This course examines the literary and cultural shaping of a critical moment in Scottish and British history: the Jacobite Rising of 1745. Since the eighteenth century, the Jacobite cause has been subject to a variety of rebrandings. On the one hand, Jacobites have been represented as primitive and uncivilized Highlanders following a foolish and ineffectual leader (Charles Edward Stuart). On the other hand, the cause has also come to represent a lost identity for Scottish people, with Charles Edward Stuart characterized as the romantic "Bonnie Prince Charlie." The recent popularity of the television series based on Diana Gabaldon's *Outlander* books has only reinforced such views.

This course attempts to get behind the myths of the Jacobites. We begin with a short overview of Cultural Memory Studies theory, examining how such an approach can provide a new perspective on eighteenth-century Britain and Ireland as we consider the strategies employed to erase Jacobitism from official cultural memory as well as the persistence of Jacobite counter-memories. We then move into analyses of a variety of texts, including canonical printed works such as Walter Scott's *Waverley* (1814) and less well known works such as Anne Grant's *The Highlanders* (1803) as well as understudied manuscript sources, popular pamphlets, forms of material culture (eg. clothing and drinking goblets) and songs. We work our way up to the twenty-first century, considering how the Jacobites are represented in our present era in *Outlander* as well as at the Culloden Battlefield. By examining the traces of Jacobite culture within a complex media ecology, we shed light on the way in which counter-memories co-exist with official British cultural memory.

Students will learn a variety of research techniques for working with non-traditional media. They will also have an opportunity to work with and contribute to "The Lyon in Mourning" project, a digital humanities investigation into a little-known eighteenth-century Jacobite manuscript.

Seminar presentation and 1500-word paper: 20%
Digital project: 20%
Participation and Preparation: 10%
Final Project: 50%