

# FIENDS, GHOSTS AND SPRITES

John Netten Radcliffe

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Including An Account Of The Origin And Nature Of Belief In  
The Supernatural



# Fiends Ghosts And Sprites Annotated

**John Nettin Radcliffe**



## **Fiends Ghosts And Sprites Annotated:**

**Fiends, Ghosts, and Sprites: Including an Account of the Origin and Nature of Belief in the Supernatural** John Nettin Radcliffe, 2020-09-28 A belief in the supernatural has existed in all ages and among all nations To trace the origin of this belief the causes of the various modifications it has undergone and the phases it has assumed is perhaps one of the most interesting researches to which the mind can be given inasmuch as we find pervading every part of it the effects of those passions and affections which are most powerful and permanent in our nature So general is the belief in a supreme and over ruling Power possessing attributes altogether different from and superior to human powers and bending these and the forces of nature to its will that the thought has been entertained by many that it is inborn in man Such a doctrine is however refuted by an acquaintance with the inlets and modes of obtaining knowledge by the fact that reason is necessary to its discovery and by its uselessness There are neither innate ideas nor innate propositions but there is an innate power of understanding that shows itself in primitive notions which when put into speech are expressed in propositions which propositions decomposed produce under the influence of abstraction and analysis distinct ideas Others have asserted and maintained that man derives his knowledge of the existence of Deity and consequently of the supernatural from the exercise of reason upon himself and his own powers by self reflection If he reflects upon the wonderful power of liberty and free will which he possesses on his relation to surrounding beings and things and particularly on his imperfect limited and finite powers it is argued that the antithetical proposition of infinite must of necessity be admitted I cannot have the idea of the finite and of imperfection without having that of perfection and of infinite These two ideas are logically correlative Or if man extends his reasoning powers to the study or the contemplation of the beauty the order the intelligence the wisdom and the perfection displayed throughout the universe and as there must of necessity be in the cause what is witnessed in the effect you reason from nature to its author and from the existence of the perfection of the one you conclude the existence and perfection of the other But many theologians maintain that the knowledge of a Deity and of the existence of supernatural beings is derived solely from revelation and stern and prolonged have been the struggles in this country between the upholders of the rival tenets That no idea of a Deity such as that which the Christian entertains is to be found among the vague and undefined notions of supernatural power which are contained in the mythologies of pagan nations that even the conceptions of Plato are to be summed up in the phrase the unknown God and that the perfect idea of the Godhead is to be derived solely from Scripture can be satisfactorily shown But the conclusion sought to be established from this that all our ideas of the supernatural are derived from this source does not necessarily follow The postulate that man can derive a knowledge of the supernatural from the exercise of his mental powers alone cannot either be affirmed or denied but it is not improbable

*Fiends, Ghosts, and Sprites Including an Account of the Origin and Nature of Belief in the Supernatural* Radcliffe John Nettin, 2016-06-23 Unlike some other reproductions of classic texts 1 We have not used OCR Optical Character

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mythology and mythology as we receive it now is the sum of all those changes which have been impressed upon it from its earliest formation When Christianity dawned upon the world its effect was not the immediate eradication or dispersion of the superstitious beliefs and observances then entertained it induced a change in the form and nature of those beliefs At the commencement of the Christian era certain men inspired by the Holy Ghost were enabled to cast aside all those thoughts and feelings derived from habit education and authority and to receive at once in all its purity and fulness the light of the gospel perhaps the most wonderful of all the miracles of Holy Writ Such was not the case however with the majority of the earlier Christians They did not thus throw off the superstitious beliefs of pagan origin but modified them so as to concur as they thought with Scripture Thus the Scriptures enunciated the doctrine of one sole omnipotent and omniscient God and it fully defined a power of evil and denounced idolatry Hence the early Christian fathers were led to conceive and teach that the gods of the heathen were devils and further that their history attributes and worship had been taught to mankind by the devils themselves The power of evil enunciated by the Scriptures and spoken of as the Devil was early reputed to have appeared in a visible form assuming the aspect of the god Pan or of a faun or satyr that is a horned figure with hirsute frame and the lower extremities of a goat which indeed until recently was considered to be the most orthodox form of visibility for his Satanic Majesty The connection of the power of evil with the gods of the most gloomy and hidden parts of nature is obvious Pan indeed was the god of terror

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**English poems, selected, arranged & annotated by J.G. Jennings** James George

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extraordinary exertions Horta exhorted him to noble actions Quis gave peace and quietude Murcia rendered man lazy idle and dull Adeona protected him in his outgoings and incomings Vibilia guarded wanderers Vacuna protected the lazy and idle Fessonia refreshed the weary Meditrina healed injuries Vitula presided over and gave mirth Volupia governed pleasures Orbona was a goddess supplicated that she might     The English Catalogue of Books ... Sampson Low, 1864 Volumes for 1898 1968 include a directory of publishers     **The English Catalogue of Books: v. [1]. 1835-1863** Sampson Low, James Douglas Stewart, 1864     **The English catalogue of books** , 1864     *The Complete Annotated Gilbert and Sullivan* Arthur Sullivan, William Schwenck Gilbert, 1996 *The Complete Annotated Gilbert and Sullivan* provides the complete text of all the Gilbert and Sullivan operas which are still performed today together with extensive annotations covering lost songs alterations and additions obscure allusions production points and comments of interest Each opera has an introduction which places it in its context and a potted history of performances up to the present No other book provides such extensive commentary on the texts of the Savoy Opera nor such a source of innocent merriment to fans of the incomparable Victorian duo For each opera there is a short introduction describing how the work came to be written and giving its performance history The text including stage directions is given on the right hand page and on the left keyed in by line numbers are notes These give such information as the identity of a real life person appearing or mentioned as a character wordings that were different in the original edition the one sent to the Lord Chamberlain for licensing changes made for the first American performance glosses on technical terms e g legal terms literary references cross references to similar items in other Savoy operas comments from first night critics and many other things     General Catalogue of the Public Library of Detroit, Mich Detroit Public Library, 1894     **The Complete Annotated Gilbert and Sullivan** Ian C. Bradley, 2016 *Thespis* Trial by jury The sorcerer H M S Pinafore The pirates of penzance Patience Iolanthe Princess Ida The mikado Ruddigore The yeomen of the guard The gondoliers Utopia limited The grand duke



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