GILES JACOB (1686-1744), LEGAL PROFESSIONAL AND WRITER. For a brief biography of Jacob and other excerpts from the *Tractatus*, see the print anthology.

From *Tractatus de Hermaphroditis: Or, A Treatise of Hermaphrodites* (1718)

[...]

INTRIGUES OF HERMAPHRODITES AND MASCULINE FEMALES

[...]

This story\(^1\) sufficiently shows the unnatural intrigues of some masculine females where by the falling down and largeness of the clitoris they have been taken for men, as mentioned in my description of hermaphrodites, and are capable of every action belonging to a man but that of ejaculation. I next insert an intrigue between two females more extraordinary than the former, by reason in this\(^2\) art was only employed, and in the other there was something of nature in it, though viciously applied. I shall introduce it with several adventures which happened in this case before the scene was accomplished, and which I doubt not will be acceptable.

In the city of Ferrara, 'tis reported, there sometime since lived two damsel's who were of reputable descent, and their education was equal to that of the greatest quality in the territories of Italy; the name of one of them was Theodora, and of the other Amaryllis.\(^3\) Theodora was the daughter of an eminent courtier, and in her person most beautiful; her shape was formed according to the nicest\(^4\) rules of symmetry. Her waist was slender, her breasts were full and round, and for whiteness equalled the falling snow. Her face was exactly composed, the features strong yet beautiful; her cheeks more lively than the rose and lily;\(^5\) her eyes sparkled beyond the most shining planets; her teeth excelled the best polished ivory; soft as velvet were her lips, and redder than vermilion; her hand and arm more white than milk, her feet small, and her gait stately; and on her shoulders were displayed her auburn tresses, hanging in ringlets to her waist. In short, every part that was visible invited to hidden charms; her looks were languishing, and her eye-balls large, which perpetually rolling, cast a thousand darts at all beholders. Amaryllis was the daughter of a wealthy merchant, and no less admired for her beauty than the lovely Theodora; she was made up of perfections, and whomsoever she saw unguarded, she was sure to captivate.

These two ladies were both of them crossed\(^6\) in their amorous inclinations. Theodora, before she was thirteen years of age, had made a powerful conquest over the affections of a youth of gallantry. His name was Leander,\(^7\) and he was the eldest son of a nobleman of Naples. But Theodora’s father, having no regard to the happiness of his daughter, after Leander had made his addresses, he forbid him his house, not approving the circumstances or the character of the young gentleman, for the father of Theodora was a mercenary courtier,

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\(^1\) For the tale of Margureta and Barbarissa, see the print anthology, pp. 52-54.
\(^2\) by reason in this i.e., since in the following account.
\(^3\) *Theodora* Gr., ‘divine gift.’ *Amaryllis* conventional shepherdess name (Virgil, ‘Eclogue 2’).
\(^4\) nicest most exacting.
\(^5\) *the rose and lily* i.e., the traditional emblems (and colours) of the Petrarchan mistress’ perfect complexion.
\(^6\) crossed thwarted, opposed, frustrated.
\(^7\) *Leander* named after the lover of the pagan priestess, Hero; swimming the Hellespont to be with Hero, Leander drowned. In turn, Hero killed herself. See Marlowe’s erotic narrative poem, *Hero and Leander* (1598).
having no regard to any but such as were in their nature misers and sanctified hypocrites, and
Leander being a gentleman inclined to extravagancy. Leander, setting a greater value upon
his education, manners, and good nature than his fortune, was obliged to desist in his
pretensions and to sink under the oppression of avarice. He determined to leave Ferrara, since
he was there to see his happiness no more; however, he resolved to send his fair one a
moving *billet doux* before his departure, which he did and it was as follows:

**TO THE GODDESS OF FERRARA, THE BEAUTIFUL THEODORA.**

Divine Creature,

It is not to be admired\(^9\) that I, the meanest of your servants, should be
rejected by your wealthy parents, and that Heaven should deny me a
happiness which itself only ought to enjoy. Why did Nature make you so
beautiful and deserving, and me so unworthy of your affections? My misery
increases with your happiness, unless you participate\(^10\) my pains. You are in
the bud of your beauty, which when full blown will be like the sun in the
midst of the horizon, illuminating the whole word, but its penetrating rays
not to be gazed upon. You are the lily and I am the thorn; you beautify the
rich fertile vale, whilst I retire to the barren mountains. I will pass the Alps
till I approach the most aspiring mount, and there, in view of Ferrara, I will
lay me down and bid the world ‘adieu.’ When I am gone, remember that
you had once a lover who could sacrifice everything for our service, and
without you he could enjoy nothing. I have not only concerted\(^11\) my journey
from Ferrara, but likewise to the Elysian Groves;\(^12\) if my grizzly ghost should
terrify that sordid wretch, your father, ’tis no more than he deserves, and if
my shade appears to you, look on that unconcerned which cannot injure
you. My last request to you is to take care of yourself, who am

Your despairing lover,

but admirer,

LEANDER.

Theodora received this moving letter with a concern proportioned to the melancholy
occasion. She communicated it to an intimate acquaintance, who likewise expressed the
utmost uneasiness. The thoughts of the catastrophe of the loves of Theodora and Leander
presented a lively idea to Theodora’s companion of the miseries and misfortunes attending
mankind:

“Hard is the case,” says she, “that Leander, one of the finest young gentlemen of
Naples, should be sacrificed to a mercenary wretch, a wretch that in the midst of plenty is
poor and miserable, and who, though he has all things to complete his happiness, his
avaricious temper will not permit him to enjoy the common necessaries of life! The pleasures
of living he’s a stranger to; he lives despised and will die unpitied. But such is the inequality
of Fortune’s favours, that merit must stoop and idiots be advanced to the highest pomp and

\(^{8}\) *billet doux* love letter.

\(^{9}\) *admired* wondered at, considered with disbelief or incredulity.

\(^{10}\) *participate* share.

\(^{11}\) *concerted* planned, arranged.

\(^{12}\) *Elysian Groves* the classical after-world of the blessed dead.
magnificence. It is entirely out of your power to give the pitied Leander the least relief. Your father’s house is a nunnery: he has his locks and keys to secure you, and his spies for intelligence. But I advise you to send the unfortunate youth an answer to his mournful epistle.”

Upon this, Theodora immediately called for pen, ink, and paper, and writ the following answer:

TO THE UNFORTUNATE LEANDER.

I am sorry you had the misfortune ever to see me, and the more for that in vain I seek your relief; it is not in my power to forward either your happiness or my own, which I confess I should think complete if my mercenary father would consent to my espousals. But it is so far from this that I am to see no man for the future, so that the lily you admire now droops its head, and the whole vale’s enclouded at my sorrowful fate. I would willingly accompany the briar to the mountains. Impute not to me your approaching calamities, which only increase with Theodora’s. Think me no longer handsome, who have so many imperfections to sully those trifles you call beauties. No, range me with deformity, since other ideas may increase your pain. I desire you to forget me, as I am obliged to endeavour not to remember you.

Your most disconsolate lover,

THEODORA.

Upon receipt of this letter, Leander quitted Ferrara with a grief inexpressible, but however had resolution to finish his journey to the place of his nativity without self-violence, but soon after resigned a miserable life.

I come now to the story of Amaryllis. Amaryllis was formerly deeply in love with a gentleman of France (she being originally of that kingdom) whose name was Sempronius. His person was stately and very well-proportioned; his face was ruddy and inclining to be large; his eyes full and lively, with eyebrows and beard pretty thick, of a dark brown colour; and his skin was clear; his shoulders were strong and well-set, and limbs rather large than small, but exactly shaped. He was perfectly good natured, complacent in his behaviour, and gallant in his amours. His dress was easy and genteel, his approaches sprightly, and his conversation the most endearing.

Amaryllis was extremely fond of Sempronius, and Sempronius was fond of Amaryllis; without each other they were equally unhappy. Repeated visits introduced each coming day, and innocent embraces crowned the night. Love and liberty were their constant themes, and nothing was wanting but the marriage ceremony to complete their felicity. But it so fell out that after a day was appointed for celebrating their nuptials, that a young gentleman of Spain called Ricardo, envying the happiness of Sempronius, made several attempts to disconcert his measures; and one night, taking with him an officer of justice, whom he bribed to his interest, he repaired to the house of Amaryllis; and knocking with great violence, Amaryllis was very much alarmed, but she sent down her servant to inquire into the occasion of this uncommon approach. The servant no sooner opened the door but

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13 self-violence  committing suicide.
14 complacent  pleasing, obliging.
15 repaired  went to.
Ricardo and the officer of justice entered the house (beating down the servant) and immediately ascended the stairs in pursuit of Sempronius. During this bustle, Amaryllis, suspecting a design against Sempronius (Ricardo having formerly offered his service to her, and revenge being the common consequence of a disappointment with a Spaniard), locked him into a private closet, which was no sooner done but Ricardo entered the room with his sword drawn, Amaryllis having but just time to secure her lover. Ricardo demanded of Amaryllis the gay Sempronius as a criminal, telling her he had committed a rape on the body of the virtuous Maria, a lady celebrated for her beauty, and to whom all Italy could not produce an equal. The officer ran about the room, crying, “Justice, justice! Where is the villain Sempronius?” They searched the room very diligently, and not finding Sempronius, at last Ricardo addressed himself to Amaryllis in these words:

“Madam, I hope you have more virtue and honour than to shelter a criminal, especially where one of your most beautiful sex is concerned and the greatest innocence has been violated. If you allow your house to be a sanctuary for offenders of this nature, justice will require satisfaction at your door. You may yourself expect the same injury to your person, and I am now prepared to show a resentment that will not be pleasing to Amaryllis. Either comply with my desires in producing the criminal, or expect to fall my victim.”

This speech very much confounded Amaryllis; the designs of Ricardo she could not easily penetrate; whether against herself or Sempronius the plot was laid, or whether it extended to both, she could not determine. But at the last she summoned her courage and her reason, and with a look of indignation peculiar to her sex, she answered thus the malicious and designing Ricardo:

“What crimes Sempronius has been guilty of is to me a secret, but that Ricardo deserves the character now given of Sempronius is very obvious, and needs no difficulty for me to affirm. Your brutal inclinations are not easily satisfied. When you made your addresses to me your designs were base and dishonourable; you more than once attempted with force to violate my chastity, and for ought I know you are now come upon the same errand. What could make you approach me in this hostile manner, but to ravish Amaryllis, or to murder Sempronius, under a pretense of justice? But let the event be what it will, I’ll not deliver up him who is dearer to me than life, but dare a villain to his worst.”

This heroic speech made by Amaryllis dashed Ricardo for the present; but he being resolved to prosecute his intentions (which indeed were both to murder Sempronius and ravish Amaryllis, as she had guessed), he advanced nearer to Amaryllis, and took her in his arms, upon which she cried out with violence, whereupon Sempronius, who had heard everything that had passed, opened the closet door, and sallying out sword in hand to defend himself and his mistress, Ricardo rushed from Amaryllis and attacked Sempronius. They fought sometime without any seeming advantage on either side till at length the officer belonging to Ricardo knocked down Sempronius, and Ricardo ran him to the heart. Amaryllis, through the negligence of the officer, had an opportunity of escaping to a neighbouring house, where she acquainted the inhabitants with the dismal tragedy. Upon this, warrants were issued from the next magistrates for the apprehension of Ricardo, but he took post for Germany, where he secured himself in a famous monastery. In great despair and

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16 private closet a private inner chamber.
17 secure place him where he would be safe from attack.
18 brutal bestial; animalistic.
19 dashed daunted, discouraged.
20 next i.e. those closest to hand.
21 took post travelled with all possible speed.
22 secured ... monastery Ricardo avoided arrest and prosecution for murder by entering a monastery and claiming the ancient right of sanctuary.
confusion, Amaryllis left the kingdom of France and travelled into Italy to endeavour to forget this barbarous treatment of her unfortunate lover. At first she proposed to retire to some country village, and spend the remainder of her life in sighs and groans, and complaining sonnets. For this purpose, she composed the following lines:

**SONG**

Since gay Sempronius now is gone,
What comfort yields my life?
I shall unhappy be alone,
My breast is filled with strife.

The sun is set ere noon arrived,
Sad glooms around me spread,
No flowing joys the lad survived,
He’s now ranged with the dead.

Sempronius dear, where are ye stole?
Could I but find thee straight,
I’d cut the thread of life, my soul
On thy bless’d shade should would wait.

If to th’ infernal regions, woe,
Sempronius is confined,
His ghost I’ll trace, pursue below
To ease my tortured mind.

I still in vain, alas, prepare;
In vain I strive to sleep;
My breast is filled with deadly care,
I’ll lay me down and weep.

All worldly joys I bid adieu,
All pleasures I forsake;
Sempronius still I’ll sleep with you;
I’ll with the youth awake.

Amaryllis did not long continue her resolution of going into the country, fearing an invincible despair would ensue; and upon advising with a bosom friend, she was dissuaded from it. Her intimate thought it might be a diversion to her melancholy to repair to some popular city, where a variety of conversation and airy entertainments might, if possible, erase the memory of her deceased lover. Accordingly, Amaryllis immediately set out for Ferrara, where she had been but an inconsiderable time before she accidentally fell into the company of Theodora, whose disappointment, already related, was little inferior to hers, and

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23 *woe* alas.
25 *intimate* here, a noun, synonym for ‘bosom friend.’
26 *popular* perhaps with the modern meaning, but perhaps, simply, ‘large, populous.’
27 *airy* witty.
both repeating their stories, they found so near resemblance in their misfortunes that they resolved to live together as sisters or inseparable companions, and to use their utmost artifices for the relief of each other.

I have been led into this seeming romance to show particularly the fatal disappointments attending these two beautiful females, which were very extraordinary, especially those of the latter; and to show, in a particular manner, how these two ladies first became acquainted, as an introduction to what follows. I come now to their female intrigues, which were no less uncommon than their misfortunes.

Theodora and Amaryllis lived together some time, and at last by the constant perusal of airy books and a few entertaining companions, they had in some measure forgot their unfortunate lovers; but they resolved never for the future to fix their affections upon any man living; and living in luxury in the prime of their years in a hot, inciting climate, they at length were naturally inclined to the most abominable pollution. They provided artificial penises of the largest dimensions, and with ribbons they fastened the root of the instrument in the same situation as nature has placed the substance in man; they frequently embraced one another by turns, as man and woman in the amorous adventure; and when their vigour was so much abated that they were no longer able to struggle, the female uppermost withdrew, and taking another instrument in her hand, she used it on her companion with an injection of moisture which, with the rubbing, occasioned such a tickling as to force a discharge of matter and facilitate the pleasure. This was their daily practice for a considerable space, till at last a confidante of Theodora’s, who was sometimes admitted as variety in these brutal enjoyments, for a large sum of money revealed their intrigues to Philetus, a youth of very comely person, but a little effeminate, who passionately admired the beautiful Theodora, and who had made several attempts on her in vain.

Philetus, being let into the secret of Theodora’s intrigues, by the assistance of the confidante, resolved to personate a lady of the first figure at Rome. In order to this, he furnished himself with a very rich and costly female habit, and by the use of paint, which altered his eyebrows, cheeks, hair, etc. and shaving every day, he was sufficiently disguised. All things being now concerted with Theodora’s confidante, Philetus was admitted to wait upon Theodora and Amaryllis, with a feigned message from a lady of their acquaintance at Rome, and was entertained with the utmost respect and grandeur, which occasioned frequent visits between Philetus and Theodora, and at length there was such an intimacy contracted, by the management of Philetus and the confidante, that Philetus was permitted to be present in their frolics, and at last offering his service to Theodora, she with a great deal of difficulty accepted his embraces, having not the least suspicion of the design; so that Philetus taking the artificial penis in his hand, went to the window from the ladies, and pulling up his petticoats, pretended he had fixed it round his waist, and putting the instrument in a furbelow of his gown, he advanced to the bed where Theodora was laid in an airy manner to receive him;

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28 *artifices* skills.
29 *another ... moisture* For a description of a similar dildo that simulates ejaculation, see *The Sappho-An* (print anthology), pp. 184-5.
30 *discharge of matter* referring to belief that women, like men, produced and ejaculated semen (matter) in orgasm.
31 *brutal* animalistic; unreasoningly sensual.
32 *concerted* planned, arranged.
33 *with* the context strongly suggests that this is a printer’s error for ‘without.’
34 *furbelow* flounce; ornately pleated border of a gown or petticoat.
35 *airy* It is difficult to pinpoint the exact connotations here; Jacob may wish to emphasize simply that Theodora lies in a manner ‘open’ or ‘exposed,’ or that her posture suggests she has an ‘easy’ and ‘nonchalant’ attitude towards same-sex sexual intercourse (although this meaning seems to become common only towards the middle of the 18th century).
the sight of the beautiful Theodora, in this captivating posture, caused an immediate erection with Philetus, and filled his breast with amorous fire. He approached his charmer with a lover’s vigour, and Theodora was still a stranger to the intrigue, till the moment of ejaculation, which was not usual with the same instrument in her embraces with Amaryllis. When this happened she was prodigiously surprised, and endeavours to disengage herself from Philetus, he folded her more closely in his arms, and in the greatest transport told her he was her constant admirer, Philetus. She upbraided him for this perfidious method of bringing about his designs. However, upon his telling her that her strict way of living made an uncommon stratagem absolutely necessary, that he hoped she would excuse what love had prompted him to, and that notwithstanding what had passed his designs were honourable. Theodora, considering what had happened, and experiencing a material difference between art and nature, agreed, on his humble request, to marry him; and a priest was immediately sent for, who solemnized their nuptials. When the ceremony was over, Theodora sung this stanza:

The shadow I’ll no longer try,  
Or use the pleasing toy;\(^{38}\)  
A sprightly youth I can’t defy,  
The substance I’ll enjoy.

After these adventures were over, Amaryllis likewise submitted to matrimony with a gentleman of Ferrara, and they both enjoyed the greatest happiness, making no difficulty to forget all sorrows past.

The next intrigues I shall mention are of two famous hermaphrodites, who were more vigorous than common in their parts, at Urbino.\(^{39}\) It is not many years ago (as the story relates) that there lived at Urbino two hermaphrodites, famous for their intrigues, and indeed they were arrived to that consummate pitch of impudence that they were not ashamed to own their bestiality;\(^{40}\) they not only frolicked with each other, but with both sexes in general. Their names were Diana and Isabella,\(^{41}\) both of reputable birth and well-educated. Diana on a time being invited to the nuptials of a certain nobleman of Urbino accompanied him to the house of a noted clergyman, some distance from the residence of Diana, to be witness to the solemnization of the marriage, and being arrived there everything was instantly provided for the ceremony; the bride was attired in the richest brocade silks, with the finest linen that could be purchased; her neck and breasts were exposed very low, and heaved with desire, filling the bridegroom with amorous imaginations; her hair was adorned with the most beautiful and odorous flowers, which surrounded her heavenly face, and made it appear like a rose in its bloom, in a delightful garden, just ready to be gathered. The bridegroom was dressed in cloth of gold and linen of Flanders laced; on his head was a flaxen peruke\(^{42}\) reaching to his waist of very great value, and by his side a sword, whose hilt was set with diamonds.

The parson by this time being ready to perform his office, the bride and bridegroom, and Diana were ushered into a great hall, hung round with Scripture paintings, particularly of

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36 designs were honourable i.e., he intended to marry her.  
37 ceremony wedding.  
38 toy dildo.  
39 Urbino Italian Renaissance hill town.  
40 own acknowledge. bestiality animalistic desires and actions.  
41 Diana ironically, the name of the Roman goddess of virginity and the moon; emblem of chastity and sexual restraint. Isabella ironically, the name means ‘devoted or consecrated to God.’  
42 flaxen peruke blonde wig.
our Saviour, illustrating his whole life from his birth, and being laid in the manger to the time of his crucifixion. When the service was over, and the wedded couple had joined their hands and hearts, a splendid entertainment was provided by the parson to refresh them after the fatigue of their journey, which continuing till it was late in the evening, the bride and bridegroom, and Diana, had not time for their return to Urbino; whereupon the parson, in good manners, first took notice of it, and withal offered them the use of his house, which they accepted, considering it would at least be hazardous, if not impossible, to reach Urbino that night.

The bride and bridegroom, and all the company, were as merry as was possible, and after supper directions were given by the parson for preparing the beds. But before the usual time of retiring to rest, his brother coming accidentally from Bonona, there arose some difficulty with the parson in the disposal of his guests, he having no more beds than two at liberty. At last they agreed that Diana should lie with the parson’s wife, who was a very handsome woman, and the parson and his brother were to pig together, whereby there would be a bed at the service of the bride and bridegroom. Several bottles of champagne and burgundy, and of fine Italian wines, being drunk, the bride and bridegroom were put to bed with a great deal of solemnity; afterwards Diana and the parson’s wife were lighted to their apartment, and he and his brother repaired to theirs.

Diana, observing the parson’s wife to be a beautiful woman, particularly as she undressed herself, had a very strong inclination for her usual sporting; and in order to carry on an intrigue with safety she softly bolted the chamber door, which being done they both went to bed, the parson’s wife putting out the candle. They had not been long in bed before Diana began to kiss the parson’s wife with freedom, but she not suspecting anything further, and supposing it might proceed from wine than anything else, was pretty easy, till at last Diana threw herself upon her, and began an adventure very displeasing, which surprised her to that degree that she cried out vehemently.

The family which had not been long at rest, alarmed at this unseasonable noise, arose; the parson came to his wife’s chamber door, and finding it bolted within he called to her to know the occasion of this disturbance; she answered ‘That she had a man or a monster in bed with her, one that was then violating her person.’ The parson supposing this to be a design to cuckold him, ordered his servants to break open the chamber door, which being instantly effected, he rescued his wife from the power of Diana. After this he seized Diana and upon examination, finding her to be an hermaphrodite, having the members of both sexes, he ordered his servants to carry her to the garret, and tie her hands and legs together, and then to put her into the bed of the maidservant. This being done, the parson went to bed again, as did likewise his wife, and the family was at rest the whole night; and the noise, though it was great, did not disturb the bride and bridegroom after their enjoyments of wine and love.

The next morning, the parson arose early, and going to the bride and bridegroom acquainted them with what had happened relating to his wife and Diana, who expressing very great concern, and withal protesting that the injury was offered without the least design on their parts, the parson was reconciled to them, but turned Diana out of door with the indignity she deserved. Diana immediately returned to Urbino, as did likewise the bride and bridegroom some hours after, having first made the parson a present of a purse of gold for his service and very great civility.

It was not long after this that Isabella, walking in the streets of Urbino, in the close of the evening, a foreign count of luscious inclinations passing her by gave her an amorous look, and addressing her with a great deal of complacency, she seemed for his purpose, and indeed

43 entertainment feast.
44 to pig to share some makeshift accomodation.
45 pretty easy largely unconcerned.
she longed for a pleasing variety, having met with no uncommon adventure for a considerable time.

The count observing her inclined to pleasure invited her to his house, which she at first rejected, but after a great deal of entreaty and persuasion, she condescended, not rightly apprehending the consequence with a gentleman that was a perfect stranger to her. When they were arrived at the house of the count, Isabella was handed through several rooms of state to an ante-chamber, where she was desired to sit down, the count calling for his servants to prepare a costly supper. While the supper was dressing, he kissed and dallied with Isabella, but she was unexpectedly shy, behaving herself with a great deal of gravity. At length the supper was brought, consisting of fish, fowl, ragouts, soups, etc., dressed to the height of the mode. They both ate heartily and drank very freely of noble wines. After the supper was over, the count renewed his addresses to Isabella, who seemed a little more compliable, but would not allow him the freedom he desired, which had the usual consequences of increasing his inclinations. It growing late, he carried her to his chamber, where after some time she was obliged to go to bed with him.

The count, after he was in bed, being inspired with love, began the amorous adventure with Isabella before he had thoroughly examined the secrets of nature; and after a short space finding an uneasiness in his amorous struggles, he put down his hand to discover what it was, and feeling something like the testicles of a man, he rose from her in confusion, and, calling to his servant for a candle, in his passion he pulled out a sharp penknife and cut off the external members of Isabella, highly resenting the affront, and very much displeased with himself, that he should embrace a monster. Isabella made a hideous outcry, which disturbed the whole neighbourhood, but the count, sending for an experienced surgeon to prevent the effusion of too great a quantity of blood, it issuing out with great violence, kept her at his house all night, and sent her the next morning in a chair to her companion.

Isabella was a considerable time before she recovered of this great wound; but at length growing well, and Diana having suffered much by her extravagant frolics, they lived together as man and wife (being now better qualified for it) a considerable space, till on a time they had a great quarrel, which occasioned a separation; and Diana, reviving her former diversions, met at last with the same fate as Isabella, her masculine instrument being likewise severed from her privities, after which both of them lived to be harmless old women.

These intrigues being very remarkable, I thought fit to insert them for the entertainment of the curious reader; I now proceed to the nature and generation of hermaphrodites.

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46 dressing in preparation.
47 ragouts fashionable dishes of minced meats and vegetables.
48 dressed to the height of the mode i.e., prepared in the most fashionable way possible.
49 chair i.e., a sedan-chair, a conveyance consisting of an enclosed chair, carried on poles by two men.
50 The treatise concludes with the following two sections: “Of the Material Cause and Generation of Hermaphrodites” and “Of Unnatural Births, Monsters, and Extraordinary Conceptions.”