

Under the Charm of Portugal: Faces and Landscapes

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Abstract

*Under the Charm of Portugal: Faces and Landscapes*² is the diary of a journey to Portugal made by the French Jewish writer and journalist Lilly Jean-Javal in 1929. Voyage literature and historical testimony, it is a memory of «the country of the Maranos» whom the author re(invents). These Portuguese New Christians maintained and, just like Lily, reinvented their religious traditions from 1497 until the twentieth century. Travelling through Portugal, the French author shows us faces and landscapes, writing us a cultural history book decorated with photographs taken by national photographers and a map of Portugal. In their «initiator journey» Lilly and her friend Alice Monod get to meet history actors of Portuguese Contemporary History who guide them under the charm of this country, in Oporto, Bragança, Coimbra or Lisbon. Artur de Barros Basto, Joaquim de Carvalho, Matilde Bensaúde, Ana de Castro Osório, Samuel Schwarz, among others are some of their tour guides.

Keywords: Portugal; Marranos; voyage; testimony; Lily Jean-Javal.

Resumo

Sob o Charme de Portugal: Rostos e Paisagens é o diário da viagem a Portugal redigido pela escritora e jornalista francesa Lily Jean-Javal, em 1929. Este exemplar de literatura de viagens e testemunho histórico, é também uma memória do «país dos maranos», que a autora (re)inventa. Os cristãos novos portugueses mantiveram e, tal como Lily, reinventaram as suas tradições religiosas, desde 1497 até ao século XX. Atravessando esse Portugal, a autora francesa reconstrói rostos e paisagens, legando-nos um livro que é uma história cultural decorada por fotografias compradas no país e por um mapa. Na sua aprendizagem iniciática, a autora e a companheira de viagens, Alice Monod, conhecem atores históricos que as guiam pelo charme de Portugal, como o capitão Barros Bastos, Joaquim de Carvalho, Matilde Bensaúde Ana de Castro Osório ou Samuel Schwarz.

Palavras-Chave: Portugal; Marranos; viagem; testemunho; Lily Jean-Javal.

Introduction

Both voyage literature and a poetical historical narrative, *Under the Charm of Portugal: Faces and Landscapes* is an important testimony of Portuguese life in the first

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² *Sous le Charme du Portugal: Visages et Paysages* is this book's original title. The title's translation is my own.

decades of the twentieth century. This poor Southern European country, with a high level of illiteracy, was living under a right-wing military dictatorship since 1926. Óscar Carmona, whom the author manages to see at the opening of an exhibition in Lisbon, was the president of Portugal at the time. The Portuguese New State was to be juridically established in 1933, under the rule of the dictator António de Oliveira Salazar.

In 1497 the Jews had been expelled from Portugal by the King D. Manuel I. The ones who stayed in the country were baptized by force, but some of them kept their religious traditions in secrecy through the centuries: the New Christians or Marranos. Lilly Jean Javal's book is a voyage through Portugal in search of these mysterious Crypto-Jews who kept their identity in secrecy, who are neither Christians nor orthodox Jews and perform hybrid religious rituals. She actually meets some of them in their houses. Guided by the Colonel Artur de Barros Basto, the «Apostle of the Marranos»³, by Joaquim de Carvalho in Coimbra and by elite members of the Jewish Community of Lisbon, Lilly makes this sort of pilgrimage through Portugal with her Finnish friend Alice Monod. Her writing is decorated by photographs, extra-textual materiality that the author bought from Portuguese photographers. This voyage diary is also a performative reconstruction of Portugal, of this country's social and cultural reality in 1929 and of the Portuguese marranos and jews.

1. In Search of the Marranos, Identity(ies) of Resistance

«*Maranism* captivated me like a double psychological mystery: the reverse of the violated conscience, persistence of the Semitic flame through more than four hundred years of oppression» (Javal, 1931: III).⁴

Marranos were Jews living in the Iberian Peninsula. Forced to convert to Christianity in the 15th century, forced to baptize by the Portuguese king D. Manuel I some kept their «heretic traditions» in secrecy throughout centuries. Racism towards the marranos, which was justified by the myth of the purity of blood, was probably the first kind of biological racism ever, even before this concept appeared. Due to anti-

³ Barros Basto was also called the «Portuguese Moses», or by Elaine and Robert Rosenthal, «the Portuguese Dreyfus» (Mea, 1997: 7).

⁴ All translations from French into English are my own.

Semitist racist practices, the marranos were victims of prejudice and stereotypes. Discourses of intolerance can be traced as their history is (re)constructed. Built upon exclusion, these discourses were produced by a Catholic elite in order to control and subjugate those who were dangerous to their Catholic orthodox faith, to the progress of civilization or to national security (Carneiro, 2005: 11). Communities of Portuguese Jews were therefore stigmatized and regarded as «the others» within a context of non-equalitarian power relationships. Stereotypes like dishonesty and greed were attributed to them and they were even regarded as murderers of children or of dying people («abafadores» in Portuguese). Carneiro (op. cit.) thinks that this kind of prejudice and racism against New-Christians hasn't been the focus of enough historical studies, yet. I believe Lily Jean-Javal left us an important testimony in what regards the History of Portuguese marranos. Looking at it may also help to explain racism against them and other minorities living in this country.

Lilly Jean-Javal (1882-1958), French Jewish writer and journalist, travelled to Portugal between the 2nd October and the 4th November 1929 with her Finnish friend Alice Monod. She heard the name «marranos»⁵ for the first time pronounced by her friend Paul Alphandéry, teacher at *L'École des Hautes Études* (Javal, 1931: I). In the 1920s and 1930s, the Marranos were being «discovered» not only by the Portuguese scientific (and Jewish community) but also by international personalities. Lilly mentions many of these, like Samuel Schwarz, a Polish Jewish Mines Engineer who wrote *The New Christians in Portugal in the Twentieth Century*, a book published in Lisbon in 1925 (Schwarz, 1925). Schwarz «discovered» the Semitic origin of several families in the North of Portugal, where he lived and worked: in Belmonte, Guarda Covilhã, as he entered their homes and managed to watch the Marranos secret ceremonies, despite their initial mistrust to strangers. Schwarz gathered oral prayers and manuscripts and thrilled the Jewish Community of Lisbon that, influenced by this Semitic Survival, tried to promote the marrano's public religious practices and the acceptance of this religion by the Portuguese population. (Javal, op.cit.: II).⁶

⁵ Through the entire book, Lilly writes the word with a single «r», «maranos» like Barros Basto taught her.

⁶ This support by the Portuguese Jewish Community is not consensual, as many Orthodox Jews did not easily accept the Marranos with their hybrid traditions.

During their voyage, Lilly Jean-Javal and her friend Alice Monod get to meet not only many members of the Portuguese Jewish Community like Barros Basto, who was to introduce them in the «hermetic marrano community» (Javal, op. cit.: III) but other persons like Joaquim de Carvalho, a university professor of philosophy who in Coimbra. This intellectual elite is crucial to the academic and cultural knowledge about the Jewish Portuguese Marranos community of the time. According to the Brazilian Historian Maria Luísa Tucci Carneiro (Carneiro, 2005) intellectuals like Alexandre Herculano, Antero de Quental, Guerra Junqueiro, Joaquim de Carvalho, António Sérgio, among others, generated a new mentality that opened the doors of Portugal to the Jews. Actually, Joaquim de Carvalho (1892-1958), our «first great historian of ideas» (Catroga, 1994) presents Lilly and Alice important ideas regarding the «race» of the Marranos.

Searching for the marranos

The first part of the voyage is called «Searching for the marranos». The two train travelers depart from Bayonna on the 2nd of October 1929, burning in «explorers fever» (op. cit.: IV), «just like Don Quichotte and Sancho Pança» and arrive in Oporto on the afternoon of the 3 October. The first person to visit them in their hotel is the marrano Doctor Almeida, who tells them that there are not many marranos in Oporto at the time. On the following day, they finally meet Artur de Barros Basto. The Jewish Colonel (1887-1961) first tells them about the etymology of the word «maranos», warning them never to pronounce it with double «r», because «marrano» means «pig». Barros Basto then gives them a lesson about the history of the marranos that includes the forced Baptism in the fifteenth century, Portuguese Inquisition persecutions, the resistance of the New Christians. According to him, «the marranos remained resolutely Jews in the secret of their souls and the mental restriction was their supreme refuge.» (op.cit.: 18). He believes that in Portugal there is a latent kind of Judaism and invites his foreign friends to go on a visit to the marrano community of Bragança. Then he shows them Porto, where there are plenty of Jewish traces like a 1543 *auto-da-fé*, ritual of public penance, in *Rua de Santa Catarina*. Together they get to see many monuments and places where there are plenty of cultural references but where there is also plenty poverty. «In which city do revolutions start», asks Lilly (op.

cit.: 24). On the Jewish New Year's Day, *Rosch-Hachana*, they go to the Jewish temple in *Rua Poço das Patas*, where around thirty men and women attend a mess in Hebrew⁷. Barros Basto shows them magazines, the *Ha Lapid*, and tells the two friends that he plans to open another synagogue in Oporto, in *Rua Guerra Junqueiro*. 350.000 people live in the second biggest Portuguese city at that time, in a poor backward country with seven million inhabitants.



Picture 1: the house in Amarante where Barros Basto was born (Jean-Javal, op.cit.)

Lilly and Alice visit Vila do Conde, that «has the charm of an exotic beach» (op. cit.: 35) where houses are very poor, with hardly any furniture inside. They return to Oporto, where they continue their «pilgrimage». They see fishermen and fisherwomen, amidst more poverty. On the 7th October they finally start a three-day train trip to Bragança with Barros Basto, in search of the marranos. A landscape of mountains with olive trees was a good refuge for this secret religious practice. They pass through Régua and Tua, where women look like Moors. The trip reminds Lily of Judea, although she's never been there. At eight, at dinner time, they arrive at *Hotel Virgínia* in Bragança. On the 8th October they will go to the Synagogue there and visit the marranos in their own places. At first the marranos are a bit distrustful, has they

⁷ Alice Monod, who is a Protestant, attends a Protestant mess in Oporto where there are more than 300 people.

have been distrustful of all strangers for centuries due to Inquisition persecutions, but finally Lilly and the colonel get to listen to a lovely prayer which is an hybrid non-orthodox litany. According to Barros Basto, who plans to build his own «religious work of redemption», «you have to separate the true cult from parasite rites and there must be the courage to openly return to Jewish faith».⁸ (op. cit.: 75). For Lilly he's full of militant eloquence. In her opinion, the marranos' voices, singing the *Ha-Tikvah*, the Zionist national anthem, represent the hope of a newly found country after centuries of oppression (op. cit.: 77).

Back in Oporto, the voyageurs continue their journey. Then Javal and her friend visit Braga, the «Portuguese Rome». Here, as in the border and a bit everywhere throughout the country, there are horrific beggars. They travel to Guimarães, the first Portuguese capital. On their return, they go to Foto Alvão, to buy pictures in order to illustrate her travelers diary: photos of landscapes, peasants, rustic scenes, monuments. Lily and Alice then visit a farm where they meet Manuela, a young Portuguese who speaks French and invites them to watch the *desfolhada* (maize husking). They listen to Portuguese peasants traditional songs, *viras*, *fados* and Manuela, their Portuguese friend, offers them three pictures of their monastery for Lilly's voyage diary. Jean-Javal says that the guitar players look like «gypsies with Bedouins faces» (op. cit.: 103). In fact in *Under the Charm of Portugal*, the hybrid physiognomic traces of the Portuguese are mentioned several times. Before waving goodbye to Oporto and to Barros Basto, whom they will meet again later on in Lisbon, Lilly and Alice go on a boat trip in the Douro River. And the train departs...

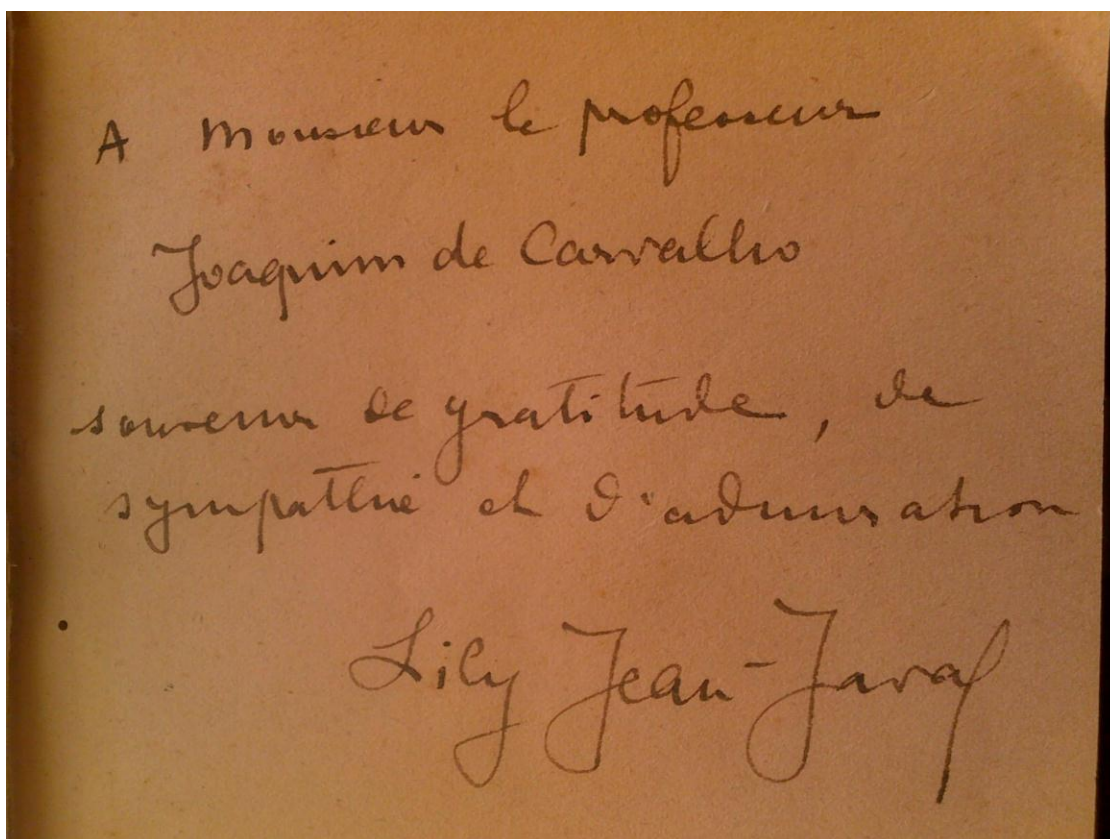
⁸ Barros Basto built his *Obra do Resgate* in Oporto.



Picture 2: Grapes harvest in the Douro region. From *Foto Alvão*. (Jean-Javal, op. cit.)

In the shadow of the university

The second part of the book is called «In the shadow of the university» and it is about the city of Coimbra. As they arrive in this place, Lilly Jean-Javal and her friend stay in the famous *Hotel Astória* and they start walking through «the city of students», where Lily Jean Javal will try to learn more about the marranos. Joaquim de Carvalho will be a great help on this matter. The copy of *Under the Charm of Portugal: Faces and Landscapes* that exists at the moment in the library of Coimbra is actually dedicated to this university professor.

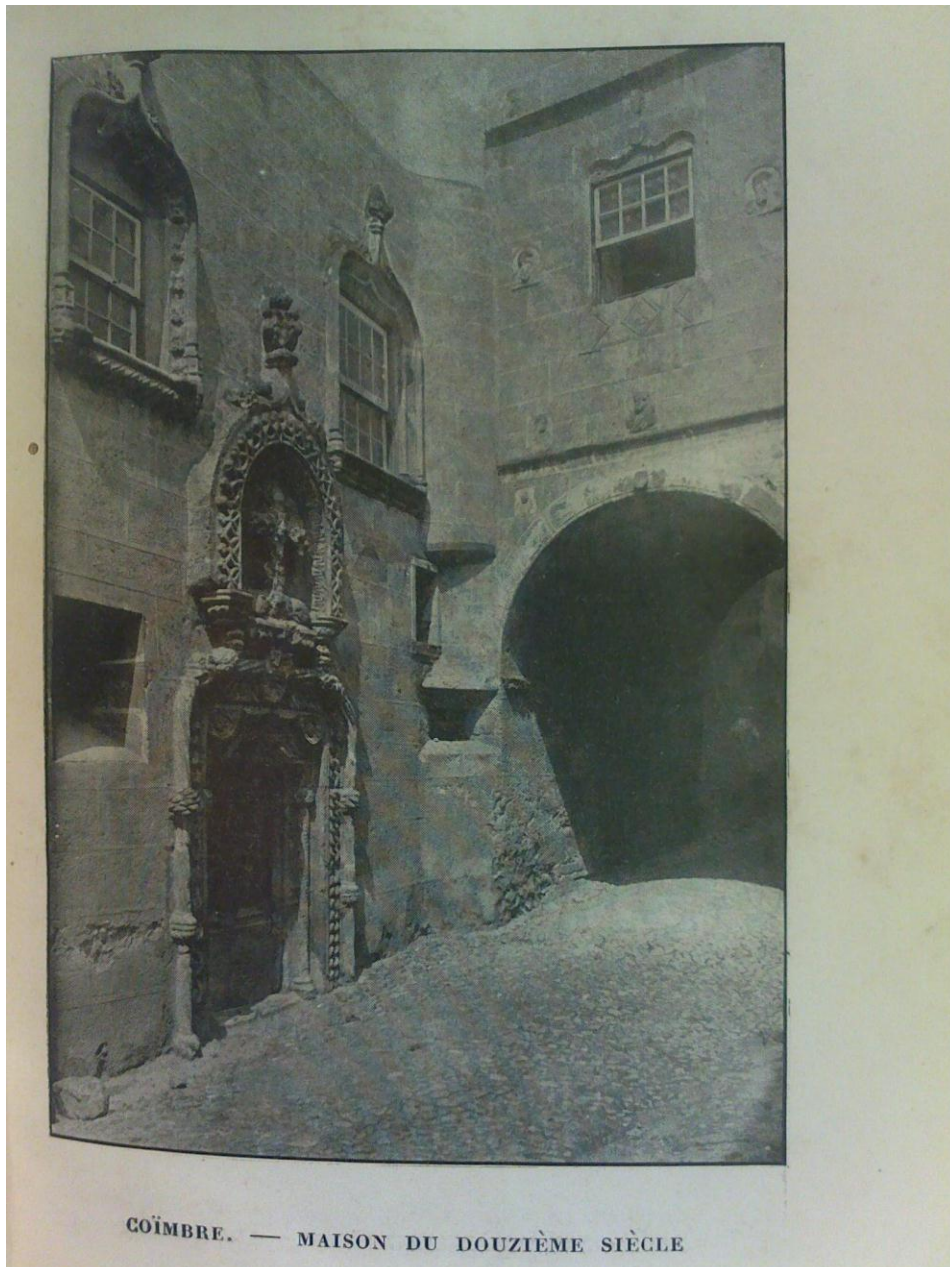


Picture 3: The book's dedicatory to Professor Joaquim de Carvalho (Jean-Javal, op.cit.)

This philosophy professor and library director, who is a liberal Catholic and studies religions, believes that marranism forms the principle of a non-assimilable racial element and the revenge of violated conscience. (Jean-Javal, op. cit.: 122). Minorities are crucial to keep liberty of thought in this country, according the professor, who thinks that the Crypto-Jews should return openly to the faith of their ancestors, just like Protestants should do. Marranism poses one of the most passionate problems in the history of human conscience: conversion. There is continuity between their conscience and exterior manifestations of faith, in order to keep an image. Throughout the centuries, there was something at work in the souls' uncounscious and this permitted the survival of the very essence of religion, deprived of its forms and spiritualized. That secret, hidden in underground shadows, suddenly appears in all its strength (op. cit.: 140). Joaquim de Carvalho advises them to read *History of the Portuguese New Christians*,⁹ written by the self-taught Portuguese historian João Lúcio de Azevedo (Sintra, 1855-1933) and he also tells them about Moses Amsalak. They

⁹ *História dos Cristãos Novos Portugueses*, published for the first time in Lisbon in 1921.

continue their visit to Coimbra where they also find Inquisition traces, like the Inquisition Patio, *Pátio da Inquisição*, where there used to be *autos-da-fé*. Then Joaquim de Carvalho shows them some monuments and faculties of the University of Coimbra like the Faculty of Law. The philosophy teacher tells them he might go to Paris in the Spring, where he will perhaps give a conference on the marranos. Lily and Alice go to his family house, in *Rua da Ilha* and he introduces them to a philosophy student that lives in a female student house, a *República de Coimbra*, Maria Madalena Rodrigues Prieto, who translated Kant into Portuguese and supports feminist ideas. Maria Madalena travels to Lôrvão with the two friends. They buy photographs at *Foto Rasteiro*.



Picture 4: twelveth century house in Coimbra (Jean-Javal, op. cit.)

In the south of Portugal

The third part of the voyage is called «From the Tagus River to Guadiana». On the early morning of the 20th October, Lilly and Alice departure from Coimbra by car. Two drivers shall take them to Entrocamento, where they will get the train to Lisbon. On their way, they see a mixture of races: Arab and Berber Silhouettes, Semitic profiles (op. cit.: 165). They pass through Pombal, Leiria, Alcobaça where there is a monastery, a church and the tomb of *Pedro e Inês*. Batalha reminds Lily of some stories with Jewish characters like the Israeli mother of Damião de Góis, Portugues actors of the discoveries like Abraão Zacuto, among others. They cross the desert region of Our Lady of Fatima, *Nossa Senhora de Fátima*. They have lunch in an hotel in Tomar, where they visit the Convent of Christ with its Manueline window that makes them travel to India. *Azulejos*, decorated Portuguese tiles, are a constant presence ever since Oporto. At five in the afternoon the travelers get their train to Lisbon, at Entrocamento, and arrive in the capital of Portugal, a city with around seven million people in 1929, a few hours later. The stay at *Hotel Europa* offers a nice view from the fourth floor. A small earthquake makes Lily dream about a revolution again.¹⁰ They go to the hairdresser and get their shoes polished by typical *engraxadores*. In *Rua Garret* there are a lot of old bookstores like the French Aillaud. They pay a visit to the wife of Barros BASTO, Lea Azancot and their kids, Nuno and Miriam. They go to *Mosteiro dos Jerónimos*, *Torre de Belém*, *Museu dos Coches* and other monuments, and start getting to know members of the Jewish community of Lisbon, as Lilly brings some letters of introduction written by *Marquesa de Valle-Flor*. Matilde Bensaúde a scientist and Lilly Jean-Javal had been writing letters to each other for some time about the marranos when they finally meet in Lisbon. This woman from Azores suggests that they visit Algarve, and that's where they go next, departing on October 23. Crossing Barreiro, Palmela, they meet a young conservative monarchist on a train. He is heading to the Seville exhibition.

Arrival at Vila Real de Santo António, in Algarve. Stay at a Hotel owned by a German Man. A quick visit to Spain. «The women from the South are better dressed but they are not as pretty as women from the North of Portugal» (Jean-Javal, op. cit.:

¹⁰ Portugal would only become a democracy again many years later, on the 25th April 1974.

204). They see small fishing boats with symbols representing eyes and fishes. Visit to a canned fish factory, canned fish represents «Portugal's prosperity» in that time. Once more, the author denounces miserable working conditions: in this factory there are children and women who earn around twelve *escudos* per day. Their way back to Lisbon is another testimony of the Portuguese ethnical mixture because in Tunes there is a restaurant where there are «Negroes, Moroccans, Portuguese farmers.» (op.cit.: 208).

*Ladies and varinas*¹¹

The fourth part of the book is called «ladies and fisherwomen». Lily Jean-Javal and Alice Monod arrive at their hotel rooms, back in Lisbon, after midnight. The following morning, on October 25, they go to *Rua Garrett* and *Rua do Carmo*. At photographer *Garcia*, Lily chooses some more pictures to illustrate her travels diary, scenes of sea and farm life. They also buy several Portuguese folklore records at the music editor *Sassetti* and hear about Hebraic music. Next stop: a visit to *Jardim Botânico*, the Lisbon

Botanical Garden, planted in 1873. Afterwards, Matilde Mensaúde visits them in the hotel and together they head *Aillaud*, the bookstore, where Matilde introduces both to the young Portuguese writer Vitorino Nemésio. Later it will be Lily's turn, as she will introduce Matilde to the Capitain Barros Basto, who the Jewish scientist didn't know yet. In Lisbon there are also Inquisition signs, like city walls. On October 27 their friend Matilde is waiting for them at her beach house in Estoril. There, at the beach, two beggars sing typical *fados*. Matilde tells them something they had already heard from Joaquim de Carvalho: the Jews were the first world cartographers.

They visit the fish market, where the *Varinas* rule. In the Tagus river, just as in Douro, «Varinas formed a kind of nomadic tribe in which the Phoenician race got perpetuated» with their own kind of laws and their peculiar moral rules (Jean-Javal, op. cit.: 228). People talk about these Portuguese women with a mixture of irony and respect. They are more superstitious than religious (op. cit.: 229) and not many years ago they still wore veils. Like the marranos I think that the *varinas* Portuguese «minority» perform an «identity of resistance» (Castells, 2010). I believe the

¹¹ Fisherwomen.

Portuguese Marranos have been living and (re)creating their own identity(ies) which is in a certain way an «identity of resistance» (Manuel Castells apud Resende, 2009). For Castells identity categories of resistance are created by actors who find themselves in inferior positions or stigmatized by the logic of domination thus building up trenches of resistance (op. cit.: 42).

Bearing in mind that the construction of identit(y)es is not static but a «fundamental lever of social change» (Castells, 2010: 1997), the Portuguese Marranos were also reframing themselves and their society over time. Lilly was also, through her traveling and writing, rebuilding this identity, as she wrote her version of Portuguese history of the twentieth century.



Picture 5: *Varinas* (Jean-Javal, op.cit.)

The journey to the «country of the marranos» continues in Lisbon. They «meditate about the relativity of time» (Jean-Javal, op. cit.: 241) on their way to the countryside: Colares, Praia das Maças... In fact, the time of the action in this book seems much longer than it is in reality, as the whole trip only lasts from October 2 till 4 November. This voyage brings us «too many visions, too many memories» (op. cit.: 242). On that night both friends are invited to the house of Ana de Castro Osório, another

Portuguese writer who is also a feminist activist and who collects Portuguese folklore in the northern province of *Trás-os-Montes*. She also wrote ten books of traditional folk stories and school texts. They talk about Lusitania, where travelers of all ages and of all races passed and sometimes stayed for good (op. cit.: 247). Afterwards, their visits continue in *Jerónimos* and the *Vasco da Gama* aquarium, or *Museu das Janelas Verdes*, the «Museu of Green Windows». The travelers still have time to meet other members of the Portuguese elite. Veva de Lima Ulrich, Moses Amzalak and his wife. This member of the Jewish community takes Lily and Alice to his great library and to the Academy of Sciences of Lisbon, founded by *D. Maria I*, of which he is a member. The Academy has forty permanent members among which Bernardino Machado or the ethnologist Leite de Vasconcelos. Moses Amzalak is the administrator of *O Século*, one of the most important newspapers in Portugal at the first decades of the twentieth century, printed in Lisbon. They go to its typography, where around six hundred persons work. Their friend gives them a letter of recommendation to the curator of the Portuguese National Library, where they go next. Dinning at Veva de Lima Ulrich's place, Lily meets a young Portuguese journalist of *Diário de Lisboa*, Félix Correia, who interviewed her the following morning., as well as the painter Adriano de Sousa Lopes and his young wife. On the first November the visits continue to many places including *Convento do Carmo*, with its Latin and Hebrew inscriptions. Barros Basto and Lea Azancot have lunch with them. Their conversation, according to Lilly is «live documentation» (op. cit.: 261). They talk about *saudade*, about which they had also talked with Joaquim de Carvalho. Is this a secret Jewish sentiment? The Jewish poets of the Cordova *Califato* are mentioned as well. Before the interview on the 2nd November, the French author went to the Jewish Lisbon Temple, in *Rua Alexandre Herculano*, where a mass in Hebrew was taking place and where Moses Amzalak read some prayers aloud. In the afternoon, they took a walk in Lisbon with captain Artur de Barros Basto. On the 3rd November they visit *Palácio das Necessidades*, a palace, and afterwards go to the place of the painter Adriano de Sousa Lopes. He and his wife lived in a Northern seaside village, Furadouro, and he painted many beautiful boats with half moons, fishermen and *varinas*. There is then a lunch reunion at the house of Matilde Bensaúde with the actress Amélia Rey Colaço, with Roles Monteiro and a former Minister of Public Instruction. Amélia performs poems of Portuguese folklore.

At seven in the afternoon, two books that are a present written by Veva de Lima Ulrich are waiting in their hotel. Dinner in Matilde's house and afterwards everyone goes out to listen to *fados*: the famous *Armandinho* is one of the singers. Ana de Castro Osório then takes her French friends to the opening of an exhibition by the caricaturist Leal da Câmara. Óscar Carmona, the dictator, gives a speech there! Ana invites them for tea. From the window of her house in Alfama, you can see a political prison.



Picture 6: Painting by Adriano de Sousa Lopes. Fishermen from Furadouro (Jean-Javal, op.cit.)

On the fourth of November their train departs at midday. This journey back to France starts with chocolats, flowers, books, promises of letters, of documents and illustrations. The painter Sousa Lopes and his wife wave them goodbye at the train station.

2. *Marranos in the making: the discursive construction of a race*

«Everything seems provisional, even the cakes» (op. cit.: 215)

The act of writing is a social practice (Keating, 2002). The nomadic, the exiled, the emigrant and the voyager break down barriers of thought and experience. Their acts of mobility imply discontinuous ways of being and existing that keep (re)structuring

narratives of the places of origin and arrival. Identities are rebuilt in this process of travelling: hybrid identities, constructed through language. Identities also contribute to society's transformation, as there is a dialectics between representations, identification and action.

The traveler, every traveler is also in a provisional phase, like the seclusion house of a rite of passage, in which ambivalence and non-identity rule. During her trip to Portugal, Lilly Jean-Javal was writing an article for *L'Univers Israelite*, like she tells us on page 83, taking action on the 10th October. During her book, there are several references to the act of writing. On the 26th October, for example, Lily says that part of the afternoon was passed writing her traveler notes. In fact, the authors voyage cannot be separated from her life. This is indeed a kind of iniciatic travel, in which a learning process takes place. Including many autobiographical elements, this intercultural essay of travels literature testifies a world vision of a very important time in Portuguese cultural life (Falcão et al, 1997: 54). Heir of the Enlightenment travelers, Lily Jean-Javal shares with these some of the motives of her pilgrimage to Portugal: references to Camões, one of the most famous Portuguese writers of all time and to his masterpiece *Os Lusíadas*; the theme of *Pedro and Inês*; the stories about the Inquisition, the *New Portuguese Letters* (*Novas Cartas Portuguesas*) a feminist Portuguese book; the Lisbon earthquake of 1755 and Pombal's reconstruction of the capital of Portugal; a mixture of old elements with new ones (Falcão et al, op. cit.: 197-206).

This travels diary also represents the otherness of foreigners in a game of mirrors that is more than the travel of Westerners to the West, although the text is full of elements that represent exoticism, like the Portuguese mixture of «races». But Lilly tries to abolish barriers of race, as she reconstructs by means of her voyage and through her writing the history of the Portuguese Marranos: a history of a minority in the making.

Conclusion

I tried to do a kind of ethnographical qualitative analysis of *Under the Charm of Portugal: Faces and Landscapes*¹², written in 1929 by the French journalist Lily Jean-Javal. This is not only travelers literature but a diary and an autobiographical testimony of the presence of the marranos in the early twentieth century Portugal, at a time when they were being «discovered» by the international scientific community. Artur de Barros Bastos, the founder of *Obra do Resgate* in Oporto was a key historical actor in this process. He and other historical personalities, as well as the Portuguese people and even photographers, are intermediaries between this hybrid voyage and reality. Power relationships are also always present.

An illustrated diary, with photographs included, this text is the (re)construction of its very subject matter: a Portuguese «race» that kept its religious traditions in secrecy throughout some centuries. The author tried to make sense of their unconscious hidden essence, revealed to her all of a sudden in the short but huge space of the journey to the country of the «maranos».

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¹² I do not consider this to be a Critical Discourse Analysis as I did not use methodology of that school.

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