

STOCKCERO TEACHING KIT (188)

TITLE: Roque Moreno
AUTHOR: Teresa González de Fanning
EDITOR: Thomas Ward
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Subject Areas: 9th- & Early 20th-Century Latin American Literature, Afro-Latin American & Transafrican Studies, Andean Historical Fiction, Gender & Decolonial Studies, Peruvian Cultural History

I. OVERVIEW & SIGNIFICANCE

First serialized in Buenos Aires in 1899 (*Revista de Derecho, Historia y Letras*) and published as a book in Lima in 1904, *Roque Moreno* by pioneering Peruvian educator and feminist essayist Teresa González de Fanning (1836–1918) returns to print in this Stockcero critical edition for the first time in over a century.

Set amidst the turbulent aftermath of Peru's Wars of Independence (1821–1824) and the early caudillo era under President Agustín Gamarra, this historical novella centers on a striking and paradoxical protagonist: Roque Moreno, a wealthy free mulatto landowner who possesses over three hundred enslaved laborers whom he subjects to brutal mistreatment.

Driven by opportunism during the anti-Spanish patriotic insurgency, Roque covets the gold of Don Justo de la Vega Hermosa, a benevolent peninsular Spaniard who treats his enslaved servants with patriarchal indulgence and emancipates his personal manservant, Josecillo, before dying in the revolutionary chaos.

Counterbalancing Roque's greed is his wife, Doña Chavelita—classified under lingering colonial caste terminology as a cuarterona—who embodies the civilizing domestic ideal, striving to restrain her husband's violent impulses before a massive slave uprising brings about Roque's death and repentance.

Preceded by an expansive critical study by Thomas Ward that traces the representation of "transafrican" subjects across three stages—colonialism, republican negrismo, and twentieth-century negritud—this edition is an exceptional text for courses examining the unfinished promises of Latin American Independence, intersectional race and gender hierarchies, and the nineteenth-century historical novel.

II. CONTEXT & CRITICAL APPROACHES

• "The Fallacy of Independence" and Republican Negrismo:

Engaging historians Carlos Aguirre and M'Bare N'Gom, Thomas Ward's introduction situates Roque Moreno within the paradox of Peruvian emancipation: despite José de San Martín's 1821 "free womb" decree (libertad de vientres), slavery persisted until Ramón Castilla's 1854 abolition, with enslaved people actively fighting for their own freedom through self-purchase (manumisión) and maroon rebellion (cimarronaje)—including eighteenth-century uprisings in González de Fanning's native Nepeña Valley. Instructors can teach *Roque Moreno* as a quintessential text of republican negrismo, a transitional mode that ultimately endorses abolition yet remains haunted by essentialist racial theories and elite "creole fear" (miedo negro).

• Intersectionality—Gender Civilizing Race:

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While González de Fanning echoes late nineteenth-century sociological determinism and Manuel González Prada's observation that "there were no fiercer overseers than Black overseers themselves" in her portrayal of Roque's "hybrid blood," her gender politics complicate her racial essentialism.
Through Doña Chavelita, the "good angel" who governs the household and attempts to pacify male violence, the novella asserts women's moral superiority over men's warmongering and greed—a tension that also reflects the author's personal trauma after losing her husband, Navy Captain Juan Fanning, at the Battle of Miraflores (1881) during the War of the Pacific.

• *Four Women Writers Mapping Race and Independence:*

Ward's introduction provides a ready-made comparative syllabus by reading *Roque Moreno* alongside three other historical narratives by South American women:
Juana Manuela Gorriti's "El ángel caído" (1862, in which the maroon Andrés assassinates Bernardo de Monteagudo out of thwarted interracial passion), Raquel Verdesoto's *Manuela Sáenz* (1963), and Afro-Ecuadorian novelist Argentina Chiriboga's negritud masterpiece *Jonatás y Manuela* (1994), which re-centers the Independence struggle through the transculturation and agency of Manuela Sáenz's enslaved companion, Jonatás.

• *Historical Fiction and Modernista Undertones (1904):*

Drawing on Georg Lukács, Lee Joan Skinner, and Magdalena Perkowska, students can analyze how González de Fanning uses the era of San Martín, Bolívar, Riva-Agüero, and Gamarra to critique turn-of-the-century Peruvian political opportunism while infusing her 1904 historical prose with subtle modernista motifs—opals and sapphires, decaying Gothic chapels, classical mythology, and anachronistic similes comparing the moon to electric light.

• *Paired Pedagogical Module (González de Fanning & Cabello de Carbonera):*

In 1886, González de Fanning won the silver medal at the Ateneo de Lima competition for her novella *Regina*, second only to Mercedes Cabello de Carbonera's gold-medal winner *Sacrificio y Recompensa* (051). *Pairing Roque Moreno* (188) with Stockcero's editions of Cabello's *Sacrificio y Recompensa* (051) and *Eleodora / Las consecuencias* (144)—as well as Aurora Cáceres's *A Dead Rose* (179)—allows instructors to reconstruct the vibrant intellectual network of Peru's "First Generation of Illustrated Women."

Classroom Discussion Questions:

• Why does González de Fanning construct an unexpected moral inversion in which a peninsular Spaniard (Don Justo de la Vega Hermosa) acts as a humane, abolitionist patriarch during the Wars of Independence, whereas a free mulatto hacendado (Roque Moreno) exploits patriotic anti-Spanish decrees for personal enrichment and brutalizes his own three hundred enslaved workers?

• Examine the opening passage of Chapter XV:

"En las expansiones del dolor se observa marcado antagonismo entre el negro y el blanco..." How does this passage exemplify late nineteenth-century racial essentialism, and how does the narrator partially transcend these prejudices by the novella's abolitionist conclusion?

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• How does Doña Chavelita's dual identity—marginalized racially as a cuarterona yet elevated morally as the civilizing "angel of the house"—illustrate the complex intersection of gender, race, and domesticity in nineteenth-century Peru?

• In what ways does Roque Moreno use the historical violence of the 1820s Emancipation wars as a veiled commentary on the devastation and social fractures Peru suffered during the War of the Pacific (1879–1883)?

III. ADVANCED DISCUSSION & RESEARCH PROMPTS

• From Colonialism to Negrismo and Negritud in Andean Historical Fiction:

Using Thomas Ward's theoretical framework and Marcel Velázquez Castro's periodization of Afro-Hispanic literature, write a research paper comparing the representation of Afro-descendant rebellion in Juana Manuela Gorriti's "El ángel caído" (1862), Teresa González de Fanning's *Roque Moreno* (1904), and Argentina Chiriboga's *Jonatás y Manuela* (1994). How does the shift from white creole female authorship to Afro-descendant female authorship transform the depiction of cimarronaje and national liberation?

• The "First Generation of Illustrated Women" and Female Labor in Peru:

Investigate Teresa González de Fanning's trajectory as founder of the Liceo Fanning and author of the landmark essays "Trabajo para la mujer" (read by Ricardo Palma at Gorriti's seventh literary velada) and *Educación femenina* (1905). How does her advocacy for women's vocational education dialogue with the writings of Mercedes Cabello de Carbonera (*Sacrificio y Recompensa, Eleodora / Las consecuencias)* and Aurora Cáceres (*A Dead Rose*)?

• Subaltern Agency and "Creole Fear" in Nineteenth-Century Lima:

Drawing on historians Carlos Aguirre (*Agentes de su propia libertad*), Alberto Flores Galindo (*La ciudad sumergida*), and Aníbal Quijano's concept of the "coloniality of power," analyze the climactic slave conspiracy at the end of *Roque Moreno*. How does the novella balance elite fears of racial vengeance with the Enlightenment recognition that every human being belongs to "the human family, with the same rights"?

IV. SUGGESTED FURTHER READINGS & BIBLIOGRAPHY

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V. RELATED STOCKCERO RESOURCES BUNDLE:

female writers A comprehensive collection focusing on female protagonists, writers, and the shifting societal roles of women in Latin America. Included titles:
Sacrificio y Recompensa, Stella, La gozadora del dolor, Mecha Iturbe, Eleodora - Las consecuencias, A Dead Rose, La Vida manda, y otros textos, and *Roque Moreno.*

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