

donner de la cohérence à l'ouvrage se détend. La tension entre la liberté et la nécessité n'est pas exclusive à la pensée des Lumières, mais sert bien à conceptualiser quelques apories de celle-ci. Signalons, dans la seconde partie qui y est consacrée, probablement les deux meilleurs articles du livre, celui d'Ives Citton sur Potocki, et celui de Jean-Claude Bourdin sur « Diderot autocritique des Lumières ». La troisième partie, « Les Autres des Lumières », comporte les articles de Michel Delon sur « Sade ethnologue », de Sylvain Menant sur « Les Autres de Voltaire », et surtout, une analyse intéressante du statut d'étranger du protagoniste de *L'Ingénu* et des ambiguïtés de son acculturation d'Ingvild Hagen Kjørholt. Le livre a le mérite de souligner la place centrale qu'occupe l'œuvre de Diderot dans le paysage intellectuel contrasté de l'époque. Elle apparaît comme porteuse des significations dont la complexité empêche de tracer les limites nettes entre les Lumières et ses ombres, et qui permet d'explorer aussi bien les notions des Lumières militantes que leurs limites ou remises en question. C'est sous la plume de Diderot que se dit la part de l'irrationnel dans l'entreprise philosophique, comme la nécessité de recourir à la fiction pour dire la complexité du monde naturel et notionnel de l'époque.

Mladen Kozul, Associate Professor of French à l'Université du Montana, est auteur et co-auteur de plusieurs livres et de nombreux articles sur le roman, la philosophie et les textes polémiques du XVIII^e siècle. Il a récemment publié *Le Roman véritable: Stratégies préfacielles au XVIII^e siècle* (SVEC 2008:08), en collaboration avec Jan Herman et Nathalie Kremer.

Evan Gottlieb. *Feeling British: Sympathy and National Identity in Scottish and English Writing, 1707–1832*. Lewisburg: Bucknell University Press, 2007. 274pp. US\$52.50. ISBN 978-0-8387-5678-2.

Evan Gottlieb argues for the centrality of discourses of sympathy to new definitions of an inclusive national identity in the eighteenth century. In chapters on novelists Tobias Smollett and Walter Scott, on the Scottish travel-writing of James Boswell and Samuel Johnson, and on the poetry of William Collins, William Wordsworth, and Scott, Gottlieb traces the attempt to develop a newly unified nationalist sentiment, a sense of “Britishness” that would incorporate (or assimilate) Scottish identity. Though the book notes the significance of the 1707 Act of Union between Scotland and England, as well as the upheaval of the '45, it reads primarily the aftermath of this moment from mid-century to the early nineteenth century. Gottlieb opens with a chapter on sympathy and the Scottish Enlightenment, setting up his discussion of the literature with an outline of the major Scottish philosophers on

sympathy, David Hume and Adam Smith, as well as Adam Ferguson, the only highland-born figure of the Scottish Enlightenment.

Gottlieb argues that “the Scots used their unique position as a stateless nation within a nationless state to propose that sympathy, understood in its politico-historical contexts, could help bring into being a new national identity for the English and the Scots to share” (101). He describes the trajectory of this shift towards a shared Britishness in the work of Scottish and English writers, who move from an assimilationist emphasis (Smollett’s Scottish characters deliberately lose the marks of their Scottish identity as they seek a new British identity) to a celebration of the specificity of Scots culture (Walter Scott’s novels, though they eventually come down on the side of the Union and the Hanoverian succession, nonetheless romanticize Highland history as a foundational history for Britain).

Plausibly taking the fascination of the Scottish Enlightenment with the workings of sympathy to be an indication of its utility for a new nationalism, Gottlieb begins, in chapter 1, “‘That Propensity We Have’: Sympathy, National Identity, and the Scottish Enlightenment,” by outlining the ways in which sympathy could be deployed in the service of national connection and unification. This is the best part of the book. Gottlieb’s astute argument for the possibilities of sympathy is compelling. He explains how sympathy functions to naturalize the Union: it supports the claims of Scots to an affinity with England and asserts the naturalness of an English sympathy with the Scots. Though skilfully argued otherwise, chapters 2 to 5, which engage literature, are somewhat less convincing about how sympathy functions centrally as a nationalist discourse. The evidence for sympathy’s discursive significance is not sufficiently brought forward in Gottlieb’s readings, though he clearly reveals in the literature a deep commitment to a new British identity. Gottlieb’s work on Wordsworth is the exception here: Wordsworth’s “Poems Written during a Tour in Scotland” are convincingly read in the context of his important claims about sympathy in the *Preface*. Gottlieb argues that Wordsworth uses ideas about sympathy to appropriate Scottish identity, simultaneously expressing a genuine sympathetic connection to his subject-matter, and, in his poetical pilferings, translations, and displacements, performing what Gottlieb calls an “imaginative colonization” (148).

Gottlieb’s third chapter on Boswell and Johnson, “‘We Are Now One People’: Boswell, Johnson, and the Renegotiation of Anglo-Scottish Relations,” stands out as one of the best chapters in the book. His account of Boswell’s intervention between Johnson and Scotland is both entertaining and clever. Gottlieb argues that Boswell’s vision of himself as mediator between the profoundly (and xenophobically) English Johnson and the Scottish Highlanders effectively demonstrates a new hybrid British identity in the person of Boswell himself. It is thus

the Scottish Boswell, not the English Johnson, who functions most effectively as ambassador and as embodiment of a true Britishness. Aside from a tendency to want to rescue Johnson from his richly deserved reputation for bigotry about the Scots, Gottlieb's handling of Boswell's *Journal of a Tour to the Hebrides* (1786) side by side with Johnson's *Journey to the Western Islands of Scotland* (1775) is sensitive and witty. Other moments that stand out include Gottlieb's discussion, in chapter 2, of epistolarity as emblematic of national communication and community in Smollett's *Humphry Clinker* (1771), and the conclusion, in chapter 5, that Scott, in his Waverley novels, gradually recognized that "the discourse of sympathy may be deployed in the service of difference as well as sameness" (206).

Gottlieb focuses on exploring the ways in which the Highlands function in British identity. Initially framed by Smollett as "something like an internal colony" because of their resistance to assimilation, the Highlands come to be "the potential site of the rebirth of a romanticized British identity" (98) by the early nineteenth century. Scott's novels and poetry are a particularly fertile ground in which to find this romanticized British origin, and in chapter 4, "Harp of the North': Romantic Poetry and the Sympathetic Uses of Scotland," and chapter 5, "'To be at once another and the same': Scott's Waverley Novels and the End(s) of Sympathetic Britishness," Gottlieb reads Scott, Wordsworth, and Collins in their writing the Highlands as central to, or even perhaps the most authentic, originary British identity.

Gottlieb has produced a valuable contribution to the history of nationalist sentiment in Britain that will help us understand both the mutability and the intransigence of our attachments to places and peoples, and to narratives of national identity.

Rebecca Tierney-Hynes, assistant professor in the Department of English Language and Literature at the University of Waterloo, is revising a book-length manuscript on romance and empiricism. She has published in *ECG*, *SEL*, and *The Eighteenth Century: Theory and Interpretation*.

Nora Nachumi. *Acting Like a Lady: British Women Novelists and the Eighteenth-Century Theater*. Brooklyn: AMS Press, 2008. xxvi+347pp. US\$94.50. ISBN 978-0-404-64850-3.

Readers purchasing Nora Nachumi's *Acting Like a Lady* who expect a long and meaty read about the influence of the theatre on eighteenth-century women novelists may be disappointed. Nearly half of the book's length is devoted to an appendix listing alphabetically "382 female novelists who published novels between 1660 and 1818," roughly one-third of whom "were playwrights, performers, or otherwise associated with the eighteenth-century stage" (181). So why are