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This series demonstrates how cultural critique can inform understandings of human rights as normative instruments that may at once express forms of human flourishing and be complicit with violence and inequality. The series investigates the role of genre and the aesthetic in shaping cultures of both rights and harm. Essential to this work is an understanding of human rights as at once normative and dynamic, encompassing egregious violations as well as forms of immiseration that have not always registered in human rights terms.

Karen-Margrethe Simonsen

Slavery and the
Forensic Theatricality
of Human Rights in
the Spanish Empire

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Karen-Margrethe Simonsen
School of Communication and Culture
Aarhus University
Aarhus, Denmark

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A NOTE ON TWO CHAPTERS

Two chapters have been printed in shorter and different versions before:

Chapter 3: ‘Allegorical Theatricality: Horror and Human Rights in Bartolomé de Las Casas’ Atrocity Story *A Short Account of the Destruction of the Indies*’ has been printed in a shorter version under the title ‘The Political Agency of Victims in Atrocity Tales by Bartolomé de las Casas: the Spanish Origin of Human Rights.’ *Discursive Framings of Human Rights. Victimhood and Agency*. Eds. Kjærgaard and Simonsen. Birkbeck Law Press, Taylor and Francis Group, 2017; pp. 26–42. I kindly thank Managing Editor Costas Douzinas and Birkbeck Law Press, Taylor and Francis Group for the permission to print a rewritten and edited version of this chapter.

Chapter 5: ‘Tragicomic Theatricality: A Dual Vision of Rights in Lope de Vega’s *The New World Discovered*’ has been printed in a different and much shorter version with the title ‘Natural Rights and Power in the Spanish Comedia after the Conquest’ in *The Routledge Companion to Literature and Human Rights*. Eds. Sophia A. McClennen and Alexandra Schultheis Moore. Vol. 1, Abingdon/New York: Routledge/Taylor and Francis Group, 2016; pp. 279–288. I kindly thank the editors Sophia A. McClennen and Alexandra Schultheis Moore and Routledge for permission to print this rewritten and edited version.

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