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"They took me because I would not be missed" This is the shocking true story of how an ordinary young girl was kidnapped off the street as she walked home and turned into a slave - before fighting for her freedom and finding the courage to help the police in one of the UK's most shocking modern-day slavery trials. Anna was an innocent student when she was kidnapped, beaten and forced into the sex slave industry. Threatened and tormented by her pimps, she was made to sleep with thousands of men. But she would not allow them to break her. On learning that she would be trafficked from Ireland to Dubai, she found the courage to trick her captors and flee. Later, she would also find that same resilience to help the police bring down her abductors in what has now become one of our biggest windows into the worldwide sex trafficking trade. For the first time, the girl at the centre of the storm reveals the heart-breaking truth.

What to the Slave Is the Fourth of July? (1852) is a novella by Frederick Douglass. Having escaped from slavery in the South at a young age, Frederick Douglass became a prominent orator and autobiographer who spearheaded the American abolitionist movement in the mid-nineteenth century. In this famous speech, published widely in pamphlet form after it was given to a meeting of the Rochester Ladies' Anti-Slavery Society on July 5th, 1852, Douglass exposes the hypocrisy of America's claim to Christian and democratic ideals in spite of its legacy of enslavement. Personal and political, Douglass' speech helped inspire the burgeoning abolitionist movement, which fought tirelessly for emancipation in the decades leading up to the American Civil War. "What have I, or those I represent, to do with your national independence? Are the great principles of political freedom and of natural justice, embodied in that Declaration of Independence, extended to us? ...What, to the American slave, is your 4th of July? I answer, a day that reveals to him, more than all other days in the year, the gross injustice and cruelty to which he is the constant victim." Drawing upon his own experiences as an escaped slave, Douglass offers a critique of American independence from the perspective of those who had never been free within its borders. Hopeful and courageous, Douglass' voice remains an essential part of our history, reminding us time and again who we are, who we have been, and what we can be as a nation. While much of his radical message has been smoothed over through the passage of time, its revolutionary truth continues to resonate today. With a beautifully designed cover and professionally typeset manuscript, this edition of Frederick Douglass' 'What to the Slave Is the Fourth of July?' is a classic of African American literature reimagined for modern readers.

In Poems of Nation, Anthems of Empire, Suvir Kaul argues that the aggressive nationalism of James Thomson's ode "Rule, Britannia!" (1740) is the condition to which much English poetry of the late seventeenth and eighteenth centuries aspires. Poets as varied as Marvell, Waller and Dryden, Defoe, Addison, John Dyer and Edward Young, or Goldsmith, Cowper, Hannah More and Anna Laetitia Barbauld, all wrote poems deeply engaged with the British-nation-in-the-making. These poets, and many others like them, recognized that the nation and its values and institutions were being defined by the expansion of overseas trade, naval and military control, plantations and colonies. Their poems both embodied, and were concerned about, the culture and ideology of "Great Britain" (itself an idea of the nation that developed alongside the formation of a British Empire). Poems in this period thus flaunt various images of poetic inspiration that show poetry and culture following triumphantly where mercantile and military ships sail. Or sometimes, more self-aggrandizingly for the poet, they enact the process by which the Muses use their powers to inspire and show the way. Even at their most hesitant, these poems were written as interventions into public discussion; their creativity is tied up with that desire to convince and persuade. Finally, as Kaul writes, it is their encyclopedic desire to incorporate new experiences, visions, and values that makes these poems such fine guides to the world of poetry in the long years in which "Great Britain" was consolidated as an empire, at home and abroad.

Mountain man Barnaby Skye and his Crow wife are back in Going Home and Downriver, two beloved installments of renowned Western writer Richard S. Wheeler's Spur Award-winning Skye's West series Going Home It is 1832, six years after he deserted the Royal Navy, when Barnaby Skye has a chance to return to England to clear his name and take up employment with the Hudson's Bay Company. With his devoted Crow wife, Victoria, an eccentric botanist named Alistair Nutmeg, and a strange pariah dog following along, Skye makes his way west to begin his journey home. But Skye is as much a magnet for trouble as he is a legend among mountain men. The legendary frontiersman fights Mexican bandits, murderous Pacific coastal Indians, thirst, starvation, and despair as he learns where home really is and what honor really means. Downriver In the summer of 1838, the beaver-trapping business is dying out. When Barnaby Skye is offered a chance to become a post trader in his Crow wife's homeland, he makes the journey to St. Louis to present himself as a candidate for the job to the mighty managers of the Upper Missouri Outfit. The 2,000-mile voyage down the Missouri River steamboat Otter offers dangers at every turn—but the real danger lies in another passenger on the paddlenet steamers, the Creole fur brigade leader Alexandre Bonfils. This nefarious man is a rival for the job Skye is seeking and is determined to be the only candidate by the time the Otter reaches the city. This edition of the book is the deluxe, tall rack mass market paperback. At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied.

This is the forgotten story of the million white Europeans, snatched from their homes and taken in chains to the great slave markets of North Africa to be sold to the highest bidder. Ignored by their own governments, and forced to endure the harshest of conditions, very few lived to tell the tale. Using the firsthand testimony of a Cornish cabin boy named Thomas Pellow, Giles Milton vividly reconstructs a disturbing, little known chapter of history. Pellow was bought by the tyrannical sultan of Morocco who was constructing an imperial pleasure palace of enormous scale and grandeur, built entirely by Christian slave labour. As his personal slave, he would witness first-hand the barbaric splendour of the imperial court, as well as experience the daily terror of a cruel regime. Gripping, immaculately researched, and brilliantly realised, WHITE GOLD reveals an explosive chapter of popular history, told with all the pace and verve of one of our finest historians.

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