

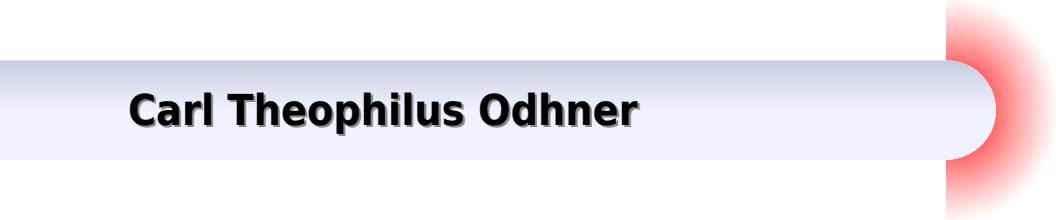
— KESSINGER'S RARE REPRINTS —

The Generative Organs
Considered Anatomically,
Physically and
Philosophically

Emanuel Swedenborg
James John Garth Wilkinson

The Generative Organs Considered Anatomically Physically And Philosophically

Carl Theophilus Odhner



The Generative Organs Considered Anatomically Physically And Philosophically:

The Generative Organs Emanuel Swedenborg,1852 **The Four Leading Doctrines of the New Church, Etc** Emanuel Swedenborg,1864 **Catalogue Raisonné of the Medical Library of the Pennsylvania Hospital** Pennsylvania Hospital (Philadelphia, Pa.). Medical Library,Emil Fischer,1857 *A Brief View of the Heavenly Doctrines Revealed in the Theological Writings of Emanuel Swedenborg* Carl Theophilus Odhner,1897 **Canons; Or, the Entire Theology of the New Church, Etc** Emanuel Swedenborg,1864 **Observations on the Authenticity of the Gospels** Peleg Whitman Chandler,1867 **The True Christian Religion; Containing the Universal Theology of the New Church, Foretold by the Lord in Daniel, VII. 13, 14, and in the Revelation, XXI. 1, 2** Emanuel Swedenborg,1874 *The Affections of Armed Powers: a Plea for a School of Little Nations* James John Garth Wilkinson,1897 *The Book of Edda Called Völuspá* James John Garth Wilkinson,1897 **Death, Disease and Mystical Experience in Early Modern Art** Michael Hill,Jennifer Milam,2025-10-01 Fear of death and disease preoccupied the European consciousness throughout the early modern era becoming most acute at times of plague and epidemics In these times of heightened anxieties images of saints and protectors served to reassure the faithful of their religious protection against infection Modes of visual engagement and devotional subject matter were coupled in new ways to reinforce the emotive impact of art works and to reaffirm the perceived reality of the afterlife In this context a visual language of mystical devotion which overcame the limits of the body and even eroticised its suffering could serve the needs of the desolate and the pained In this series of essays focused on spiritual sensibilities in Renaissance art and its legacies authors present original ideas about the themes of death disease and mystical experience based primarily on the study of objects and their documented historical contexts Methodologically wide ranging in approach the resulting volume provides novel insights into the interplay between suffering and art making in the Western world

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