

## *Exploring the Woman Question: A Reading of Fielding's "Amelia"*

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FIELDING'S LAST NOVEL, *Amelia* (1751), has long been recognized by critics and scholars as a departure from his earlier, more sprightly, male-oriented, and witty novels. Gone are the banter, repartee, and amusing naiveté of a Parson Adams or a Tom Jones; in their place, the reader finds a story coloured by Fielding's concern with crime, poverty, and other social ills,<sup>1</sup> or, as Charles Knight succinctly summarizes: "Fielding [now] is interested in exploring the problems of human behaviour and in analyzing the significance of human institutions in their corrupt state in society."<sup>2</sup> The prison<sup>3</sup> with its warren of small, locked rooms becomes the central symbol of the novel. Gone is the narrative of the road with its far-reaching vistas and panoramas; instead, one finds a strident, new tone which is indicative of other changes in Fielding's work. His concern with contemporary issues<sup>4</sup> prompted by his position as Bowstreet magistrate extends in *Amelia* to a study of the all-pervasive "woman question."<sup>5</sup> Having exhausted his exploration of the "good man," Fielding here turns his attention to a delineation of the female self and that of the "good woman."<sup>6</sup>

The eighteenth century witnessed the birth of a feminine counter-culture. Former images of woman as either the Virgin Mary or Mary Magdalene, saint or sinner, were re-evaluated, old stereotypes were redefined, and new images were born. Empiricism, protestantism, and the theories of Locke contributed to the increasing interest in individualism which spawned female assertiveness, and, as Lawrence Stone notes in *The Family, Sex, and Marriage in England, 1500-1800*, the breakdown of the nuclear family and the insistence on individual rights, most specifically

those of the female and her choice of mate, further supported this feminist movement.

Fielding's own use of the female character in his earlier novels mirrored the period's reflections on women. Initially, his feminine portraits were shallow; Sophia Western, Fanny Goodwill, and Mrs. Heartfree had been merely virtuous and passive satellites of the male protagonists in their respective fictions. Amelia, on the other hand, is at the centre of the new work, indicating Fielding's (and the eighteenth century's) growing awareness of and concern with its women. (The mid-century increase in the female reading public<sup>7</sup> and the ever-increasing number of female writers were tangible concerns that had to be faced by any novelist of the period.) In *Amelia*, Fielding studies the myth of feminine trivialization.<sup>8</sup> Using three popular stereotypes — the temptress/sensuous woman (Miss Matthews), the sentimental heroine (Amelia), and the learned lady (Mrs. Bennet) — Fielding studies these women, their modes of limitation (those patterns of behaviour imposed on them by the male) and, conversely, their means of influence on the male in an effort to examine thoroughly the female character. Is it possible, he asks, for a woman to influence, to teach, a man? Can she escape from her male-imposed roles, or is she caught, imprisoned in her sex and feminine stereotypic parts? Has she been "trivialized," "shunted aside [as] . . . an object, a toy, an attractive plaything . . . incapable of any labour and existing only to be pampered and protected by men,"<sup>9</sup> as Jean Hunter concludes? Or can she exert an influence on the male? Fielding's answer is carefully detailed in *Amelia*.

After his extraordinarily successful career examining the fortunes of the "good man," Fielding turns, with a certain degree of relish I think, to a further examination of the character of the "good woman." *Amelia* goes beyond the facile and insipid female characterizations found in the earlier novels and actually depicts Fielding's understanding (limited though it may be) of the female psyche. (Perhaps, one might argue, it is his attempt at a Richardsonian point of view.) Though Booth and his actions are central to the novel, it soon becomes clear to even the most cursory readers that it is not so much Booth as the women who influence and are influenced by him who are Fielding's concern in

this last novel. (Booth is essentially passive, as Wendt argues, and is only moved by Amelia and her position.) Amelia herself is but one of the triumvirate of feminine personalities in the novel. As the titular heroine, she forms the most important example of Fielding's handling of the woman question. Through Amelia, Miss Matthews — the sensuous temptress — and Mrs. Bennet — the learned lady — Fielding explores the operative female myth. No matter what the feminine type, though, Fielding ultimately finds their means of power limited, their sex a hindrance to them and a great benefit to the male. Though he becomes fascinated with the female and her means of influence — as Backscheider daringly points out — through tears, rantings, ravings, fainting,<sup>10</sup> ultimately, no matter how much they strain at their respective roles, women *are* trivialized and, therefore, exploited. (In one of the key scenes in the novel, II, 124-29, Fielding finally reveals just how much he really does subscribe to this trivializing philosophy.)

In some respects, then, *Amelia* becomes an examination of feminine power. As such, it is an extraordinarily valuable manuscript because of its mid-century position. The issue of power, especially feminine power, was hotly contested in the minor fiction written by numerous female novelists. Jane Barker, Delarivière Manley, Eliza Haywood, Elizabeth Inchbald, Sarah Fielding, and Jane West, to name a few, unrelentingly investigated the paths of power open to women. Their subtextual message was clear to any female reader who took the time to explore its intricacies; however popular these novelists were, though, it must be strictly borne in mind that they were not of the accepted hierarchy of eighteenth-century novelists; Henry Fielding, on the other hand, was. His investigation of female power, of the myth of trivialization, is therefore timely, appearing as it does in the very midst of this popular debate about feminine influence. Further, his defence of Amelia, his "poor Girl the Prisoner at the Bar" (see his "Defence" in the *Covent-Garden Journal*), the female upon whom he has "bestowed a more than ordinary Pains in her Education," again indicates the importance Fielding attached to his study of the female question and feminine power. Unlike the oftentimes witty urbanity of *Tom Jones* and its con-

cern with folly, not vice, with good-nature rather than perfect virtue, *Amelia* is dedicated, as Fielding notes, to the exposure “of the most glaring evils, as well public as private” (I, p. xv), the evils of improper treatment of women.<sup>11</sup>

Dianne Osland perceptively argues that *Amelia* was written to dispel the myth of Fortune. “Fortune,” she writes, “can be conquered by hard work, prudence, and spiritual awareness, but Booth must first recognize that events do not just occur; men cause them to happen and therefore men must take responsibility for their actions.”<sup>12</sup> Women, too, Fielding argues, and I would agree, are to be held accountable for their actions, and it is this causal sequence, for both the male and the female, that *Amelia* explores.

Fielding’s investigation of the female self, her entrapment, her limitation, and her possible means of influence begins in prison, actually on the way to the Gaol. In Chapter Two, he presents a brief vignette of “a poor woman, who was taken up by the watch as a street-walker. . . . She pleaded in her defence (as was really the truth) that she was a servant, and was sent by her mistress, who was a little shopkeeper and upon the point of delivery, to fetch a midwife” (I, 8). Her inability to produce witnesses because she had no money or influence prompted the male justice to call “her several scurrilous names, and, declaring she was guilty within the statute of street-walking, ordered her to Bridewell for a month” (I, 8). Standing as the headnote of *Amelia*, this poor woman is a clear example of what Claudeen Cline-Naffzinger labels the “shrinking phenomenon”<sup>13</sup> that all women are subject to; she is imprisoned, “shrunk,” to a state of almost inanimation by male-imposed roles and rules.

Fielding continues to create exploited females as he turns to “Blear-eyed Moll, a woman of no very comely appearance” (I, 12); with her non-existent nose and a half dozen ebony teeth, she is a caricature of the heroine. Moll can only try physical violence to get her way; she is “flung off” by a strong male when she tries to lay hands on Booth. Her frustration does vent itself in aggressive behaviour, but Moll is literally imprisoned in a cell, and, metaphorically, entrapped by her lack of money, social position, and self-awareness; her influence is limited at best.

Such is not the case, however, with the other imprisoned female, Fanny Matthews. Her first entrance into the Gaol marks her possible influence: "She was genteel and well dressed, and did not in the least resemble those females whom Mr. Booth had hitherto seen" (I, 19). Even more importantly, she has money and is able to influence the gaoler, who "no sooner viewed the purse than his features became all softened in an instant; and, with all the courtesy of which he was master, he desired the lady to walk with him, assuring her that she should have the best apartment in the house" (I, 19).

This genteel woman is none other than a former acquaintance of Booth's, and Chapters Six through Nine (Volume I) detail her tale. Fielding emphasizes Matthews' submissive, secondary position through clever, artistic manipulation. She tries to influence and coerce Booth as she tells her story and succeeds in a sketchy fashion in getting his attention and momentarily holding it, but as the recital continues Fielding makes it obvious that Fanny Matthews is the captured not the capturing party. "Quitting the directions of Prudence, and following the blind guidance of a predominant passion" (I, 1), she can only hope for a momentary freeing from her imprisoned, sexual state. She relies on tears, rages, agonies, but ultimately is unable to influence the male.

Matthews, however, is unaware of her fundamental entrapment. Not only in prison but bolted within an apartment within the prison, she proceeds not only to tell Booth her story of rape and exploitation, but also with "an air of most bewitching softness, of which she was a perfect mistress" (I, 27), to con or influence him. It is eight or nine years since their last interview, and Booth, reawakening his last image of her as handsome and so genteel that "he hardly thought she could so far have changed her nature as to be guilty of a crime so very incongruous with her former gentle manner" (I, 20), plays right into her hand: "She . . . flung herself into her chair, where she gave loose to her passion, whilst he, in the most affectionate and tender manner, endeavoured to soothe and comfort her" (I, 26). Matthews, though she is trying to influence Booth as she recounts her story, is in fact further imprisoning herself in the fettered image Booth

has of her. As "passion . . . stopped her words, and discharged itself in tears" (I, 27), she continues to play to his image of the weak and subservient female. Booth meets her act "with a mixture of concern and astonishment in his countenance" (I, 27), and Fanny continues to bemoan her fate as "the most injured of women" (I, 28). She then proceeds to recount her past life to Booth as a means of exonerating herself in his eyes as a murderer and, at the same time, fortifying his mental construct of her as a weak, helpless, and exploitable female.

As he continues to investigate the state of woman through his female characters, Fielding becomes more attuned to the female psyche. For example, here with Miss Matthews he is aware of her dual nature. Patricia Meyer Spacks has observed that the passive and docile exterior masks a shockingly turbulent and aggressive interior in most women,<sup>14</sup> and Fielding, in describing Matthews, remarks that she who had "a most extraordinary power of displaying softness" at one moment could "the very next moment after the words were out of her mouth, express sentiments becoming the lips of a Dalila, Jezebel, Medea" (I, 28). It is this split personality which will ultimately lead to her downfall. Unable to bring the one in control of the other, Matthews will be destroyed by her passionate and sexual role-playing. She masquerades both for Booth and for the villainous Hebbbers, who manifests his own understanding of her nature when he begins his attack by appealing to her inflated self-image (he exploits her feeble musical talents), thus giving her the impression of great freedom and control. He flatters her dexterity with the harpsichord and praises her quality of mind in order to camouflage his attack and control of her; she accepts Hebbbers's foolish praise and will not trust her own more truthful assessment of her talent, which is that she "had neither skill nor ambition to excel this way" (I, 33). Because she accepts Hebbbers's mental constructs, she loses whatever power she had over him. When she learns Hebbbers has no intention of marrying her, she sees now how she has been exploited, manoeuvred; she sees her chains:

My eyes were now opened all at once — I fell into a rage little short of madness. Tell not me, I cried, of impossibilities, nor times, nor of father, — my honour, my reputation, my all are at

stake. — I will have no excuse, no delay — make me your wife this instant, or I will proclaim you over the face of the whole earth for the greatest of villains. (I, 39)

And she falls into a fit: “nor do I remember anything more that passed till I found myself in the arms of my poor affrighted father” (I, 39). In her anger and frustration, she surrenders to male authority. Like Blear-eyed Moll, Miss Matthews is trapped, imprisoned, and what is worse, she is fully aware of her limitations. The next chapter underscores her further enfeeblement. Her family takes her in hand, and “my father himself offered me to Hebbers, with a fortune superior to that which had been given with my sister” (I, 40).

Matthews is a headstrong character and does not surrender easily; still convinced that she can exert an influence, she forgives Hebbers and then agrees to evade parental control and run away with him. But she is merely trading one form of male control for another: the legality of a daughter to a father for the illegality of a mistress to a lover. Nothing but destruction can follow; when she learns that Hebbers has married the widow Carey, she “fell dead on the floor” (I, 44). Like Blear-eyed Moll, Matthews has become a caricature of what woman should be; she is regarded more “as a monster than a woman” (I, 45) by the other characters. Her final act of total frustration and destruction to herself and to the male-controlling figure Hebbers represents is an attempt at murder: “In the highest agony of rage . . . I plunged a drawn penknife, which I had prepared in my pocket for the purpose, into his accursed heart” (I, 45). However, this act only further enchains her. Her revelation of the tale does not free her in Booth’s mind either; at the conclusion of her recital, he “made a proper speech on this occasion, and, having expressed much concern at her present situation, concluded that he hoped her sentence would be milder than she seemed to expect” (I, 45). He offers no assistance, no aid; she remains as uninfluential, as trivialized, with Booth as with Hebbers. Her last resort is Colonel James, and “very disagreeable in her person, and immensely fat” (II, 310), she ends as his mistress, imprisoned and limited to her sexual function.

If Matthews is presented as the sensuous woman, the trivialized sex object, then Amelia, as the virtuous preserver of order, is offered as her opposite (but an opposite, it should be noted, who shares the same fate). Where Matthews actively uses tears and rantings to influence men, Amelia resorts to the contrary sort of tactics — passive fainting. Her aggression is all inside; on the surface, she is all passivity and compliance. Fielding indicates his own bias towards Amelia's position when he remarks that her quiet influence has won her "the general admiration . . . [and] respect . . . of the highest rank" (I, 55). Both sanctifies her, claiming she is "the deity I adore" (I, 62), but by so doing further adds to her imprisonment. No longer free to be a flesh-and-blood woman, like Matthews, she is shunted aside, trivialized into a sexless, rarified, angelic, guardian presence. It is Amelia's passivity that is first emphasized in Fielding's presentation. The reader is introduced to her not through her own self-revelation, but through Booth's passive recounting of his first meeting with her, their courtship, and marriage. We learn that Amelia is "simple" and of "the most impregnable virtue" (I, 136). But such estimates are only second-hand. Amelia does not appear herself until Book Four, and then she enters as "a female spectre, all pale and breathless" (I, 166), rushing into Booth's prison room "where she immediately fainted away" (I, 166).

Miss Matthews had relied on tears and violence to get her men to do her bidding; Amelia's favourite ploy to influence is fainting. Though her propensity to render herself unconscious has most often been assumed to be a nod on Fielding's part to the increasingly popular cult of sensibility, I think her fainting reveals more than mere fashionable sensitivity. Fainting deprives one of rational control and automatically delivers dominance to another. Not, however, here in this portion of *Amelia*. Booth does not become the more dominant person; as Fielding notes, he "made a shift to support his lovely burden . . . [and] was himself in a condition very little different from hers" (I, 166). Booth is unable to take control and assert himself; Amelia retains the upper hand (see I, 62). Her frequent faintings indicate not an abnegation of power but, instead, a supreme belief in the strength of her prudence, benevolence, and virtue. Amelia is so sure of the good-



ness and rightness of her example that she need not engage in active forms of influence; she controls Booth and moves him toward moral perfection by her mere presence at his periods of moral crisis. Similarly, when Booth faints or, at least, is rendered unconscious when hit by a bomb (I, 115), it is Amelia's image which brings him through the crisis. Thus it is, at every major critical juncture or point where Booth faces a moral dilemma and must make a decision, Amelia influences him by fainting, by demonstrating her faith in him and his governance.

It takes almost the entire novel for Booth to learn to take command, be dominant, but Amelia's frequent fainting gives him ample opportunity to try to learn the lesson. Amelia faints many times, but three strategic occasions bear mentioning: when she and Booth are discovered together by Mrs. Harris (I, 65-66); when she finds Booth in prison after his week's sojourn with Miss Matthews (I, 166); when Booth leaves on his army assignment (I, 101). In all three instances, Booth demonstrates an inability to take control of the situation in masculine fashion; after his release from prison especially, a "deep melancholy seized his mind, and cold damp sweats overspread his person, so that he was scarce animated; and poor Amelia . . . bestowed her caresses on a dull lifeless lump of clay" (I, 169). What Amelia tries to effect through her rather unorthodox means is to instruct Booth in control. But throughout Volume One, Books One to Six, Booth is unable to dominate, and Amelia, even by exerting her passive influence, is in command. As Booth remarks: "O my Amelia, how much are you my superior in every perfection! how wise, how great, how noble are your sentiments! why can I not imitate what I so much admire?" (I, 170). By Volume Two, especially after his third imprisonment, Booth begins to learn.

It is interesting to note that Amelia resorts to active influence — tears, ravings, and the like — when her judgment and vision are clouded, when she is unsure of the issue and cannot rely on her benevolence and prudence, and, I think, when Fielding finds himself in a rather avant garde position about the position of women. For example, when Booth cautions her to beware of the Noble Lord, Amelia "burst into tears, upon which Booth immediately caught her in his arms, and endeavoured to comfort her"

(I, 284). Booth correctly reads the villainous character of the Noble Lord and so does not need to be influenced by Amelia and her "fainting" instruction. Similarly, Amelia resorts to an open fit, an "agony," a "violent vent of her passion" (II, 262), when, after she learns that Booth has maintained a connection with Miss Matthews and that he is faced with a duel with Colonel James, she admits to herself that perhaps her method of passive instruction has failed. By and large, Amelia rants less and faints more as she endeavours to "passively instruct" Booth; however, this very mode of passive instruction keeps her limited, maintains her imprisoned state, and is the ultimate example of male exploitation. As the sentimental heroine, she is enchained by images of submission and docility. But what is of great importance is how Fielding has attempted to explode this eighteenth-century concept of the trivialization of women through his characterization of Amelia. Though she remains imprisoned in images of helplessness and submission, of fainting and passive resistance, Fielding has shown how these seemingly negative qualities can be turned around and used in the female's behalf. If truly good and benevolent, the woman is able to rise above these male-imposed restrictions and use his patterns to express her own innate goodness.

Docility is not the prime quality of Fielding's third stereotype, that of the learned lady, here represented by Mrs. Bennet. Like Miss Matthews, she is a manipulator and conniver, but unlike Matthews, she arranges and controls according to the dictates of her reason rather than her passion. But perhaps the learned lady is more the obverse of the sentimental heroine than kin to the female manipulator. As the sentimental heroine is controlled and imprisoned in her virtue and prudence, so the educated female is liberated and freed by her reason and learning. She is less likely to accept male control and, as is the case with Mrs. Bennet, prefers to control herself. Like the sensuous woman, she too chooses to govern, but because she is not sexually motivated, there is less chance of exploitation by the passionate male. However, Mrs. Bennet ends ultimately just as limited and imprisoned as her female counterparts, thus proving that even reasonable influence has no more power against the myth of female trivialization.

After her mother's death, she manages the house so well that when her father begins paying court to a widow, Mrs. Bennet "took the young lady herself very roundly to task, treated her designs on [her] father as little better than a design to commit a theft" (II, 10). Her superior attitude soon gets Mrs. Bennet into trouble, and falling upon her knees and "bathing his hand in my tears" (II, 11), she adopts the usual female means of influence to persuade her father to abandon the "tigress" (II, 11) he loves. But she cannot control him, and she soon finds herself living with an aunt who is herself an educated, independent woman who "had contracted a hearty contempt for much the greater part of both sexes; for the women, as being idiots, and for the men, as the admirers of idiots" (II, 14). Unfortunately, her aunt is jealous of Mrs. Bennet's learning and soon promotes a match between the new curate and her niece.

Even with all her knowledge of Latin and Greek, Mrs. Bennet is still very naive and unaware of the unscrupulous behaviour of men. She and her new husband are very unsure of financial matters and are thoroughly duped by Mrs. Ellison and the Noble Lord. She is seduced, and Bennet is rendered almost penniless. This is the only time Mrs. Bennet knowingly capitulates to a male; her subsequent marriage to Sergeant Atkinson is based on her dominance and control. However, here too the myth of feminine trivialization is operative, and no matter how much learning she has, Mrs. Bennet is reduced to "a figure all pale, ghastly, and almost breathless" (II, 249) when she is faced with the possible death of her husband.

The minor women characters, Mrs. James and Mrs. Ellison, further underscore the minimizing state women are subject to as they cajole and pimp for the Colonel and Lord — respectively. Ultimately, *Amelia* testifies to the helplessness of women and attests to the "shrinking phenomenon" noted by Cline-Naffziger. Though Fielding's women characters try various methods of control and influence over the male, *Amelia*, instead of exploiting and exploding the perimeters of women, instead of freeing them from the chains of impotence that had been set for them by the male society, evidences more imprisonment at the conclusion: Blear-eyed Moll remains in prison; Miss Matthews remains en-

slaved to sex, her passions, and Colonel James; Amelia is kept by her husband in his country home. Fielding's major female characters remain in their respective stereotypic patterns. As Osland concludes: "Despite passing references he still makes to the power of the good heart over the best of heads, in his last novel Fielding devotes all his energy to reason. He asks us to listen to the argument of the head rather than the heart, the argument of the intellect rather than the impulse, and the argument of the world of essences rather than the world of temporality."<sup>15</sup> Small wonder, then, that *Amelia* fails as an exploration of the female psyche. It is, after all, a novel which begins on April Fool's Day and continues with an investigation of all fools. However, Fielding's treatment of Amelia herself and her rather unique and passive way of influencing Booth, at least, offers some new versions of and views on the woman question for the period. Though it is only partially developed here, Fielding is moving toward a less chauvinistic attitude toward his women. At the conclusion, Amelia is paradoxically both a willing slave to her husband and yet a free, influential woman.

## NOTES

- <sup>1</sup> See J. Paul Hunter, *Occasional Form. Henry Fielding and the Chains of Circumstance* (Baltimore: The Johns Hopkins Univ. Press, 1975); Alan Dugald McKillop, *The Early Masters of English Fiction* (Lawrence: Univ. Press of Kansas, 1956); and Cynthia Griffen Wolff, "Fielding's *Amelia*: Private Virtue and Public Good," *Texas Studies in Literature and Language*, 10 (Spring 1967), 37-55.
- <sup>2</sup> Charles A. Knight, "The Narrative Structure of Fielding's *Amelia*," *Ariel: A Review of International English Literature*, 11, No. 1, (1980), 37.
- <sup>3</sup> See Peter V. LePage, "The Prison and the Dark Beauty of *Amelia*," *Criticism*, 9 (1967), 337-54.
- <sup>4</sup> Wolff most especially argues for the extraordinary contemporaneity and collusion between Fielding's *Amelia* and his magisterial works, *A True State of the Case of Bosavern Penlaz* (1749) and *An Enquiry into the Causes of the Late Increase of Robbers* (January 1751).
- <sup>5</sup> For a succinct analysis of the "woman question" in eighteenth-century literature, see John J. Richetti, "The Portrayal of Women in Restoration and Eighteenth-Century Literature," in *What Manner of Woman*, ed. Marlene Springer (New York: New York Univ. Press, 1977), pp. 65-98.
- <sup>6</sup> Though C. H. K. Bevan, "The Unity of Fielding's *Amelia*," *Renaissance and Modern Studies*, 14 (1970), 90-110, and Robert L. Oakman, "The Character of the Hero: A Key to Fielding's *Amelia*," *Studies in English*

*Literature*, 16 (1976), 473-89, recognize Amelia's central position, J. Paul Hunter, *op. cit.* and Allan Wendt, "The Naked Virtue of *Amelia*," *English Literary History*, 27 (1960), 131-48, provide the most viable readings of the novel in terms of that position. Wolff, however, does argue for the centrality of the search for a "good woman" (p. 38) though she finally concludes that the "good woman" is useful only in order to lead the "good man" to realize his inherent virtue (p. 51).

- <sup>7</sup> Ian Watt, *The Rise of the Novel* (Berkeley: Univ. of California Press, 1957).
- <sup>8</sup> For the most cogent and detailed discussions of this pervasive "trivializing myth" see Alice Clark, *Working Life of Women in the Seventeenth Century* (London: Routledge, 1919); W. Lyon Blease, *The Emancipation of English Women* (1910; rpt. New York: Arno Press, 1977); Edmond and Jules de Goncourt, *The Woman of the Eighteenth Century*, trans. Jacques Le Clercq and Ralph Roeder (London: Allen & Unwin, 1928); and Jean Hunter, "The Eighteenth-Century Englishwoman: According to the *Gentleman's Magazine*," in *Woman in the 18th Century and Other Essays*, ed. Paul Fritz and Richard Morton (Toronto: Hakkert, 1976).
- <sup>9</sup> Jean Hunter, p. 76.
- <sup>10</sup> See Paula Backscheider, "Woman's Influence," *Studies in the Novel*, 11 (Spring 1979), 3-22.
- <sup>11</sup> Henry Fielding, *Amelia*, intro. by A. R. Humphreys (New York: Dutton, 1962), I, xv. All subsequent citations made in the text.
- <sup>12</sup> Dianne Osland, "Fielding's *Amelia*: Problem Child or Problem Reader?" *Journal of Narrative Technique*, 10 (1980), 56-67, argues for the "intellectually demanding" nature of the novel and for the new ground Fielding was breaking in his narrative technique. See p. 59.
- <sup>13</sup> Claudeen Cline-Naffzinger, "Woman's Lives and Frustration, Oppression, and Anger: Some Alternatives," *Journal of Counselling Psychology*, 21 (1974), 52.
- <sup>14</sup> See Patricia Meyer Spacks, *Imagining a Self. Autobiography and Novel in Eighteenth-Century England* (Cambridge: Harvard Univ. Press, 1976), pp. 57-92.
- <sup>15</sup> Osland, p. 61.