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Paths To The Past Encounters

Paths to the Past. If you are interested in past history seen through the eyes of the archaeologist author Frances Pryor this book is for you. He has appeared on TV on a number of times as an adviser, Both in front the lens and behind it too. of The format of the book is that he picks different places throughout the UK,. Mostly south of the border.

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4.0 out of 5 stars Paths to the Past, Encounters with Britain's....By Francis Pryor.

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If anyone is capable of introducing the casual reader to the landscapes of Britain it is Professor Francis Pryor. In a career spanning the last 30 years, he has brought to life lost environments, settlements, and human experience at some of the most ephemeral and enigmatic sites through his archaeological excavations – and, latterly, his books. His latest volume is an anthology of his ...

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Landscapes reflect and shape our behaviour. They make us who we are and bear witness to the shifting patterns of

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human life over the generations. Formed by a complex series of natural and human processes, they rarely yield their secrets readily. Bringing to bear a lifetime's digging, Francis Pryor delves into England's hidden urban and rural landscapes, from Whitby Abbey to the navy camp at Risehill in Cumbria, from Tintagel to Tottenham's Broadwater Farm. Scattered through fields, woods, moors, roads, tracks and towns, he reveals the stories of our physical surroundings and what they meant to the people who formed them, used them and lived in them. These landscapes, he stresses, are our common physical inheritance. If we can understand how to make them yield up their secrets, it will help us, their guardians, to maintain and shape them for future generations.

Hidden within age-old classic stories lie the hermetic teachings of alchemy and Freemasonry • Explains how the stages of the Great Work are encoded in both little known and popular stories such as Cinderella, Snow White, and Little Red Riding Hood • Reveals the connection between Mother Goose and important esoteric symbols of the Western Mystery tradition • Demonstrates the ancient lineage of these stories and how they originated as the trigger to push humanity toward higher levels of consciousness In his *Mystery of the Cathedrals*, the great alchemist Fulcanelli revealed the teachings of the hermetic art encoded in the sculpture and stained glass of the great cathedrals of Europe. What he did for churches, his disciple Bernard Roger does here for fairy tales. Through exhaustive analysis of the stories collected by the Brothers Grimm, Perrault, and others, Roger demonstrates how hermetic ideas, especially those embodied in alchemy and Freemasonry, can be found in fairy tales, including such popular stories as Cinderella, Snow White, Sleeping Beauty, and Little Red Riding Hood as well as the tales attributed to "Mother Goose." The goose has long been

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an important esoteric symbol in the Western Mystery tradition. The stories told under the aegis of Mother Goose carry these symbols and secrets, concealed in what hermetic adepts have long called “the language of the birds.” Drawing upon the original versions of fairy tales, not the sanitized accounts made into children’s movies, the author reveals how the tales illustrate each stage of the Great Work and the alchemical iterations required to achieve them. He shows how the common motif of a hero or heroine sent in search of a rare object by a sovereign before their wishes can be granted is analogous to the Masonic quest for the lost tomb of Hiram or the alchemist’s search for the fire needed to perform the Great Work. He also reveals how the hero is always aided by a green bird, which embodies the hermetic understanding of the seed and the fruit. By unveiling the secret teachings within fairy tales, Roger demonstrates the truly ancient lineage of these initiatory stories and how they originated as the trigger to push humanity toward higher levels of consciousness.

The Paths to Terror offers a new and refreshing perspective on sociopolitical violence: one that highlights the human experience of domination, resistance, and terror as they are woven into the fabric of everyday life. These innovative essays take the reader from the Americas, through Europe and the Middle East, and to Asia to capture the cultural construction of sociopolitical violence. The authors expand our view of the ethnographic reality, revealing the complex interplay among local, national, and international actors in the perpetuation of violence and terror. The organization of the essays along a continuum from domination, through the emergence of resistance, to the development of cultures of conflict and terror underlines the value of understanding the growth and resolution of violence as cultural dynamics.

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This book brings together archeologists, historians, psychologists, and educators from different countries and academic traditions to address the many ways that we tell children about the (distant) past. Knowing the past is fundamentally important for human societies, as well as for individual development. The authors expose many unquestioned assumptions and preformed images in narratives of the past that are routinely presented to children. The contributors both examine the ways in which children come to grips with the past and critically assess the many ways in which contemporary societies and an increasing number of commercial agents construct and use the past.

Peak music experiences are a recurring feature of popular music journalism, biography and fan culture, where they are often credited as pivotal in people's relationships with music and in their lives more generally. Ben Green investigates the phenomenon from a social and cultural perspective, including discussions of peak music experiences as sources of inspiration and influence; as a core motivation for ongoing musical and social activity; the significance of live music experiences; and the key role of peak music experiences in defining and perpetuating music scenes. The book draws from both global media analysis and situated ethnographic research in the dance, hip hop, indie and rock 'n' roll music scenes of Brisbane, Australia, including participant observation and in-depth interviews. These case studies demonstrate the methodological value of peak music experiences as a lens through which to understand individual and collective musical life. The theoretical analysis is interwoven with selected interview data, illuminating the profound and everyday ways that music informs people's lives. The book will therefore be of interest to the

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interdisciplinary field of popular music studies as well as sociology and cultural studies beyond the study of music.

This critical study examines the theme of interpersonal encounter in a range of late twentieth- and early twenty-first-century travel writing written in French and Italian. Structured typologically, each chapter focuses on a typical activity that brings traveller-protagonists into contact with other people. Drawing on literary critical studies of travel writing, sociological and anthropological approaches to tourism, as well as research in French and Italian area studies, 'Interpersonal Encounters in Contemporary Travel Writing' locates the concept of encounter within the context of modern tourism.

In *Encounters on Contested Lands*, Julie Burelle employs a performance studies lens to examine how instances of Indigenous self-representation in Québec challenge the national and identity discourses of the French Québécois de souche—the French-speaking descendants of white European settlers who understand themselves to be settlers no more but rather colonized and rightfully belonging to the territory of Québec. Analyzing a wide variety of performances, Burelle brings together the theater of Alexis Martin and the film *L'Empreinte*, which repositions the French Québécois de souche as métis, with protest marches led by Innu activists; the Indigenous company Ondinnok's theater of repatriation; the films of Yves Sioui Durand, Alanis Obomsawin, and the Wapikoni Mobile project; and the visual work of Nadia Myre. These performances, Burelle argues, challenge received definitions of sovereignty and articulate new ones while proposing to the province and, more specifically, to the

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French Québécois de souche, that there are alternative ways to imagine Québec's future and remember its past. The performances insist on Québec's contested nature and reframe it as animated by competing sovereignties. Together they reveal how the "colonial present tense" and "tense colonial present" operate in conjunction as they work to imagine an alternative future predicated on decolonization. Encounters on Contested Lands engages with theater and performance studies while making unique and needed contributions to Québec and Canadian studies, as well as to Indigenous and settler-colonial studies.

How do ant colonies get anything done, when no one is in charge? An ant colony operates without a central control or hierarchy, and no ant directs another. Instead, ants decide what to do based on the rate, rhythm, and pattern of individual encounters and interactions--resulting in a dynamic network that coordinates the functions of the colony. Ant Encounters provides a revealing and accessible look into ant behavior from this complex systems perspective. Focusing on the moment-to-moment behavior of ant colonies, Deborah Gordon investigates the role of interaction networks in regulating colony behavior and relations among ant colonies. She shows how ant behavior within and between colonies arises from local interactions of individuals, and how interaction networks develop as a colony grows older and larger. The more rapidly ants react to their encounters, the more sensitively the entire colony responds to changing conditions. Gordon explores whether such reactive networks help a colony to survive and reproduce, how natural selection shapes colony networks, and how these structures compare to other analogous complex systems. Ant Encounters sheds

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light on the organizational behavior, ecology, and evolution of these diverse and ubiquitous social insects.

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