

## Housing the Enemy: Non-competing Moral Demands in Marqués y Espejo's *Anastasia* (1818)

ANA RUEDA

Antonio Marqués y Espejo's novel *Anastasia o la recompensa de la hospitalidad. Anécdota histórica de un casto amor contrariado* [Anastasia or Hospitality Rewarded. Historical Anecdote of a Chaste and Opposed Love] (Valencia: Ildefonso Mompie, 1818) features an exemplary case of hospitality that takes place in the Spanish Pyrenees during the Napoleonic wars.<sup>1</sup> It attempts to vindicate ancient hospitality which, according to the novel's Introduction, is practically extinct and has no equivalent in the conveniences provided for the modern traveler.

Marqués y Espejo was a man of the Spanish Enlightenment, a priest, and possibly an *afrancesado*.<sup>2</sup> The author of at least one other novel (*Memorias de Blanca Capello, Gran Duquesa de Toscana*, 1803), several comedies and dramas, popular works on rhetoric, and a history of shipwrecks, Marqués y Espejo drew on French models in much of his writing. He also translated works from French. In *Anastasia* and his earlier *Higiene política de la España* (1808), we see diametrically opposed stances toward the French and, hence, toward the possibility of trans- or international hospitality. While other critics—such as Juan Catalina García López—have been quick to deny Marqués y Espejo a place in Spanish literary history, his novel merits consideration for many reasons. First, it is relevant to the debate on hospitality in Spain that was occasioned by the dramatic increase in the number of vagabonds (whose wanderings many perceived as threatening).<sup>3</sup> This called for institutional forms of hospitality as practiced by convents and *hospicios* [orphanages or poorhouses for the sick and destitute]. The charity of the opulent Catholic Church became a matter of heated debate, as some argued it only exacerbated levels of misery in town and country.<sup>4</sup> The private form of hospitality that *Anastasia* foregrounds must be understood against this socio-economic backdrop. Second, *Anastasia* is a well-composed novel, structured according to sophisticated levels of interlocution and epistolary exchanges (Rueda 352-60). Third, even if we accept that Marqués y Espejo might have adapted or reframed a French novel for his story, the work merits attention for its attempt to bridge the geographical, cultural, and political divisions that existed between

---

<sup>1</sup> The novel enjoyed subsequent editions such as Bordeaux: D. Pedro Beaume, 1825; New York: Lanuza, Mendía y Co., 1828. All translations, based on the 1818 edition, are mine.

<sup>2</sup> A "Francophile" or "Frenchified" Spanish or Portuguese partisan of Enlightenment ideas. The term became pejorative during the French occupation of Iberia.

<sup>3</sup> Domergue mentions the extreme case of a certain Francisco Cueto, condemned in 1751 in Zaragoza for setting fire to a country home where he was refused asylum (61). For a discussion of population growth, rural poverty, and vagabondage in this era, see Rosa María Estévez (1976).

<sup>4</sup> Townsend is among the many foreign travelers to Spain who find scandalous the aid in alms and food that the Church distributes to beggars on a daily basis. He finds unreasonable that the Archbishop of Granada, for instance, distributes bread to crowds of destitute people. One day he decided to count them: there were at least 2000 men and 3024 women! The British traveler saw this senseless Church charity as inciting people to a dangerous idleness (Domergue 72). The relationship between Christian charity and hospitality is a complex issue deserving of further study.

France and Spain with a trans-Pyrenean plot.<sup>5</sup> The virtuous example that the novel sets forth merits attention even if, as an enlightened project, it is fraught with difficulties that require careful attention. These include the anticlerical vein that runs through the novel and the author's disengagement from religious arguments in support of hospitality; the ambivalent stance of Marqués y Espejo as he confronts the tensions between Spain and France as two countries at war—not only on the battlefield but also in the cultural arena; and the way in which the novel appears to resolve seamlessly the problem of housing the enemy (a French officer and his wife) through non-competing moral, legal, religious, and civic demands.

Marqués y Espejo's corpus tends to moralize heavily. In work after work, virtuous actions are rewarded and reparation is secured for wrongdoing. *Anastasia or Hospitality Rewarded* is no exception. In Latin *hospitare* means "to receive someone as a guest" and focuses on a host who welcomes and tends to the needs of people who are temporarily away from their homes. "Hospitality" is translated from the Greek *filoxenia* (φιλοξενία), meaning "love, affection or kindness toward strangers." The Greek term conveys a generosity of spirit and a joyful attitude toward sharing that might be closer to the *mi-casa-es-su-casa* kind of attitude in which Spaniards take great pride as a defining attribute. Typical functions for the host include providing food, drink, and lodging or refuge. *Anastasia* extends these functions to a familial sentiment (*patroios, πατρωις*), including the adoption and raising of a guest's child born in transit. This forms a new alliance—and lineage—between guest and host that supersede individual relationships, surpassing the obstacles between peoples from two nations—Spain and France—at war. International enmity is more than a backdrop for the story: it is the context that defines the exemplarity and the meaning of hospitality. Significantly, epistolary exchanges from the battlefield to the humble house in the Pyrenees are utilized as legal evidence designed to institutionalize a private and pious form of hospitality. The question remains, however, whether ancient hospitality toward the enemy, "founded upon a universal love toward all men" and respected by all nations (*Anastasia* 8), is indeed the solution to overcoming the barriers between two nations at war.

In this essay I argue that *Anastasia* treats hospitality as part of the structure of the novel by embedding a story of hospitality within another tale and lodging or accommodating the stories of others in a welcoming space. Because of this structural invitation to a discourse on friendship and the creation of familial ties extending beyond a host's typical duties, hospitality also serves a dramatic function in the narrative. In this text, hospitality is less a social obligation than it is a private form of generosity. On the one hand, the novel distances itself from the excesses of hospitality associated with the charity provided by the Spanish Catholic Church and proposes a seemingly more genuine form of hospitality that the author aligns with the ancient world. On the other hand, *Anastasia*'s model hospitality is not simply a return to ancient times or a regressive utopia; on the contrary,

---

<sup>5</sup> *Les Battuécas* (1816), by Mme de Genlis, also features a telling episode of extreme hospitality on Spanish soil in the context of the Napoleonic wars. In Part II, a hermit welcomes a French officer into his humble abode even though the Frenchman is carrying a sword that the hermit recognizes as his son's. The host's gut reaction is to kill the man he believes is his son's killer, but he is hospitable and offers him food and shelter. In the course of the conversation the hermit learns that the French officer twice saved his son's life, which led the two young men to exchange their swords to seal their friendship. I am using the Spanish version of Mme de Genlis's novel, *Plácido y Blanca o las Batuecas* (1826, II.242).

hospitality receives a progressive treatment insofar as hospitable acts are documented and rewarded through civic responsibility and legal counsel.

In what follows, I address four interlocking issues. (1) framing hospitality in *Anastasia*; (2) the guest as enemy; (3) religious vs. civic demands on hospitality; and (4) exemplary authority and *afrancesamiento*. The first three analyze specific aspects of the novel and direct the theoretical or philosophical discussion toward a level of pragmatic responsibility that is discussed in the last section. This final section examines *Anastasia*'s moralizing stance in light of Marqués y Espejo's confrontational engagement with French matters in his earlier essay *Higiene Política de la España*.

### Framing Hospitality

The novel's epigraph from Isaiah 58:7 ("Egenos, vagosque, induc in domum tuam" or "Take into thy house the needy and the pilgrims") sets up the reader for a religious understanding of hospitality. The story is prefaced by an Introduction in which the reader learns about a traveler who writes in the first person from the town of Alberique, Valencia.<sup>6</sup> The traveler traces the history of hospitality in the Bible and among the Egyptians, the Greeks, and especially the Romans, who built *hospitalia* and *hospitia* (hospitals and "hospederías" or guest houses) for the ill and for foreigners in transit. While other Spanish ancestors such as the Celts and the Visigoths also widely practiced hospitality, the traveler laments that such virtue is practically extinct among the European nations that purport to be enlightened. He admits that progress in communication such as the convenience of "letras de cambio" [bills of exchange], the construction of "caminos reales" [a network of roads built by the Spanish government], the comfort of carriages and "postas" [transportation system which facilitated the postal system], and the profusion of different kinds of lodgings for the traveler have replaced the hospitality of ancient times. Nevertheless, the lure of making a profit, he argues, has had a destructive effect on human relationships, breaking the bonds that used to unite people from different nations. He attributes this loss in hospitality practices to two causes: luxury, which corrupts everything, and patriotism, which instigates hatred among nations and leads to barbaric wars (6-7). It is precisely on this double axis—greed breeding luxury and patriotism instigating hatred—where the author situates hospitality as a vanishing virtue.

The traveler then proceeds to offer a recent example of the ancient ritual of hospitality, taken from his own travels in the Pyrenees mountains, far from the "corrupting splendor" of "proud cities" (15). He recounts how seven years ago, touring the Pyrenees in Navarre and descending toward the Alduides villages, he was offered rest and refreshments in the home of a hospitable woman who had three girls. One of them, about eight years old, struck him as more delicate and as having finer features than the other two. The woman tells him that she raised the girl as if she were hers. What follows is the woman's "account" of the girl, which the traveler proceeds to "copy here almost literally" (19), presumably from a verbal account and from the letters that she presents the traveler. This hospitable welcome to the leisurely traveler is revealed as nesting another story of hospitality—this one experienced by a French couple fleeing from France some years earlier and hosted by the same woman. This pattern of housing different travelers under the

---

<sup>6</sup> This points to a possibly autobiographical element, since Marqués y Espejo was a "Beneficiado Titular" [Honorary Dean] of the Parish of Alberique and the traveler's name is Antonio (89).

same roof will be replicated one more time in the novel, forming a fractal pattern of embedded hosts and guests.

The Introduction thus provides a frame for the rest of the novel, which is divided in two sections. The first, "The Practice of Hospitality," recounts how nine years earlier Isabel (the woman from Navarre) took in a French lieutenant Leandro Du Theil and his pregnant wife Anastasia, who fled France in order to have a life together in spite of her family's opposition to their marriage. While the narrative does not provide historical dates, it is set at the time when Napoleon was sending troops to Portugal via Spain (22) under the pretext of requiring access to Portugal and in preparation for the invasion of Spain that led to the Spanish War of Independence (1808-1814). The French couple travels from Bordeaux to Pau and then to Navarre where they eventually find asylum in Isabel's humble home. The French lady, who is pregnant, ends up staying with Isabel's family while her husband Don Leandro Du Theil continues to Pamplona to join his unit in the campaign of Portugal. Anastasia then dies giving birth to a baby girl. The girl survives her parents' deaths thanks to the good-hearted Isabel who adopts her, names her after her mother, and raises her with her own two girls.

Isabel is never torn by her guests being French or even because the man is a military officer ordered to invade her country: "On my first impression they struck me as very good people" (21). In anticipation of a long-term stay, Don Leandro pays Isabel for four months in advance; his wife sews new sheets, improves the looks of her room, and teaches Isabel's older daughter how to read (23). The kindness and pleasant demeanor of the guest earn her a place in Isabel's family. The emphasis in the story rests not so much on material things as on the hearts of those in one's home. "She was an angel," Isabel confides to the traveler.

The traveler, like the reader of the novel, must piece together the story of the unfortunate French couple through their letters (which Isabel has kept and which the traveler inscribes in Isabel's oral narrative). Anastasia's morally weak father is controlled by his domineering second wife, who opposes his daughter's love out of greed. Don Leandro, who is as virtuous as his wife Anastasia, urges her from the battlefield to continue writing to her father in France for support, but to no avail. Anastasia then accidentally reads a letter from her husband to Isabel, in which he informs the peasant woman that he is dying. Shocked, Anastasia goes into labor prematurely. After the mother's death, a scribe and judge make a legal inventory of the baby girl's possessions, but they find nothing in the bundle of letters from Don Leandro to indicate where her grandfather lives or where Leandro, who has just died from battle wounds, was from. Don Leandro's last letter wills his possessions to his wife and his daughter, entrusting his father-in-law with the execution of his wishes. In the novel's second part, "Hospitality Rewarded," the traveler introduces the story of the Baron de Danjú, the grandfather of the adopted girl. He eventually finds his way to where his granddaughter lives and ends up rewarding Isabel and those who helped his daughter in her difficult journey across the Pyrenees.

The structure of the novel serves well the *exemplum* that the author wishes to prove: the ancient virtue of hospitality, which can still be found in rustic settings, rarely goes unrewarded. This extreme form of familial hospitality contrasts with the leisured touring or *paseo* that the traveler-narrator of the introduction undertakes through the same mountain villages years later. Unlike the French lieutenant and his wife, this traveler practices a form of tourism that includes nature, peasant culture, and scenes of the "picturesque,"

which fossilizes hospitality as a vestige of a vanishing life-style. Hospitality “à la Navarre” remains the same in spite of the passage of time, since leisurely tourism does not seem to create different stresses in the interaction between hosts and guests as widespread modernization and cultural homogenization are underway.

The humble home in the mountains is not only the spatial frame for the entire novel but a “lodge” for the words of others (living and dead), whose stories in oral form or as letters are invited into its peaceful asylum. I am therefore arguing that *Anastasia* incorporates hospitality into the structure of the novel, assigning a narrative function to it. If Isabel welcomes the French married couple and years later the leisure traveler, Marqués y Espejo creates a narrative ‘dwelling’ where different life stories may coexist. Isabel’s welcoming of her unexpected guests parallels the attitude that the author exhibits in designing the novel as a space that houses multiple welcoming scenes. In this sense, Marqués y Espejo *practices* hospitality instead of simply using it as a frame for the exemplary story he is about to tell.

“To invite the word of another into your home,” as Derrida discusses in *The Politics of Friendship* (1994; 2005), puts the listener or the reader in charge of answering the invitation—that is, to take a stand as friend or enemy. That the words ‘host’ and ‘guest’ stem from the same etymological root (from Old French *hoste* “guest, host”) and that *hostis*, “enemy, foreigner, stranger” is related to the English *host* “person who receives guests” complicates matters further. In the next section, I incorporate reflections from Jacques Derrida’s seminars on the principles of hospitality, which followed his related work *The Politics of Friendship* (1994). *Of Hospitality* (2000) challenges us to consider our relation to the stranger, the foreigner, the unnamed—all in reference to the concept of a border.

### The Guest as Enemy

When the stranded traveler seeking asylum is also the enemy (as are Isabel’s French visitors), hospitality practices deserve further scrutiny as a theoretical or philosophical issue and as a practice beyond state borders. In *Anastasia*, this peculiar form of magnanimity is resolved in the civil realm by fortuitous circumstances, but since everything is impacted by the absolute war, Isabel’s actions are not independent or unconditional. Instead, they submit to the intrinsic laws of war (*jus in bello* [justice in war]), which require that the principles of humanitarian law be practiced in combat or in the actuality of war. Surprisingly, Isabel’s humanitarian interventions in treating her “guest-enemies” with care appear to be practiced under all possible neutrality and facilitated through non-competing moral demands. Don Leandro is a combatant (a French soldier on Spanish soil to fight Iberians) whereas his wife Anastasia is not, yet this distinction seems irrelevant since Isabel does not treat members of the opposing society as the enemy. In fact, she does not perceive the couple from the neighboring country as enemies but as victims of Anastasia’s familial persecutors, so she acts in a disinterested and non-manipulative fashion. Her actions seem to advocate a Christian notion of *love-thy-neighbor*, that is, offer hospitality to all people, enemy or not, that shifts from the acute conflict of war to a proactive stance addressing the needs of others. So where are the boundaries of hospitality?

Isabel is in control of her house while it is not clear who is in control of the state (since the King of Spain was captive in France at the time). Isabel’s hospitable acts are, nevertheless, tied in a problematic way to international affairs and to France’s unlawful claim to Spanish sovereignty following the invasion of 1808. Her hospitality is embedded in the

ravages of war artfully illustrated by Goya's *Desastres de la Guerra* (published posthumously in 1863), and in what Carl von Clausewitz called "absolute war." Thus, Isabel's humanitarian responsiveness to the enemy must be understood as a direct reaction to the occupation of her space by new paths of communication designed for the transportation of troops. Her space, now appropriated by the enemy, alters human relationships dramatically. The 'enemy' is not only far away on the battlefield but in her home; war is not at a distance, but close. But the reverse is also true: little Anastasia, who is as close to Isabel as are her own daughters, is an 'other' that carries with her the recognizable physical distinctiveness of faraway places.

In light of the distortions produced by absolute war, can hospitality be treated as a fully attainable possibility in the context of national enmity? Can morality exist in total warfare? Does "just war" theory hold water under such conditions? Can healthy boundaries between self and others exist after hospitality has been offered to enemies and strangers? In *Of Hospitality*, Derrida—in conversation with Dufourmantelle—discusses the Platonic dialogues of the *Sophist* and the *Statesman* to illustrate key principles of hospitality. As a citizen of the state, Theaetetus welcomes Xenos, the foreigner, who puts forward the fearful question for discussion: what happens when the foreigner is considered a parricide, that is, someone who might pose a danger to the safety of the host? This is the context within which the question of the foreigner as a question of hospitality is articulated. With his power over Xenos's life, the statesman Theaetetus can either protect Xenos or reject him because of his possible threat to him and his family. From this point on, the dialogue begins to make allusions to hospitality being dependent upon the self's sovereignty, rooted in a sovereign state. Caron E. Gentry recapitulates: "Derrida posits hospitality as located in the sovereign state and thus relates questions of hospitality to the newly arrived stranger—as an immigrant or political refugee" (55).

*Anastasia* illustrates a form of hospitality that is sensitive to territorial boundaries of state but that in practice operates under looser boundaries, more like those of early Christian practices of hospitality. Gentry cites Arterbury: "Christian hospitality began as a 'risky venture,' where the act of inviting people into the sovereignty of the home could be dangerous" (Gentry, 2007: 20) and thus Gentry relates the ancient customs of hospitality to what the *Sophist* depicts, on the grounds that both are highly political (56). Early Christian practices of hospitality can be traced in *Anastasia*. The strangers are welcomed into Isabel's home, where she provides them with provisions and protection from their persecutors. Isabel treats her unchosen guests from the neighboring country with respect and warmth: "She was such a good and kind Lady that you had to love her without judgment. I tried to console her and my two girls couldn't leave her alone" (22-23). Ancient practice also required that guests present gifts, such that both sides "took on the permanent responsibilities of a host and a guest" (Arterbury, 2007: 21, cited in Gentry 56). This reciprocity in the practice of ancient hospitality distributes power equally between host and guest. Just as Anastasia plans to leave her good sheets for Isabel after her departure, the traveler hands young Anastasia "a little present" and follows by sending her some books (65-66). The traveler's actions seal the rituals of hospitality and bring the first part of the novel to a close.

The traveler, let's not forget, writes from Alberique, a town that (like many others in the Peninsula) offers hospitable institutions "for foreigners in transit and... for the local destitute people. I wish the State regulations for their conservation and usefulness were

better observed!” (10). The mention of these bureaucratized institutions reveals a changed practice of hospitality and a lack of attention that justifies the traveler’s turn to ancient forms of hospitality. In ancient hospitality, as practiced in the novel, hosting occurs without expectations beyond the well-being of the other and without self-interest. Hospitality accepts all children as our children, extending across borders, and blurring certain boundaries. Isabel loves Anastasia-the-mother and Anastasia-the-child selflessly. Because of her disinterested love, she is also able to embrace Du Theil, the enemy, since the ‘other’ is not identified either as a friend or an enemy. Self-interest, on the other hand, would nurture the ego, leading to power struggles, hatred, and ultimately war.

Hospitality as a private affair based in a private home takes on a peculiar twist in *Anastasia*, however. Don Leonardo *pays* Isabel in anticipation of an extended stay by his wife. Hospitality is not given, but sold. What looks like true private hospitality becomes something like what Elizabeth Telfer calls “commercial hospitality.” Isabel does not, however, show any evidence of self-interest interfering with her guests’ welfare. In this sense, her behavior seems modeled on monastic hospitality which (according to Telfer) had features of both private and commercial hospitality.

#### Religious versus Civic Demands on Hospitality

The novel’s practice of hospitality may indeed be interpreted from a religious angle, in keeping with the monastic regulations that ordered that the poor and the pilgrims be welcomed into homes or with the Christian concept of *agape* (a self-giving love). Surely, hospitality is intrinsically related to Christian concepts. Yet in *Anastasia* the beneficiaries of Isabel’s hospitable deed are neither “poor” nor on a “pilgrimage.” Isabel’s reasons for caring for the others (the French couple and their daughter) do not seem to be based on Christian discipline but on a “virtuous ethics” approach to war. Moreover, in the second part of the novel (“Hospitality Rewarded”), the reward derives not from love but from justice. Letters and other documents will be required as legal evidence before hospitality can be rewarded.

The story of Don Leandro Du Theil and his wife Anastasia seeking asylum in Navarre is told in an intricate series of interlocutory and embedded epistolary exchanges. These letter exchanges not only tell the story according to eighteenth-century aesthetics that favor an intimate model of communication, but also provide legal evidence that will ultimately impart justice in a civic, social context removed from a pious sense of hospitality and from the sense of privacy associated with letter-writing. Significantly, the monetary rewards that the Baron de Danjú offers for past hospitality can only be had in exchange for private letters and documents. Hospitality may be a moral good, but it can be rewarded only from a legal standpoint.

In keeping with the novel’s Introduction, *Anastasia* also punishes self-interest and national interest. Isabel’s actions are counterbalanced by Anastasia’s evil stepmother. Anastasia suffers her stepmother’s constant humiliations, contempt, and greed. The stepmother locks her in her room and plots to put her in a convent. Anastasia does not elope with Don Leandro, but she flees her home to avoid the convent. Anastasia’s father remarries Mlle Vallincurt in spite of her “airs of grandeur” and her “presumptuous pomp” (98)—traits from which the author builds a customary attack on luxury.<sup>7</sup> His worst mis-

<sup>7</sup> Other modern signs of “luxury” include the woman’s refusal to vaccinate her son against smallpox, her refusal to breast feed, her poor physical and moral upbringing of her son, and her ambition to steal Anastasia’s place.

take, however, was to have yielded to her demand that he use his title, the Baron of Danjú instead of his name, such that no one can find him. His wife's confession on her deathbed leads him to Navarre. There, looking for shelter, he knocks on Isabel's house and finds his granddaughter by chance.

After a tender scene of joyous familial reunion, the Baron proceeds to compensate all the good people from the area. Sitting on a bench outside Isabel's house, he hands coins to curious women and children as a reminder that "humanitarianism and hospitality normally receive their reward" (170). He assigns Isabel a handsome sum of money and she gets to keep the land bought with her daughter's money, and the Baron reserves for himself his daughter's jewels and a portrait of Captain Du Theil. Anastasia's stepsisters and brother (his mention comes as an unexpected surprise toward the end of the novel) also get proportionate funds. The priest of the parish is entrusted with distributing a considerable amount of money among the needy in exchange for certified papers documenting all events involved in the story, from birth certificates to letters and wills. "I need those testimonies," says the Baron, to ensure that "charitable acts of hospitalarian beneficence never go without just reward!" (172, 174).

This final scene is staged as a skilled public performance before a particular set of observers. It blurs the difference between commercial and home-based hospitality. The good deeds are not just reciprocated by the Baron's invitation to Anastasia and one of her stepsisters to spend some time in France, but compensated economically. Further, the scene of the Baron at the door of Isabel's house handing coins to strangers makes the reader think of hospitality as a performance, casting some doubts about the premise of hospitable disinterestness now that benefactors are taught to expect retribution and a change in fortune in exchange for their good deeds.

#### Exemplary Authority and *afrancesamiento*

Jesús Torrecilla claims in *Guerras literarias del XVIII español* (2009) that after the French invasion in 1808 Spain experienced a nationalistic effervescence that stimulated a defensive attitude toward not just French cultural products but against any modernizing project (73-100). Marqués y Espejo's knowledge of and admiration for French literature, as evidenced by his translations and adaptations, might have caused some authorial anxiety in vindicating the survival of autochthonous values such as ancient hospitality, which he links to Spain's own history, and that somehow remained protected from the dominant influence of French culture, as *Anastasia* attempts to prove. The novel's explicit argument (that greed and patriotism undermine hospitality) must be tested against a revealing essay Marqués y Espejo published ten years earlier (during the French invasion). In his *Higiene política de la España ó medicina preservativa de los males morales con que la contagia la Francia* [*Spain's Political Hygiene or Preventive Medicine Against the Moral Evils with which France Infects It*]<sup>1</sup>—the full title is worth citing!—Marqués y Espejo writes with patriotic zeal. He deplores the infiltration of French culture in Spain, which "has caused us much more harm than the bayonets of its soldiers" (8). He laments the lack of measures taken by the Spanish government to stop the pernicious influence of *em-*

---

sia's inheritance. To top it off, she confesses having intercepted and burnt four letters that Anastasia sent her father trying to reconcile herself with him and one letter from Du Theil that included their marriage certificate and his will in favor of Anastasia. The Baroness dies repentant of her evil ways. Du Theil's sister, who knew about her brother's letter, also tries to appropriate her brother's inheritance.



*igrados* [immigrants]: French tutors, French teachers and French books, French seamstresses, French jewelers, French dances, French imports, French usurers. These are the chapters that structure his patriotic book, ending with a chapter that fuels national enthusiasm against the invading nation. The book is prefaced by a warning to his compatriots against all French. He wishes to eradicate “the concern of some who, from shortsighted personal interest, have maintained the dubious usefulness of their business with the French, even hiding them in their own homes” (4). He adds that his age (46 at the time) and his lack of strength do not allow him to travel to the steep mountains where the first battles with the French will take place. These mountains “that Nature has put there in the same fashion as it has put so many walls separating two nations so different in every regard” (4), can only refer to the Pyrenees. He will “visit” those mountains after the war as the literary traveler in *Anastasia* to find, perhaps, the antidote to the *medicina preservativa* against all things of French provenance and to try forms of communal living capable of overcoming the opposition between French and Spaniards. Marqués y Espejo has chosen well the site. The Pyrenees will transform his former medico-political axiom (*moral hygiene*) into an unconditional form of love that welcomes strangers and enemies into one’s home.

In *Anastasia* Marqués y Espejo re-inscribes hospitality and our responsibility of living in community along with our obligations to strangers and enemies. This novel welcomes a reading in the larger context of enmity between nations: an attempt to return to some of the old boundaries that the total war had upset and to lick the wounds of hatred and patriotic zeal, including the author’s, that led to the bloody War of Independence. I hope to have touched upon key inquiries that help explain this novel in the context of the Spanish Enlightenment, the Napoleonic invasion, and the War of Independence (1808-1814). They have allowed us to examine the limits of the sustainability of hospitality-as-virtue in the context of hostile military interventions in an attempt to clarify some of the conceptual and the most problematic issues triggered by the practice of ancient hospitality that the novel purports to exemplify in a historical context of total enmity. Finally, while this falls outside the limits of this essay, *Anastasia* opens a window to so-called Cultural Tourism and Rural Tourism, which include the “picturesque” and peasant culture (rustic inns, old farm houses, and other amenities), as another vestige of a vanishing life-style.

#### Works Cited

Aguilar Piñal, Francisco. “Marqués y Espejo, Antonio.” *Bibliografía de autores españoles del siglo XVIII*. Vol. 5. Madrid: Consejo Superior de Investigaciones Científicas, Instituto Miguel de Cervantes, 1981-1995. 428-31.

Domergue, Jean-Pierre Amalric Lucienne. *La España de la ilustración (1700-1833)*. Barcelona: Crítica, 2001.

Derrida, Jacques. *Of Hospitality. Anne Dufourmantelle Invites Jacques Derrida to Respond*. Transl. Rachel Bowlby. Stanford, California: Stanford UP, 2000.

Estévez, Rosa María. *El problema de los vagos en la España del siglo XVIII*. Madrid: Confederación Española de Cajas de Ahorros, 1976.

García López, Juan Catalina. *Biblioteca de escritores de la provincia de Guadalajara y Bibliografía de la misma hasta el siglo XIX*. Guadalajara, Spain: Sucesores de Rivadeneira, 1899. 301-4.

Genlis, condesa de [Stéphanie Félicité Ducrest de Saint Aubin]. *Plácido y Blanca ó Las Batuecas*. Traducida del francés por D.A.P. 2 tomos. Valencia: Imprenta de Ildefonso Mompié, 1826.

Gentry, Caron E. *Offering Hospitality. Questioning Christian Approaches to War*. Notre Dame, Indiana: U of Notre Dame Press, 2013. Print.

Heal, Felicity. *Hospitality in Early Modern England*. Oxford: Clarendon Press, 1990.

Hiltbrunner, O. "Hostis und xenos." *Studien zur Religion und Kultur Kleinasiens. Festschrift für Friedrich Karl Doerner zum 65. Geburtstag am 28. Februar 1976, LXVI*. Eds. S. Sahin, E. Schwertheime, J. Wagner. Vol. I. Leiden: Brill, 1978. 424-46.

"Marqués y Espejo." La Web de las biografías. [www.mcmbiografias.com](http://www.mcmbiografias.com). March 6, 2014.

Marqués y Espejo, Antonio. *Anastasia, ó La recompensa de la hospitalidad. Anécdota histórica de un casto amor contrariado*. Valencia: Ildefonso Mompié, 1818.

\_\_\_\_\_. *Higiene política de la España ó medicina preservativa de los males morales con que la contagia la Francia*. Valencia: Imprenta de Don Benito Monfort, 1808.

Nash, Dennison. "Tourism as a Form of Imperialism." *Hosts and Guests. The Anthropology of Tourism*. 2nd ed. Ed. Valene L. Smith. Philadelphia: U of Pennsylvania P, 1989. 37-54.

Reece, Steve. *The Stranger's Welcome*. Ann Arbor, Michigan: University of Michigan Press, 1993.

Rueda, Ana. *Cartas sin lacrar: La novela epistolar y la España ilustrada, 1789-1840*. Madrid: Iberoamericana/Vervuert, 2001.

Santiáñez, Nil. *Goya/Clausewitz. Paradigmas de la guerra absoluta*. Barcelona: Ediciones Alpha Decay, S.A., 2009.

Telfer, Elizabeth. "The Philosophy of Hospitableness" *In Search of Hospitality. Theoretical Perspectives and Debates*. Eds. Lashley, Conrad and Alison Morrison. Oxford, Auckland, Boston, Johannesburg, Melbourne, New Delhi: Bitterworth Heinemann, 2000. 38-55.