

questions as the relative importance of nature and nurture, and the merits of domestic versus public education. Only by ignoring Defoe's fiction, however, and thus making Defoe's most influential work seem peripheral, can Mr. Leinster-Mackay claim that Rousseau's admiration for *Crusoe* was misplaced. Instead of discovering a paradox *par excellence*, Mr. Leinster-Mackay has devised one through his discussion of works such as *The Compleat English Gentleman* and *The Family Instructor* that represent only the explicitly didactic Defoe, with whom Rousseau was quite unconcerned.

\*LINDFORS, BERNTH. "Begging Questions in Wole Soyinka's 'Opera Wonyosi,'" *ArielE*, 12 (July 1981), 21-23.

While Soyinka's adaptation of *The Beggar's Opera* and *The Threepenny Opera* retains "a Brechtian structure and a Gayish agility of wit," *Opera Wonyosi's* flavor is "characteristically African." Like Gay, Soyinka is satirizing particular targets, but "whereas Gay was content to expose social evils without denouncing them or inquiring into their origins," Soyinka explores the roots of corruption in his society. Mr. Lindfors sees Gay as a lightweight, lacking "social commitment."

MCWHIR, ANNE. "Alternate Tides: Structure in Pope's 'Windsor-Forest,'" *ESC*, 7 (Fall 1981), 296-311.

The "Alternate tides" are those of Father Thames, which, rich in mythological and commercial freight, unites "the golden world of the poets with the Golden Age of Augustan England."

Deftly tracing the movement of both river and poem, this study complements two recent articles by Pat Rogers, "Time and Space in *Windsor-Forest*" (*The Art of Alexander Pope*, ed. Erskine-Hill and Smith, 1979) and "*Windsor-Forest, Britannia, and River Poetry*" (*SP*, 77, 1980). The tides of the Thames, in Ms. McWhir's elegant and persuasive argument, afford Pope a unifying conceit that embraces past and future, war and peace, and barbarism and civilization. Despite its piecemeal composition, the poem is shown to achieve a finely balanced *concordia discors*, suggestively compared to the "poised moment" of Keats's Grecian Urn.

Peter Sabor University of Calgary

## FRANCE

VANBRUGH, SIR JOHN. L'épouse outragée. *The Provok'd Wife*, introd. and tr. Marie-Louise Fluchère. Paris: Aubier Montaigne, 1981. Pp. 287.

The spirit, modes and conventions of Restoration comedy clash with the highflying morality urged by Jeremy Collier in his attacks against the stage. These tensions are reflected in *The Provok'd Wife's* plot and character, Ms. Fluchère perceptively reveals. Providing a clever defense against the play's formlessness, she argues that the sinuous course and slow unravelling of the plot are in keeping with Lady Brute's two years' shillyshallying and qualms of conscience, just as the indecisive denouement stresses the ambiguities of event, motivation and feeling.

Analyzing character, she aptly shows a shift from Restoration rake