer adviser will be the responsibility of the principal researcher that will «eco» the suggestions made by the team at the above mentioned regular meetings.

The funds will be managed by the principal researcher and the accounting by the staff of the Faculty of Letters of University of Lisbon.

**3.2.4.b Lista de Milestones**

## 3.2.4.b Milestone List

Data	Designação da milestone
Date	Milestone denomination
04-06-2013	Tryout of the established transcription criteria
<b>Descrição</b>	
Description	

A general revision of the transcribed texts will be performed by crossing the texts between the respective responsible team member



in order to detect any incongruence

**Data** **Designação da milestone**

Date Milestone denomination

03-02-2014 Public presentation of the transcribed texts

**Descrição**

Description

When the assembly and transcription of the plays is considered done, the corpus shall be presented to the academics in the form of a colloquium in order to get feedback from them in time of further consideration, should it be the case

**Data** **Designação da milestone**

Date Milestone denomination

20-06-2014 Testing of application with a sample of texts

**Descrição**

Description

During the trial period the application tools will be tested by choosing a reduced number of texts to tryout all the features conceived and detect any improvements to be made

**Data** **Designação da milestone**

Date Milestone denomination

31-10-2014 Presentation of the results to the public

**Descrição**

Description

In an international meeting, the website containing the Portuguese theatre of the 17th century will be launched and made public.

**3.2.4.c Cronograma**

3.2.4.c Timeline

*Ficheiro com a designação "timeline.pdf", no 9. Ficheiros Anexos, desta Visão Global (caso exista).*

*File with the name "timeline.pdf" at 9. Attachments (if exists).*

**3.3. Referências Bibliográficas**

**3.3. Bibliographic References**

<b>Referência</b>	<b>Ano</b>	<b>Publicação</b>
Reference	Year	Publication
Araújo	2007	«A dramaturgia de autores portugueses em língua espanhola (Séculos XVI-XVIII)», Revista à Beira, pp. 157-176
Braga	1870	Braga, Theophilo Historia do theatro portuguez. A comedia classica e as tragicomedias.Seculos XVI e XVII , Porto, 1870
Bolaños	1992	Bolaños Donoso, Piedad and de los Reyes Peña, Mercedes, "El teatro español en Portugal (1580-1755). Estado de la cuestión", 1º Congresso Luso-espanhol de teatro, Coimbra, Minerva, pp. 61-81
Barrera	1969	Barrera y Leirado, C. A. de la, Catálogo bibliográfico y biográfico del teatro antiguo español desde sus orígenes hasta mediados del siglo XVIII, Madrid, Rivadeneyra, 1860; ed. facsímil: Madrid, Gredos
Barata	1991	História do teatro português; Lisboa Universidade Aberta
Barata	2001	O espaço literário do teatro. Estudos sobre literatura dramática portuguesa (I), La Coruña,Universidade da Coruña, Biblioteca-Arquivo teatral Francisco Pillado Mayor
Camões	2004	«AB CD», in <b>Românica 13 (pp. 43-52)</b>
Camões	2006	«Cd-Rom Edition of Portuguese Theatre of the 16th Century (focused on multiple versions)», in <b>Variants 5. Texts in Multiple Versions – Histories of Editions, Ed. Luigi Giuliani, Herman Brinkman, Geert Lernout and Marita Mathijsen, Amsterdam/New York (pp. 205-220)</b>
Camões	2010	«Portugal restaurado: del combate político- militar al combate lingüístico en el teatro del siglo XVII»,Actas del Congreso La cultura del barroco español e iberoamericano y su contexto europeo (ed. de Kazimierz Sabik; Karolina Kumor), Instytut Studiów Iberyjskich i Iberoamerykańskich (Instituto de Estudos Ibéricos e Iberoamericanos) \ Uniwersytet Warszawski (Universidade de Varsovia), pp. 131-140
Fajardo	1900	Fajardo, Juan Isidro, Títulos de todas las comedias que en verso español y portugués se han impreso hasta el año de 1716 (BNM, ms. Res. 14.706)
García	1890	García Pérez, Domingo, Catálogo razonado biográfico y bibliográfico de los autores portugueses que escribieron en castellano, Imprenta del Colegio Nacional de Sordo-mudos y de Ciegos, Madrid, 1890
Inocêncio	1923	Silva, Inocêncio Francisco da, e Brito Aranha, Dicionário Bibliográfico Português, 22 vols., Lisboa, Imprensa Nacional, 1858-1923
Jorge	2006	Jorge, Maria, Figuras de Parvo. Os parvos no teatro quinhentista português, dissertação de mestrado, Faculdade de Letras de Lisboa, 2006
Machado	1967	Machado, Diogo Barbosa, Bibliotheca Lusitana Oficina de António Isidoro da Fonseca (vol. 1), Of. de Ignácio Rodrigues (vols. 2 & 3) e Francisco Luis Ameno (vol. 4), Lisboa, 1741-1759 (fac-símile, Coimbra, Atlântida, 1965-1967)
Martínez	2002	Martínez Torrejón, José Miguel, "Prologue", en La littérature d'auteurs portugais en langue castillane. Centro Cultural Calouste Gulbenkian (Arquivos... XLIV), Lisboa-Paris, 2002, pp. 3-9
Montes	1992	Montes José Ares, "Bodas y divorcio del teatro hispano-portugués", en Dramaturgia e espectáculo. Actas do 1º Congresso luso-espanhol de teatro (Coimbra, 23-26 setembro

		1987), Livraria Minerva, Coimbra, 1992, pp. 49-55
Morais	2008	Morais, Manuel, Canções para o Teatro de Gil Vicente (fl. 1502.1536). Lisboa: Imprensa Nacional-Casa da Moeda, 2008
Pessoa	1997	Pessoa, Fernando, Leonor Areal (dir.), MultiPessoa - Labirinto Hipermedia (aka 'Fernando Pessoa Multimédia'). Lisboa: Texto Editora,
Rebello	1967	Rebello, Luiz Francisco, História do teatro português, Lisboa, Europa-América, 1967
Rodríguez	2004	Rodríguez Rodríguez, J. J., Comédia da pastora Alfea ou / o Los encantos de Alfea, de Simão Machado, Universidad del País Vasco, Bilbao
Rodríguez	2008	<b>Rodríguez Rodríguez, J. J., «Tipos dramáticos de la farsa bilingüe renascentista : el caso del Auto dos Enanos», Península. Revista de Estudos Ibéricos n.º 5, pp. 157-173</b>
Picchio	1964	Stegagno Picchio, Luciana História do teatro português, Lisboa, Portugalíia
Sales	2005	Sales Machado, João Nuno, A Imagem do Teatro. Iconografia do teatro de Gil Vicente, Lisboa, Caleidoscópio, 2005
Teatro	2009	<b>Teatro de Autores Portugueses do século XVI, José Camões e Helena Reis Silva (dir), Centro de Estudos de Teatro</b>
Vicente	2001	Gil Vicente. Todas as Obras (CD-ROM), José Camões (dir.), Lisboa, CNCDP /CET
Vicente	2002	As Obras de Gil Vicente (5 vols), José Camões (dir.), Lisboa: Centro de Estudos de Teatro / Imprensa Nacional-Casa da Moeda
Resina	1999	Resina Rodrigues, M. Idalina, De Gil Vicente a Lope de Vega: Vozes Cruzadas no Teatro Ibérico, Lisboa, Teorema, 1999
Resina	1987	Resina Rodrigues, M. Idalina, Estudos ibéricos - da cultura à literatura: Pontos de encontro, séculos XIII a XVII, Lisboa, ICALP, 1987
Álvarez	2010	Álvarez Sellers, María Rosa. " "Nada me parece justo / en siendo contra mi gusto": príncipes herederos en el teatro ibérico de los Siglos de Oro", en Actas del Coloquio Internacional "Autoridad y poder. La crítica del poder en el mundo ibérico (siglos XVI y XVII)", Coimbra, Universidade de Coimbra - GRISO, del 26 al 27 de noviembre de 2010.
Mota and Rodríguez	2009	Carlos Mota y José Javier Rodríguez, "Sobre el teatro portugués en español", en El teatro del siglo de oro: edición e interpretación, eds. Alberto Blecha, Ignacio Arellano y Guillermo Serés, Madrid y Frankfurt, Universidad de Navarra y Iberoamericana-Vervuert, 2009: 307-320.

### 3.4. Publicações Anteriores

#### 3.4. Past Publications

Referência	Ano	Publicação
Reference	Year	Publication
Camões	2010	«Portugal restaurado: del combate político- militar al combate lingüístico en el teatro del siglo XVII», Actas del Congreso La cultura del barroco español e iberoamericano y su contexto europeo (ed. de Kazimierz Sabik; Karolina Kumor), Instytut Studiów Iberyjskich i Iberoamerykańskich (Instituto de Estudos Ibéricos e Iberoamericanos) \ Uniwersytet Warszawski (Universidade de Varsóvia), pp. 131-140
Mota and Rodríguez	2009	Carlos Mota y José Javier Rodríguez, "Sobre el teatro portugués en español", en El teatro del siglo de oro: edición e interpretación, eds. Alberto Blecha, Ignacio Arellano y Guillermo Serés, Madrid y Frankfurt, Universidad de Navarra y Iberoamericana-Vervuert, 2009: 307-320.
Araújo	2007	«A dramaturgia de autores portugueses em língua espanhola (Séculos XVI-XVIII)», Revista à Beira, pp. 157-176
Camões	2006	<b>«Cd-Rom Edition of Portuguese Theatre of the 16th Century (focused on multiple versions)», in Variants 5. Texts in Multiple Versions – Histories of Editions, Ed. Luigi Giuliani, Herman Brinkman, Geert Lernout and Marita Mathijsen, Amsterdam/New York (pp. 205-220)</b>
Calderón	2010	La Gridonia, Consejo Superior de Investigaciones Científicas, Madrid, 2010

## 4. Equipa de investigação

### 4. Research team

#### 4.1 Lista de membros

##### 4.1. Members list

Nome	Função	Grau académico	%tempo	CV nuclear
Name	Role	Academic degree	%time	Core CV
<b>José António Camilo Guerreiro Camões</b>	Inv. Responsável	DOUTORAMENTO	40	✓
<b>Carlos Mota Placencia</b>	Investigador	DOUTORAMENTO	25	✗
<b>Helena Alexandra Reis Silva</b>	Investigador	LICENCIATURA	15	✗
<b>Isabel Maria Alves Sousa Pinto</b>	Investigador	DOUTORAMENTO	20	✗
<b>João Nuno Sales Dias Machado</b>	Investigador	MESTRADO	30	✗
<b>José Javier Rodríguez Rodríguez</b>	Investigador	DOUTORAMENTO	20	✓
<b>Manuel Calderón Calderón</b>	Investigador	DOUTORAMENTO	25	✗
<b>Maria Teresa Alves de Araújo</b>	Investigador	DOUTORAMENTO	15	✓

(O curriculum vitae de cada membro da equipa está disponível clicando no nome correspondente)

(Curriculum vitae for each research team member is available by clicking on the corresponding name)

**Total: 8**

## 4.2. Lista de membros a contratar durante a execução do projecto

### 4.2. Members list to hire during project"s execution

Membro da equipa	Função	Duração	%tempo
Team member	Role	Duration	%time
(BI) Bolseiro de Investigação (Mestre) 1	Bolseiro	36	100
(BI) Bolseiro de Investigação (Mestre) 2	Bolseiro	36	100
<b>Total: 2</b>			

## 5. Outros projectos

### 5. Other projects

-

#### 5.1. Projectos financiados

##### 5.1. Funded projects

(Sem projectos financiados)

(No funded projects)

#### 5.2. Candidaturas similares

##### 5.2. Similar applications

(Sem Candidaturas Similares)

(No Similar applications)

## 6. Indicadores previstos

### 6. Expected indicators

-

#### Indicadores de realização previstos para o projecto

##### Expected output indicators

Descrição	2011	2012	2013	2014	2015	Total
Description						
<b>A - Publicações</b>						
Publications						
Livros	0	1	1	1	0	3
Books						
Artigos em revistas internacionais	0	1	2	2	0	5
Papers in international journals						
Artigos em revistas nacionais	0	1	2	3	0	6
Papers in national journals						
<b>B - Comunicações</b>						
Communications						
Comunicações em encontros científicos internacionais	0	1	2	2	0	5
Communications in international meetings						
Comunicações em encontros científicos nacionais	0	1	1	1	0	3
Communications in national meetings						
<b>C - Relatórios</b>						
Reports	0	1	1	1	0	3
<b>D - Organização de seminários e conferências</b>						
Organization of seminars and conferences	0	0	1	1	0	2
<b>E - Formação avançada</b>						
Advanced training						
Teses de Doutoramento	0	0	0	1	0	1
PhD theses						
Teses de Mestrado	0	0	1	1	0	2
Master theses						
Outras	0	0	0	0	0	0
Others						
<b>F - Modelos</b>						
Models	0	0	0	0	0	0
<b>G - Aplicações computacionais</b>						
Software	0	0	0	0	0	0
<b>H - Instalações piloto</b>						
Pilot plants	0	0	0	0	0	0
<b>I - Protótipos laboratoriais</b>						
Prototypes	0	0	0	0	0	0
<b>J - Patentes</b>						
Patents	0	0	0	0	0	0
<b>L - Outros</b>						
Other						

#### Acções de divulgação da actividade científica

##### Scientific activity spreading actions



Apart from the participation in national and international conferences and colloquia, the team estimates that at least once a year there will be an article or a journalistic piece in the cultural supplement of a major newspaper, in Portugal, in Brazil and in Spain. The theme of the Portuguese Baroque Theatre will be proposed to the Summer courses organized by the Universities and other institutions to which the team members are connected. In October of the last year, during an international meeting, the texts on line will be presented to the general public at a Press Conference at the Faculty of Letters in Lisbon

## 7. Orçamento

### 7. Budget

-

#### Instituição Proponente

Principal Contractor

#### Faculdade de Letras da Universidade de Lisboa

Descrição	2011	2012	2013	2014	2015	Total
Description						
Recursos Humanos	0,00	26.306,00	26.457,00	26.608,00	0,00	<b>79.371,00</b>
Human resources						
Missões	0,00	3.000,00	3.000,00	2.000,00	0,00	<b>8.000,00</b>
Missions						
Consultores	0,00	500,00	500,00	500,00	0,00	<b>1.500,00</b>
Consultants						
Aquisição de bens e serviços	0,00	6.000,00	4.000,00	4.000,00	0,00	<b>14.000,00</b>
Service procurement and acquisitions						
Registo de patentes	0,00	0,00	0,00	0,00	0,00	<b>0,00</b>
Patent registration						
Adaptação de edifícios e instalações	0,00	0,00	0,00	0,00	0,00	<b>0,00</b>
Adaptation of buildings and facilities						
Gastos gerais	0,00	7.309,00	6.791,00	6.622,00	0,00	<b>20.722,00</b>
Overheads						
<b>TOTAL DESPESAS CORRENTES</b>	<b>0,00</b>	<b>43.115,00</b>	<b>40.748,00</b>	<b>39.730,00</b>	<b>0,00</b>	<b>123.593,00</b>
TOTAL CURRENT EXPENSES						
Equipamento	0,00	740,00	0,00	0,00	0,00	<b>740,00</b>
Equipment						
<b>Total</b>	<b>0,00</b>	<b>43.855,00</b>	<b>40.748,00</b>	<b>39.730,00</b>	<b>0,00</b>	<b>124.333,00</b>

#### Instituições Participantes

Participating Institutions

(Não se encontram registadas Instituições Participantes para este projecto)  
(No Participating Institution has been registered for this project)

#### Orçamento Global

Global budget

Descrição	2011	2012	2013	2014	2015	Total
Description						
Recursos Humanos	0,00	26.306,00	26.457,00	26.608,00	0,00	<b>79.371,00</b>
Human resources						
Missões	0,00	3.000,00	3.000,00	2.000,00	0,00	<b>8.000,00</b>
Missions						
Consultores	0,00	500,00	500,00	500,00	0,00	<b>1.500,00</b>
Consultants						
Aquisição de bens e serviços	0,00	6.000,00	4.000,00	4.000,00	0,00	<b>14.000,00</b>
Service procurement and acquisitions						
Registo de patentes	0,00	0,00	0,00	0,00	0,00	<b>0,00</b>
Patent registration						
Adaptação de edifícios e instalações	0,00	0,00	0,00	0,00	0,00	<b>0,00</b>
Adaptation of buildings and facilities						
Gastos gerais	0,00	7.309,00	6.791,00	6.622,00	0,00	<b>20.722,00</b>
Overheads						
<b>TOTAL DESPESAS CORRENTES</b>	<b>0,00</b>	<b>43.115,00</b>	<b>40.748,00</b>	<b>39.730,00</b>	<b>0,00</b>	<b>123.593,00</b>
TOTAL CURRENT EXPENSES						
Equipamento	0,00	740,00	0,00	0,00	0,00	<b>740,00</b>
Equipment						
<b>Total</b>	<b>0,00</b>	<b>43.855,00</b>	<b>40.748,00</b>	<b>39.730,00</b>	<b>0,00</b>	<b>124.333,00</b>

#### Plano de financiamento

Finance plan

Descrição	2011	2012	2013	2014	2015	Total
Description						
Financiamento solicitado à FCT	0,00	43.855,00	40.748,00	39.730,00	0,00	<b>124.333,00</b>
Requested funding						

Financiamento próprio Own funding	0,00	0,00	0,00	0,00	0,00	<b>0,00</b>
Outro financiamento público Other public-sector funding	0,00	0,00	0,00	0,00	0,00	<b>0,00</b>
Outro financiamento privado Other private funding	0,00	0,00	0,00	0,00	0,00	<b>0,00</b>
<b>Total do Projecto</b> Total of the project	<b>0,00</b>	<b>43.855,00</b>	<b>40.748,00</b>	<b>39.730,00</b>	<b>0,00</b>	<b>124.333,00</b>

## 8. Justificação do orçamento

### 8. Budget rationale

-

#### 8.1. Justificação dos recursos humanos

##### 8.1. Human resources rationale

###### Tipo

Type

(BI) Bolsa de Investigação (Mestre)

###### Duração (em meses)

Duration (in months)

36

###### Custo envolvido (€) (calculado)

Total cost (€) (estimated)

70.560,00

###### Nº de pessoas

No. of persons

2

###### Outros custos (€)

Other costs (€)

8.811,00

###### Justificação do financiamento solicitado

Rationale for requested funding

Two junior fellows oriented by the senior researchers of the team are expected to assemble the texts from various libraries and archives. They are also expected to mark the texts according to the specifications of the computational application, and following the directions established by the senior researchers on the fields to be «searchable», such as songs, quotations, idiomatic phrases, etc. The other costs refer to the Voluntary Social Insurance

#### 8.2. Justificação de missões

##### 8.2. Missions rationale

###### Tipo

Type

Trabalho de campo

###### Local

Venue

Europe, Brazil and USA

###### Nº de deslocações

No. of participations

10

###### Custo envolvido (€)

Cost (€)

8.000,00

###### Justificação do financiamento solicitado

Rationale for requested funding

In Portugal, the libraries and archives to visit are: Biblioteca Nacional, Torre do Tombo, de Évora, Fund. Casa de Bragança, Misericórdia, Municipal do Porto. Outside of Portugal, Portuguese theatrical funds may be found at : Biblioteca Nacional de España, Biblioteca Real (Spain), British Library (U.K.), the Houghton Library at Harvard University, Congress Library (U. S. A.), Biliotheque Nationale de France, Biblioteca Nacional do Rio de Janeiro, Real Gabinete de Leitura (Brazil), Wien National Library, Austria. It is also necessary to visit private libraries, specially in Portugal and Spain

#### 8.3. Justificação de consultores

##### 8.3. Consultants rationale

###### Nome completo

Full name

Mercedes de los Reys Peña

###### Instituição

Institution

Facultad de Filología da la Universidad de Sevilla

###### Fase do projecto

Project phase

1st and 2nd task

###### Custo (€)

Cost (€)

750,00

###### Justificação do financiamento solicitado

Rationale for requested funding

Being one of the most important specialists in the area that we are studying, her suggestions to the project will bring accuracy to the approach given to the subject. The ammount requested will cover the travel and accommodation expenses.

###### Página na Internet onde pode ser consultado o CV do consultor

Web page where the consultant's CV can be accessed

[http://investigacion.us.es/sisius/sis\\_showpub.php?idpers=1236](http://investigacion.us.es/sisius/sis_showpub.php?idpers=1236)

###### Nome completo

Full name

Evangelina Rodríguez Cuadros

###### Instituição

Institution

Universidad de Valencia

###### Fase do projecto

Project phase

###### Custo (€)

Cost (€)

2nd and 3rd tasks 750,00

#### Justificação do financiamento solicitado

Rationale for requested funding

This professor is an international recognized specialist on digital data concerning the Spanish Theatre of the Golden Age and is responsible for a project with similar characteristics as this one. The amount requested will cover the travel and accommodation expenses.

#### Página na Internet onde pode ser consultado o CV do consultor

Web page where the consultant's CV can be accessed

[http://www.fl.ul.pt/centros\\_invst/teatro/pagina/Curriculum\\_ERC.pdf](http://www.fl.ul.pt/centros_invst/teatro/pagina/Curriculum_ERC.pdf)

#### Nome completo

Full name

Maria Idalina Cobra Pereira Resina Rodrigues

#### Instituição

Institution

University of Lisbon

#### Fase do projecto

Project phase

1st and 2nd tasks

#### Custo (€)

Cost (€)

0,00

#### Justificação do financiamento solicitado

Rationale for requested funding

This professor is one of the few Portuguese scholars that has studied with proficiency the Portuguese theatre that this project will edit.

#### Página na Internet onde pode ser consultado o CV do consultor

Web page where the consultant's CV can be accessed

(Vazio)

(Void)

### 8.4. Justificação de aquisição de bens e serviços

8.4. Service procurement and acquisitions

#### Tipo

Type

Digital and microfilm reproductions, stationery and bibliography

#### Custo (€)

Cost (€)

10.000,00

#### Justificação do financiamento solicitado

Rationale for requested funding

To allow the team to work regularly at their usual working place, the reproductions are essential to the transcription of texts, as it would be financially impossible to have missions of weeks or even months, the time estimated to deal with the thousands of pages to be transcribed. This includes the copyright due to the institutions that hold the manuscripts and first editions of the images the project will put on line. Bibliography is vital to keep the team scientifically informed.

#### Tipo

Type

Computational processing

#### Custo (€)

Cost (€)

4.000,00

#### Justificação do financiamento solicitado

Rationale for requested funding

Computational advice in the changes of the layout designed for the 16th century texts in order to adapt them to the new ones of this project

### 8.6. Justificação do Equipamento

8.6. Equipment rationale

#### 8.6.1. Equipamento já disponível para a execução do projecto

8.6.1 Available equipment

#### Tipo de equipamento

Equipment type

Multifunções

#### Fabricante

Manufacturer

Canon

#### Modelo

Model

IR1024I

#### Ano

Year

2010

#### Tipo de equipamento

Equipment type

Computador

#### Fabricante

Manufacturer

ASUS

#### Modelo

Model

Micro-C Dual Core E5300

#### Ano

Year

2009

#### Tipo de equipamento

Equipment type

Laptop

#### Fabricante

Manufacturer

Asus

#### Modelo

Model

K50IN-SX139V

#### Ano

Year

2009

#### Tipo de equipamento

Equipment type

Laptop

#### Fabricante

Manufacturer

Asus

#### Modelo

Model

K50IN-SX139V

#### Ano

Year

2009

#### Tipo de equipamento

Equipment type

Laptop

#### Fabricante

Manufacturer

Asus

#### Modelo

Model

K50IN-SX139V

#### Ano

Year

2009

#### 8.6.2. Discriminação do equipamento a adquirir

8.6.2. New equipment requested

<b>Tipo de equipamento</b>	<b>Fabricante</b>	<b>Modelo</b>	<b>Custo (€)</b>
Equipment type	Manufacturer	Model	Cost (€)
Digital Camera	Canon	EO550D	740,00

**Justificação do financiamento solicitado**

Rationale for requested funding

In some missions it will be necessary to photograph the manuscripts or first editions for in some cases the institutions that hold them are not able to provide this service, specially the private ones.

**8.7. Justificação de registo de patentes**

8.7. Patent registration

(Vazio)

(Void)

**8.8. Justificação de adaptação de edifícios e instalações**

8.8. Adaptation of buildings and facilities

(Vazio)

(Void)

**9. Ficheiros Anexos**

9. Attachments

-

Nome

Tamanho

Name

Size

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