

# Contents

<i>Acknowledgements</i>	xi
<b>Introduction: Early Modern and Modern Discourses of Pregnancy and Maternity</b>	<b>1</b>
0.1 <i>Whose Is the Body? The Now and Then of         Pregnant Bodies</i>	2
0.2 <i>Critical Investigations of Pregnant Bodies         and Maternal Subjectivity in the Period</i>	4
0.3 <i>Pregnant Bodies and Feminist Phenomenology</i>	7
0.4 <i>Overview</i>	11
<b>1 Conception, Quickening and Engulfing Expansion: Pregnant Embodiment in Shakespeare's Early Pregnancy Plays</b>	<b>22</b>
1.1 <i>"Plucked into the swallowing womb": Monstrous         Conception, Malevolent Pregnancy and Negotiable         Maternity in 'Titus Andronicus' (Titus, 2.3.239)</i>	22
1.1.1 <i>"Now climbeth Tamora Olympus' top": Tamora's                 Pregnant Embodiment (Titus, 2.1.1)</i>	23
1.1.2 <i>"No grace, no womanhood? Ah, beastly                 creature,": Monstrous Motherhood and Gender as                 Seriality (Titus, 2.3.182)</i>	28
1.1.3 <i>"Ten thousand swelling toads": Maternal                 Ambivalence and Monstrous Imagination (Titus,                 2.3.101)</i>	31
1.1.4 <i>"For our beloved mother in her pains": Maternal                 Monstrosity, Labour and Exclusivity of a Birthing                 Ritual (Titus, 4.2.48)</i>	33

- 1.2 “[O]ne that’s dead is quick”: (Un)wanted Pregnancy, Quickening and the Snares of the Womb in ‘All’s Well That Ends Well’ (All’s Well, 5.3.297) 39
- 1.2.1 “Our remedies oft in ourselves do lie”: Absent Fathers, Present Mothers and an Embodied ‘Pregnant’ Self-Definition (All’s Well, 1.1.212) 40
- 1.2.2 “Within t’one year it will make itself two”: Helena’s “Overhuman” (Re)negotiation of Virginité and Reproduction (All’s Well, 1.1.147) 43
- 1.2.3 “But my intents are fixed and will not leave me”: Helena’s Project of Overcoming (All’s Well, 1.1.224–225) 47
- 1.2.4 “[W]icked meaning in a lawful deed, / And lawful meaning in a wicked act”: Perspectivism and Pregnancy (All’s Well, 3.6.45–46) 55
- 2 Pregnancy, Labour and the Postpartum Period: Pregnant Embodiment in Shakespeare’s Late Pregnancy Plays 70**
- 2.1 “My prisoner? Or My Guest?”: Premature Labour, Disrupted Puerperium and the Pitfalls of Maternal Identity in ‘The Winter’s Tale’ (Winter’s, 1.2.55) 70
- 2.1.1 “Nine changes of the wat’ry star hath been / The shepherd’s note”: Hermione’s Pregnant Situatedness (Winter’s, 1.2.1–2) 71
- 2.1.2 “She is spread of late / Into a goodly bulk”: Pregnant Embodiment and the Broken Exclusivity of the Birthing Ritual (Winter’s, 2.1.19–20) 75
- 2.1.3 “She is, something before her time, deliver’d”: Hermione’s Delivery and Postpartum Period (Winter’s, 2.2.25) 81
- 2.2 “I know your back will bear a duchess”: The Compulsion of Pregnancy and the Limits of Bodily Autonomy in ‘Henry VIII’ (Henry, 2.3.99) 89
- 2.2.1 “If your back / Cannot vouchsafe this burden, ’tis too weak / Ever to get a boy”: Anne and Childbearing Teleology (Henry, 2.3.42–44) 90
- 2.2.2 “By this my issue’s fail, and that gave to me / Many a groaning throe”: Katherine’s Womb, Henry’s Conscience and Male Prevarication (Henry, 2.4.195–196) 94

- 2.2.3 “[H]er sufferance made / Almost each pang a death”: Anne’s Pregnant Embodiment (Henry, 5.1.68–69) 96
- 2.2.4 “Ay, ay, my liege, / And of a lovely boy”: Anne’s Postpartum Period, Paternity-Naming and the Female Body’s Dissimulation (Henry, 5.1.163) 101
3. Delivery and Lying-in in Middleton’s City Comedies 113
- 3.1 “She’s a tumbler i’faith; the nose and belly meets”: Privileged Pregnancy, Poor Pregnancy and the ‘Baby Economy’ in ‘A Chaste Maid in Cheapside’ (1.2.70–71) 113
- 3.1.1 “My wife’s as great as she can wallow”: Mrs Allwit’s Privileged Pregnancy (Maid, 1.2.6) 114
- 3.1.2 “Thou has undone me” (Maid, 2.1.69): The Realities of Poor Pregnancy 123
- 3.1.3 “Now your belly, lady, / Begins to blossom, there’s no peace for him”: The Kixes, Parental Contribution to Conception and Early Modern Womb Envy (Maid, 5.4.71–73) 127
- 3.2 “I fear, sir, I’m with child”: Illicit Pregnancy, Hard-Won Bodily Autonomy and Maternal Influence in Middleton’s ‘More Dissemblers Besides Women’ (Dissemblers, 1.2.143) 134
- 3.2.1 “If thou dost not prove as arrant a smell-smock”: Pregnant Embodiment and the Pervasive Ironies of a Heightened Sense of Smell (Dissemblers, 1.4.6–8) 135
- 3.2.2 “[Y]ou chance to fall and hazard the breaking of your little buttocks”: Pregnant Embodiment and the Delineation of New Bodily Boundaries (Dissemblers, 1.3.23–26) 138
- 3.2.3 “Alas, ’twill kill me! / I’m even as full of qualms as heart can bear”: The Lessons and Delivery on Stage (Dissemblers, 5.1.156–157) 142
4. Illicit and Secret Pregnancy in Post-Shakespearean Tragedies 157
- 4.1 “An equivocal couple overwhelmed by life”: The Duchess, Mit-sein and the Nature of Pregnant Intersubjectivity 157

4.1.1	<i>“So I, through frights and threat’nings, will assay / This dangerous venture”</i> : Prefiguration of Pregnancy in the Duchess’s Marriage (Duchess, 1.2.257–258) 158	
4.1.2	<i>“[W]e bear about us / A rotten and dead body”</i> : Bodily Autonomy, Bodily Interventions and Fantasies of Monstrous Conceptions (Duchess, 2.1.56–57) 162	
4.1.3	<i>“’Tis that must colour / Her lying-in”</i> : The Birth Ritual and “Manly Courage” (Duchess, 2.3.49–50) 170	
4.1.4	<i>“Damn her! That body of hers”</i> : The Birthing Ritual’s Monstrous Reversals, Womb–Tomb Metaphors and Maternal Devaluation (Duchess, 4.1.120) 175	
4.2	<i>“Dead? No, she is quick!”</i> : Anabella’s Pregnancy as “Absolute Hospitality” and “Preservative Love” in Ford’s <i>’Tis Pity She’s a Whore</i> ( <i>’Tis Pity</i> , 3.3.6) 179	
4.2.1	<i>“What thou hast urged / My captive heart had long ago resolved”</i> : Anabella’s Situatedness ( <i>’Tis Pity</i> , 1.2.239–240) 181	
4.2.2	<i>“Say that we had one father, say one womb –”</i> : “Prepersonal Tradition” and the Twins’ Ominous Desire ( <i>’Tis Pity</i> , 1.1.29) 182	
4.2.3	<i>“A most excellent beast”</i> : A Monstrous Birth’s Spectre ( <i>’Tis Pity</i> , 1.3.38) 186	
4.2.4	<i>“I confess I am”</i> : Oneness in Doubleness and Anabella’s Pregnancy ( <i>’Tis Pity</i> , 4.3.27) 193	
	<i>Conclusion</i>	208
	<i>Index</i>	215