

EDINBURGH  
CASTLE



# EDINBURGH CASTLE

## LARGE PRINT AUDIO GUIDE SCRIPT



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# Edinburgh Castle

large print audio guide script



## **1 – Argyle Battery / Welcome**

VOICE MONTAGE [JAMES ROBERTSON; RACHAL PICKERING; DAVID ALLFREY; IAN RANKIN; HAZEL DUNN]

*My first memory of Edinburgh Castle was when I stepped off the sleeper from London at the age of six ... It's just fascinating and every single time I look at it, I see different elements ... It's on the top of a volcanic plug, it dominates the local landscape ... You could come here 100 times and not get to the bottom of its wealth of stories ... When you come out it's always going to be a really good day if you've been at the Castle.*

### **SALLY MAGNUSSON**

Welcome to Edinburgh Castle, one of the world's most celebrated historic monuments and an iconic national landmark.

### **EDDIE MAIR**

You've just walked onto the Argyle Battery through the Portcullis Gate – the main way into this stronghold for more than 2,000 years. You're literally following in the footsteps of Iron Age warriors, medieval knights and Redcoat soldiers; of monarchs including Mary Queen of Scots and Robert the Bruce; and of American prisoners of war, giant medieval siege cannons ... and an elephant.

History hangs heavy here.

### **SALLY MAGNUSSON**

I'm Eddie Mair.

## **EDDIE MAIR**

And I'm Sally Magnusson.

## **SALLY MAGNUSSON**

...And we'll be exploring the castle with you today – experiencing the drama of its story through the words of those who lived it, and sharing the understanding of those who know the fortress best.

## **EDDIE MAIR**

But before we begin, make sure your visit's a safe one. Be aware of motor vehicles moving around the site. Take care on uneven stone surfaces and stairways. And please, don't sit or climb on the walls.

## **SALLY MAGNUSSON**

You can follow the stops on the tour in any order you like and at your own pace. Look for the signs that'll tell you what numbers you need to tap into your keypad at each stop.

If you've time, many stops include extra content – we'll tell you how to get that as we go.

## **EDDIE MAIR**

Using this audio player is easy: key in the numbers you see on the signs, then press the green play button to start each track.

You can adjust the volume using the loudspeaker buttons below the screen. And if you need any help, just ask a member of staff.

If you're in a hurry, you can stick to the eight-stop tour highlighted on the site map.

Now, to get your visit started, press the green button to hear how the castle has inspired the literary world.

## **101: THE INSPIRATIONAL CASTLE**

*MUSIC: BILL ROBINSON*

### **OLGA WOJTAS**

*The Castle Rock is something, rising up as it does from pre-history between the formal grace of the New Town and the noble network of the Old. To have a great primitive black crag rising up in the middle of populated streets of commerce, stately squares and winding closes, is like the statement of an unmitigated fact, preceded by "nevertheless".*

### **EDDIE MAIR**

The words of Edinburgh-born Muriel Spark, author of *The Prime of Miss Jean Brodie*, read by novelist Olga Wojtas, celebrating the relationship between the timeless, immutable Castle Rock and the vibrant, modern city rolling around it.

### **SALLY MAGNUSSON**

This mighty stronghold has inspired innumerable stories from bards, poets and authors.

It's the legendary Castle of the Maidens from the tales of King Arthur. There are ghost stories about lost pipers and headless drummer boys. And it's appeared in the works of novelists ranging from Arthur Conan Doyle, creator of Sherlock Holmes, to Irvine Welsh, author of *Trainspotting*.

J.K. Rowling launched the sixth Harry Potter book here with a midnight reading in the great hall.

## **EDDIE MAIR**

Novelist James Robertson highlights the castle's symbolic importance.

## **JAMES ROBERTSON**

*It's a huge, solid, physical building and occupies a huge amount of space on the top of the rock, so it's very physical, it's absolutely there. But it's also there in a slightly more metaphysical way, if you like, it kind of hovers over the whole city, and by extension actually hovers over the whole country.*

*And so much has happened in terms of the passage of time, in terms of the stories that belong to the kings and queens of Scotland, and they're the people whose tales we remember when we're thinking about how the nation developed. And so many of them are focussed on this place. So, it's got a kind of big historical symbolism for the nation and the country.*

*MUSIC: THE CHASM- MYSTIFIED*

## **SALLY MAGNUSSON**

Crime writer Ian Rankin, creator of the Inspector Rebus detective novels, takes inspiration from the castle's darker heritage.

## **IAN RANKIN**

*Its own stories undermine its status as a symbol of apparent historic stability amid the turbulence of modern life. The castle's heritage teems with the unpleasant and the gruesome, not just the many sieges and battles fought over it, but the notorious killings, cruelty and indifference to suffering that co-existed alongside royal privilege, status and luxury.*

*There's an echo of the castle's more unpalatable past all around us today that Inspector Rebus would recognise. Indeed, it's surely part of its attraction.*

*Even on the sunniest day, it seems quite a dark and brooding presence which would seem to indicate that there are dark stories within and for a writer, that unknowableness of Edinburgh Castle, it enriches us and it keeps our imaginations fertile.*

## **SALLY MAGNUSSON**

In Ian's novel, *The Naming of the Dead*, Edinburgh Castle is a meeting place for world leaders that turns into a crime scene.

## **IAN RANKIN**

*Rebus kept walking, trying to remember the last time he'd been inside the Castle walls. He'd brought his daughter here, of course, but twenty-odd years ago.*

*The Castle dominated the Edinburgh skyline. On the drive in from the airport, it took on the aspect of a louring Transylvanian lair, and made you wonder if you'd lost your colour vision.*



*Its volcanic sides seemed sheer and impregnable – and so they had proved down the years.*

## 2. THE ONE O’CLOCK GUN

*SFX: CLOCK TICKING*

### **SALLY MAGNUSSON**

In Edinburgh, you always know when it’s *exactly* one o’clock in the afternoon.

*SFX: GUN BOOM*

At that precise moment, a field gun thunders from the heights of the Castle Rock.

### **EDDIE MAIR**

The One o’Clock Gun has become an Edinburgh institution since it was first fired in 1861.

It’s extremely popular with visitors and this part of the castle can get pretty busy as the time approaches.

For the best experience, make sure you’re back here – or on the viewpoint above – well before one. The gun isn’t fired on Sundays, Good Friday, or Christmas Day.

### **SALLY MAGNUSSON**

In the 1860s, the gun was part of a sophisticated navigation system, designed to make sure that ships reached their destinations safely.

*SFX: WAVES LAPPING, SAIL BILLOWING, GULLS CRYING*

Today, it’s perhaps difficult to appreciate that in the nineteenth century, working out exactly where you were on the ocean was a real challenge.

### **EDDIE MAIR**

Sailors could calculate their ship’s latitude – how far north or south they were – by observing the position of the sun and the

stars. But to calculate their longitude – how far east or west – a navigator needed an accurate maritime clock.

Knowing the precise time was essential because if they were wrong by even a few seconds, ships on long voyages could sail miles off course and perhaps blunder onto rocks and sink.

And *that's* where the One o'Clock Gun came in.

*FAINT GUN BOOM IN THE DISTANCE*

**SALLY MAGNUSSON**

By providing a loud, clear signal at exactly one pm, the gun gave sailors in the Firth of Forth the opportunity to set their clocks with *pin-point accuracy*.

At least, that was the plan.

*SFX CLOCK TICKING*

On 5th June, 1861, the gun was primed and at one o'clock exactly...

...nothing happened.

**EDDIE MAIR**

That was a little awkward.

**SALLY MAGNUSSON**

So, a second attempt was made at 1pm on 6<sup>th</sup> June – with the same, disappointing result.

*SFX: WIND BLOWING...SILENCE*

But on the *third* attempt the following day – success!

*SFX: GUN BOOMS, CRIES OF PIGEONS*

At one o'clock, on the afternoon of 7<sup>th</sup> June, 1861, the sound of the gun boomed out for 20 miles across the city and the Firth of Forth – and has been heard ever since.

**EDDIE MAIR**

In 1924, BBC radio introduced hourly time signals, known as the “pips”.

*SFX: BBC PIPS (VINTAGE)*

These signalled the end of the gun’s role as a navigational tool but not its place in the hearts of local people.

If you won’t be here at one o’clock or if you’ve missed it – this is what the *actual* gun sounds like.

*SFX: ONE O CLOCK GUN BEING FIRED*

## **SALLY MAGNUSSON**

Responsibility for firing the One o’Clock Gun rests with Edinburgh Castle’s district gunner.

Find out how he prepares to fire one of the world’s most famous artillery pieces – and what happens if something goes wrong – by pressing the green button.

## **102. INTERVIEW WITH GUNNER**

### **EDDIE MAIR**

Dave Beveridge, a former member of the Royal Artillery, became the British Army's sole district gunner in 2014.

It's the district gunner's responsibility to ensure that the One o'Clock Gun is fired on time – every day – whatever the weather!

Dave follows a strict routine.

### **DAVE BEVERIDGE**

*I would come in in the morning, the first thing I would do would be to check the gun, to make sure that everything's alright, nobody's interfered with it and it's actually still working.*

*I'll do my kit and then at 12 o'clock I will do what I call my final checks.*

### **SFX: DAVE HEADING UP THE STEPS**

*At six minutes to, I'll walk up the stairs and I'll give a quick speech on the history of the gun.*

*I'll march up to the gun, I'll load the gun, and then I'll -stand behind.*

### **SFX: DAVE MARCHING**

*and at 12.58 and 40 seconds I'll march forward, and then I'll elevate the barrel and then I will wait for a ten second countdown.*

### **SFX: ON-SITE RECORDING CONTINUES**

*I will move my hands gracefully down to the firing lever and then I'll fire the gun exactly at one o'clock.*

### **SFX: GUN FIRING**

### **EDDIE MAIR**

Often watched by hundreds, Dave's got used to being a performer.

*SFX: EXTERIOR, EXPECTANT CROWD*

**DAVE BEVERIDGE**

*What a job for an ex-gunner to leave the regulars and do, to actually fire the One o'Clock Gun at Edinburgh Castle. It's a great privilege for me and an honour.*

**EDDIE MAIR**

Occasionally, things don't go according to plan.

**DAVE BEVERIDGE**

*It could be a mechanical error, something wrong with the gun that's broken, if it doesn't fire.*

*Then you smartly turn to the left, march to the crowd, apologise to the crowd: 'due to mechanical failure the gun has failed to fire today'.*

*At the end of the day it's a bit of machinery, you know.*

### **3. MASONS' YARD**

*SFX: EXTERIOR, SOUNDS OF CONSTRUCTION, HAMMERING, CHISELLING*

#### **SALLY MAGNUSSON**

Even the strongest fortress needs a little tender loving care

The passing of time, exposure to the elements, and visitors' footsteps all take their toll on the castle.

Behind this fence – in the masons' yard – skilled craftspeople work to keep the buildings in good repair.

Artisans such as stonemasons, joiners and painters have always been needed.

#### **EDDIE MAIR**

For centuries, the challenges they face have remained broadly the same – as have the skills and materials used to overcome them, although nowadays, they also maintain the castle's electrical systems and utilise cutting-edge conservation techniques. Historical accounts of past works are read here by members of the maintenance and conservation team.

*SFX: EXTERIOR – FADE OUT*

#### **READERS**

*14 August, 1362. £80 to Roger Hog, burgess of Edinburgh, for construction of the tower of the well of Edinburgh Castle*

*23 April, 1517. ...8 shillings to twelve workmen clearing and carrying the fallen rubble and earth at the falling down of the two great joists in David's Tower for a whole day.*

*SFX: DRIVING RAIN, RUMBLE OF THUNDER, HOWLING WIND*

#### **SALLY MAGNUSSON**

The most significant threat to the castle's stonework is 'weathering': erosion by moisture, ice and wind.

Repairing this damage requires traditional lime mortar rather than cement to bind stones in place. This is because cement *retains* moisture, whereas lime mortar allows moisture to flow *out*.

## **READERS**

*1384. £10 to John of Scone, stonecutter, brought to the work of Edinburgh Castle by the lord earl of Garrick.*

*20 August, 1496. 17 pence for carrying four spars from Leith to be props for the hall in Edinburgh Castle*

## **EDDIE MAIR**

The stone slabs that pave the castle's walkways and passages are set in clay.

They're tested by millions of footsteps every year and inevitably shift out of position.

It's part of a stonemason's job to lift and re-bed them to ensure everything's safe for visitors.

## **READERS**

*1383... Payment made by Adam Forester for the making of the pavement for the gate of Edinburgh Castle*

*10 February, 1617. To James Stein, mason, in consideration of his extraordinary pains in putting in the new iron window in the new work.*

## **SALLY MAGNUSSON**

Maintenance and conservation are never-ending.

## **EDDIE MAIR**

Carpenters repair window frames, some dating to the 1700s.

## **SALLY MAGNUSSON**



Painters use gold leaf to retouch heraldic emblems and colour-matched paints on restored ceilings.

### **EDDIE MAIR**

And electricians and plumbers work to reduce the castle's carbon footprint and remotely control temperature and humidity to help preserve historic contents.

### **SALLY MAGNUSSON**

Find out how it feels to have the fabric of the building, quite literally, in your hands, by meeting two of the stonemasons.

Press the green button.

## **103. STONE MASONS**

### **EDDIE MAIR**

For centuries, stonemasons have shaped the castle's walls.

Steven Lumsden and Andrew Harvie are part of that tradition. Steven, a mason since 2006, describes a job little changed over the centuries.

### **STEVEN LUMSDEN**

*SFX: STONEMASON AT WORK, CHISELLING, DRESSING THE STONE ETC THROUGHOUT*

*[9:28] Stone selection's quite important when we're replacing a stone. We have to look for flaws in a stone, we have to get an exact match, the stone type, make sure the stone's going to be suitable for the job.*

*We have a picture in our head of what it is we want to create and that will be in your head the whole time.*

*When you're hewing the stone, you do get engrossed. It just becomes you and the stone just until the process is complete.*

### **EDDIE MAIR**

Andrew became an apprentice in 2014.

### **ANDREW HARVIE**

*Before you do the job, you go over the job in your head maybe 10, 20 times. What best way that you're not going to damage the stone further because they are hundreds of years old. You certainly have that respect to look after and conserve previous work.*

*It's Traditional methods that we use, that have been used for hundreds of years. The tools [...] they have changed slightly. We use tungsten-tipped chisels and a nylon mallet. In the sense of health and safety maybe things have advanced just a little but we certainly do use the same traditional skills.*

## **EDDIE MAIR**

Sometimes, even in the most experienced hands, a hidden flaw makes the stone break unexpectedly.

## **STEVEN LUMSDEN**

*You could be working on the stone for eight hours, 16 hours, maybe a couple of days. Then you can come up to a flaw, it can be heart breaking.*

## **EDDIE MAIR**

But when a job goes well, there's nothing like it.

## **STEVEN LUMSDEN**

*It's an excellent feeling knowing that the stone you've created from start to finish is going to be there hopefully for hundreds of years - but you're actually hoping that the millions of visitors in Edinburgh Castle won't actually notice it.*

## **ANDREW HARVIE**

*I've got a daughter and I like to say, 'look, that was your daddy that done that'. In 50 years' time she'll be able to go past that same stone and say, that was your granddad that done that.*

## **4. HOSPITAL SQUARE**

*SFX: BLOOD RED POPPIES BY CLANN AN DRUMMA*

### **EDDIE MAIR**

This is Hospital Square, named after the 1890's military hospital which stood here. Inside, sick and wounded soldiers were cared for by a dedicated team of doctors and nursing staff.

During the First World War, these professionals were tested as never before.

While only the physically injured and sick were treated here, there was compassion for those suffering from mental trauma.

The firing of the One O'Clock Gun was temporarily suspended as the noise distressed those whose nerves had been shredded by the horror of the trenches.

### **SALLY MAGNUSON**

The courtyard is dominated by the 10-tonne bronze statue of one of the First World War's most iconic figures – Field Marshal Sir Douglas Haig, astride his horse Poperinghe, as military historian Allan Carswell explains

## **ALLAN CARSWELL**

*Field Marshal Sir Douglas Haig became commander of the British Expeditionary Force and commanded the largest British army that there had ever been and at the end of the war was widely acclaimed and credited for the British contribution to the allied victory.*

## **SALLY MAGNUSSON**

The statue was commissioned in 1923 by an Indian shipping magnate in recognition of Haig's wartime achievements, although some debate that.

## **ALLAN CARSWELL**

*Haig's role as commander of the British Army on the Western Front has since the end of the war come under a great deal of scrutiny, particularly in the 1920s and thirties when a series of memoirs and diaries and books were published which were widely critical of the overall strategy that Haig led and the consequently very, very heavy casualties that the British army suffered.*

*So Haig's reputation, has since gone through various upheavals, from being seen as an incompetent and heartless commander, to being rehabilitated.*

## **SALLY MAGNUSSON**

Climb to the ramparts by the square for spectacular views across Edinburgh.

***SFX: DULL MENACING THROB OF AIRSHIP ENGINES,  
HOWL OF SPITFIRE ENGINES AND CHATTER OF MACHINE  
GUN FIRE***

Now add in the menacing shape of a First World War Zeppelin airship, or a clash of Second World War fighter and bomber aircraft.

To learn more about both dramatic incidents and hear from soldiers stationed here at the time, press the green button.

## **104. THE CASTLE IN THE WORLD WARS**

*SFX: KEEP THE HOME FIRES BURNING – IVOR NOVELLO;  
MARCHING BOOTS*

### **EDDIE MAIR**

During the First World War, Edinburgh Castle was a processing centre for new recruits to the British Army.

Among them was Royal Fusilier Percy Spong.

### **PERCY SPONG**

*My stay at Edinburgh Castle was pretty good. I was there for two month.*

*We had the blanket and a concrete floor to lie on... that was my first night in the army.*

*The next morning, we went back into the barracks. There's six of us in each room. Folding bed, it was quite nice and comfortable. First morning after that, I think we were all tired, an old sergeant that had ribbons from the Boer War came into the room: 'come on, out of bed'.*

*He got hold of the end of the bed and tipped us out!*

*SFX: EXTERIOR, NIGHT, DULL THROB OF SLOW-MOVING ENGINE, EXPLOSIONS IN THE DISTANCE.*

### **SALLY MAGNUSSON**

The castle also came under attack when two German Zeppelin airships raided the city in 1916.

A high-explosive bomb struck the west side of the Castle Rock, shattering windows in nearby houses.

### **ALLAN CARSWELL**

*The Castle was not the target, they didn't really have a target, they were just bombing indiscriminately.*

### **SALLY MAGNUSSON**

Historian Allan Carswell.

*I think 13 people were killed, 24 injured, within the city of Edinburgh, nearly all civilians - they reckon there was one returned soldier who was home on leave who died of injuries.*

*It was certainly a shocking incident for the people of Edinburgh and really was a kind of harbinger of mass bombing of civilian targets as the future of modern warfare.*

## **EDDIE MAIR**

In the aftermath of this attack, plans were drawn up for an airstrip from which fighter aircraft could defend the city.

This subsequently grew into what is today Edinburgh Airport.

## **SALLY MAGNUSSON**

*SFX: WW2 SIREN*

Twenty-three years later, the castle found itself at war again.

In October 1939, six weeks after the Second World War was declared, the German air force launched its first attack on mainland Britain, targeting Royal Navy warships in the nearby Firth of Forth.

*SFX: WW2 DOGFIGHT SOUNDS*

Royal Air Force Spitfire fighters were scrambled in response and several German bombers were downed in the dogfights that followed.

The survivors were cared for in the Military Hospital, where they were visited by the pilots who'd shot them down.

## **ALLAN CARSWELL**

*The newsreels got hold of the story and sent a film crew and a photographer up to the castle.*



*There was one German aircrew member who actually came back-in the 1980s, and visited the castle and made his presence known, that this was the building that he had been treated in as a captured prisoner in 1939.*

## **5. NATIONAL WAR MUSEUM**

### **SALLY MAGNUSSON**

The National War Museum explores 400 years of Scotland at war. Through artefacts, personal treasures, paintings, displays and film, it traces Scotland's experience of war and military service, honouring Scottish military tradition *and* the men and women who forged it.

Stuart Allan is Keeper of Scottish History and Archaeology at National Museums Scotland.

### **STUART ALLAN**

*The galleries are thematic, but they start off with the creation of the first professional army in Scotland, which is in the 1630s. And they come right through the Jacobite period, through the period of the expansion of the British Empire, through the First and Second World Wars, into the decolonisation and up to the present day.*

*What you find is of course that these collections represent how much things have changed, but also how much they've stayed the same and that the essential emotional reactions of individual soldiers, sailors, airmen are not that different now from the way they were centuries ago.*

### **EDDIE MAIR**

There are kilts and Highland broadswords, but also gas masks and modern rifles. Throughout the museum, you'll find audio

guide numbers giving you an opportunity to discover more with your handset.

## **STUART ALLAN**

*A lot of what visitors see at the museum is really quite personal individual things which people have kept, because the experience of war stays with them.*

*My personal favourite is, there's a drawing by a sailor who had been in a naval battle in 1806, and he had this, extraordinary, terrifying experience and he seems almost immediately to have made this picture...and he sent it home to his family in Arbroath in the east of Scotland and said, keep this for me, put it in a frame, I want to keep it in remembrance.*

*The other thing of that type I would mention is a pocket New Testament, which was being carried by a Scottish soldier during the First World War, who was killed.*

*It was picked up, or taken from his body by a German soldier who found this poor chap's name in it, and so sent it back to his family in Scotland after the war as a sort of symbol of reconciliation.*

## **EDDIE MAIR**

The buildings that house the museum have long military histories, first built as munitions stores in about 1750, and later transformed into a military hospital in the 1890s.

## **STUART ALLAN**

*The castle is thought of as a historical monument. But for generations of soldiers, going back centuries, it was a place of work and their home. So, there is a sense in which material that comes into the national military collection is somehow coming home.*

**SFX: RUMBLE OF APPROACHING CAVALRY CHARGE,  
GUNFIRE**

## **SALLY MAGNUSSON**

Another highlight is one of the world's most iconic military paintings - "The Thin Red Line" by Robert Gibb.

It was inspired by the soldiers of the 93<sup>rd</sup> Highlanders standing firm against a Russian cavalry charge in 1854.

To hear BBC foreign correspondent Orla Guerin deliver a pioneering contemporary newspaper report of that episode, press the green button.

## 105. THE THIN RED LINE

### EDDIE MAIR

In 1854, war correspondent William Howard Russell filed a report in the Times of London from the Battle of Balaclava.

He describes a Crimean War incident that came to epitomize the courage of the Scottish soldier – the legendary 'Thin Red Line'.

Russell's account is read by a journalist who has herself often reported from war zones – the BBC's Orla Guerin.

*SFX: MUFFLED SOUNDS OF BATTLE*

### ORLA GUERIN

*As the Russian cavalry on the left of their line crowned the hill across the valley, they perceived the Highlanders drawn up at the distance of some half mile, calmly waiting their approach.*

*The silence was oppressive; between the cannon bursts one could hear the champing of bits and the clink of sabres in the valley below. The Russians on their left drew breath for a moment, and then in one grand line charged in towards Balaklava. The ground flew beneath their horses' feet; gathering speed at every stride, they dashed on towards that thin red streak tipped with a line of steel.*

*As the Russians came within six hundred yards, down went that line of steel in front, and out rang a rolling volley of Minié musketry. SFX: MINIE RIFLE VOLLEY The distance was too*

*great; the Russians were not checked, but still swept onwards through the smoke, with the whole force of horse and man, here and there knocked over by the shot of our batteries above.*

*With breathless suspense every one awaited the bursting of the wave upon the line of Gaelic rock; but ere they came within two hundred and fifty yards, another deadly volley flashed from the levelled rifle and carried terror among the Russians. They wheeled about, opening files right and left and fled faster than they came... "Bravo, Highlanders! Well done!" shouted the excited spectators.*

**SFX: FADE OUT**

*But events thickened; the Highlanders and their splendid front were soon forgotten – men scarcely had a moment to think of this fact: that the 93<sup>rd</sup> never altered their formation to receive that tide of horsemen. 'No,' said Sir Colin Campbell, "I did not think it worthwhile to form them even four deep!" The ordinary British line, two deep, was quite sufficient to repel the attack of these Muscovite cavaliers.*

## **EDDIE MAIR**

Russell later shortened his phrase 'thin red streak tipped with a line of steel' to simply the 'thin red line', which the artist Robert Gibb took as the title of his famous painting. You can see it hanging inside the museum.

Even today, Russell's words are still used to describe those who stand firm in the face of overwhelming odds.



## 6. GOVERNOR'S HOUSE

*SFX: BACH SONATA 1 IN B, II*

### **EDDIE MAIR**

It might look like a rather genteel Georgian townhouse...

*SFX: GARB OF OLD GAUL*

...but it's anything but.

The Governor's House was and still is a place for soldiers.

Today, it houses an apartment for the governor and a British Army officers mess where higher ranks eat, socialise and sometimes spend the night. It was built in 1742 as the residence of the garrison's senior officers and within three years it was caught up in the fortress's final siege as Bonnie Prince Charlie's Jacobite army blockaded the castle.

### **SALLY MAGNUSSON**

Surviving the siege unscathed, the Governor's House then played a unique role in the military operations that followed.

The lack of good maps of the Highlands had hampered the British Army in its war against the Jacobites.

So, in 1747 – the year after the Jacobites' defeat – an ambitious project began to systematically chart every mountain, river, road and settlement in the country.

And for the next eight years, *the Governor's House* was the military map-makers' base of operations.

### **EDDIE MAIR**

Survey teams travelled the country each summer and returned to the castle in the winter to turn their data into what became known as the “Great Map”.



William Roy was just 21 when he led the first team into the field. The result was a landmark in cartography and the ambitious young Scot dreamt of making similarly accurate maps for the rest of Britain.

Roy's pioneering work laid the foundations others built upon, leading the Government Board of Ordnance to commission a nationwide surveying programme – the *Ordnance Survey* was born.

## **SALLY MAGNUSSON**

The role of governor is far older than the Governor's House. The earliest recorded holder of the post was Bartolf Leslie, an Hungarian nobleman who founded one of Scotland's great aristocratic families in the late 11<sup>th</sup> century.

Five hundred years later, one of his successors, Sir William Kirkcaldy of Grange, *gave his life* defending the castle, in the name of Mary Queen of Scots.

## **EDDIE MAIR**

Since the 1930s, the position has been an honorary one, helping keep the castle's military traditions alive.

Major General Mike Riddell-Webster, who became governor in 2014, takes pride in the role.

## **MIKE RIDDELL-WEBSTER**

*I come from a military family and therefore things with long military traditions are important to me personally. I find them fascinating and I think maintaining these traditions is part of what it is to be British.*

*It's an intangible thing, but it's a feeling of belonging. Not of ownership, but of belonging to something that has been around for centuries.*

## **EDDIE MAIR**

Discover more about the job and what it's like to actually live here – from those who have – by pressing the green button.

## **106. THE CASTLE GOVERNOR**

### **SALLY MAGNUSSON**

Today, the Governor of Edinburgh Castle is an important but largely ceremonial role.

Major General David Shaw was appointed in 2009, when he was effectively put in charge of the regional British Army in Scotland and the north of the UK.

### **DAVID SHAW**

*So I had the privilege of being the governor of Edinburgh Castle principally to look after the castle on behalf of Her Majesty.*

*I would be present when members of the Royal Family visited the castle, and I would ensure that the military aspect was properly conducted as well.*

### **SALLY MAGNUSSON**

Major General Mike Riddell-Webster, who became governor in 2014, explains one of the duties.

*SFX: THE FIRST FEW SHOTS OF A 21-GUN SALUTE*

### **MIKE RIDDELL-WEBSTER**

*Eight times a year, we run gun salutes here in the castle. They are very formal 21-gun salutes fired from the gun battery, all associated with royal events.*

### **EDDIE MAIR**

While an apartment comes with the position, few in modern times have made the Governor's House a home. However, David and his wife Verity seized the opportunity.

### **DAVID SHAW**

*I knew it was something which my family would actually be thrilled about, not that it's necessarily the most comfortable place to live. It was never very warm and the wind used to howl*

*through every possible window and door that was there, but it was still a wonderful place to live.*

**EDDIE MAIR**

Verity Shaw.

**VERITY SHAW**

*For some reason, the bathroom was on the very top floor: it was an avocado colour, very beautiful...! And the view from that window was extraordinary. We used to call it the loo with the view.*

**EDDIE MAIR**

It's not just a view *out*, though...

*SFX: MUSIC REPRISE*

**VERITY SHAW**

*I remember one particularly cold morning; the gates had been opened and I'd just made myself a large cup of tea and I saw some people peering through the window from about 10-12 feet away and I waved and they got quite excited.*

**MIKE RIDDELL-WEBSTER**

*For me the best time is to be there when the castle is shut and you have absolute peace and quiet...enjoying a gin and tonic whilst looking out over the Firth of Forth on a summer sunny evening [...] is just the best time to be here.*

## **7. NEW BARRACKS**

*SFX: SERGEANT SHOUTING*

### **SALLY MAGNUSSON**

Since 1799, this vast barrack block has been home to thousands of soldiers, echoing with their shouting, singing, snoring and swearing.

More than 600 officers and men lived here at any one time. A few brought their wives, although married couples got little privacy.

### **EDDIE MAIR**

The castle had been used as a military barracks since the 1650s, when English leader Oliver Cromwell housed soldiers in the great hall.

In the years that followed, other castle buildings were converted for army use, but this seven-storey structure was the only barracks built to order.

It was constructed when the British government more than doubled the castle's garrison, fearing an invasion from Napoleon Bonaparte's France and the spread of revolutionary ideas among the population here.

*SFX: LOUD CROWDED HUBBUB OF VOICES*

### **SALLY MAGNUSSON**

Purpose built it may have been, but conditions inside the New Barracks left a lot to be desired.

Each man was allocated a personal space of just 450 cubic feet – 20 less than a pauper was given in an Edinburgh workhouse.

Soldiers shared meals, beds, and urine buckets in overcrowded, poorly-ventilated rooms. Despite this, every man was expected to maintain the highest of personal standards – or else!

Lieutenant General Humphrey Bland – governor of the castle from 1752 – advised all army officers about ensuring cleanliness.

His words are read by Brigadier David Allfrey.

### **DAVID ALLFREY**

*They are to make the men sweep their rooms very clean every morning, and make their beds; and afterwards to wash themselves very clean, and dress in a soldier-like way, by having their shoes well blacked, their stockings and cravats well rolled, their hats cocked, and their hair tucked under them, and their clothes brushed and put on to the best advantage; but till these things are done, they are not to suffer them to leave their quarters, that they may not appear slovenly in the streets.*

*SFX: The Soldier's Song*

### **EDDIE MAIR**

For some new recruits, the harsh realities of army life proved unbearable.

In 'The Soldier's Song', one miserable Edinburgh recruit reflects sadly on his hasty decision to enlist.

It's in Gaelic, a language that's been spoken in Scotland for about 1,500 years. At one time, Gaelic was often heard at the castle, particularly in the highland regiments stationed here.

Performed by Peigi Macree in a recording made in 1951, the Redcoat complains, "Youth took hold of me as well as foolishness."

### **SALLY MAGNUSSON**

On the other hand, some recruits, like Gaelic poet Duncan Ban Macintyre, were positively enthusiastic.

## **SFX: CAMPBELLS ARE COMING**

In 1788, Macintyre watched a newly-raised Argyll regiment march into Edinburgh and wrote a verse in their honour, an extract of which is read here by Gaelic adviser Ruairidh Graham.

### **RUAIRIDH GRAHAM**

*There are splendid officers  
as good as any in the crown's service;  
their battle weapons suit them well,  
and stylishly they bear them;  
'tis a joy to look at those fine lads,  
spick and span and hearty,  
when they raised pipe and banners upon the lowland plains.*

### **EDDIE MAIR**

In 1923, the garrison marched out of the castle for new barracks outside the city centre. But the British Army didn't abandon its former home and still has a significant presence here.

Hear the garrison sergeant major describe military life in the 21st-century castle by pressing the green button

## **107. THE ARMY AT THE CASTLE TODAY**

*SFX: CHANGING OF THE GUARD AT THE CASTLE*

### **SALLY MAGNUSSON**

The military retains a base at Edinburgh Castle. With support from civilian staff, the garrison carries out administrative and ceremonial duties, not least looking after the royal family in Scotland.

Alexander McBroom – a warrant officer class 1 with the Royal Regiment of Scotland – became garrison sergeant major in 2017.

### **ALEXANDER MCBROOM**

*It's got its challenges serving here to do with things like access and visitors coming in because this is a fully working military camp.*

*Inside the castle, my job is to do with state ceremonial and public duties. However, we have got operational units within the establishment as well. The Royal Military Police are based in here, assets of the artillery and we have also got members of the 51 Brigade and the governor, they all work in the castle.*

### **SALLY MAGNUSSON**

The New Barracks always has an overnight contingent and there's a strong sense of camaraderie and awareness of the army's heritage.



## ALEXANDER MCBROOM

*It's one of those things the military has always been good at is that sense of belonging, that sense of being together.*

*I'm in the Royal Regiment of Scotland and I need to wear certain uniforms on certain days. I wear my tartan trousers on a Friday and I wear a kilt on the Monday to Thursday and that's a tradition.*

*The best thing is just that feeling that you are part of the history of the castle and whether then castle survives for another thousand years or forever, I'm part of the castle now.*

*There's been military based here for about a thousand if not more years. So, you know, this military site must remain, it's a part of the Scottish legacy and it must remain.*

## **8. REGIMENTAL MUSEUM OF THE ROYAL SCOTS DRAGOON GUARDS**

### **EDDIE MAIR**

Inside this museum, you'll discover the dramatic story of the Royal Scots Dragoon Guards, the British Army's elite Scottish cavalry regiment.

Its heritage stretches back more than 300 years, with several ancestral cavalry regiments, including the famous Royal Scots Greys. Appropriately, its motto is "Second to None".

Edwin Rutherford is museum curator.

### **EDWIN RUTHERFORD**

*The regiment was formed in 1678 and they're involved in all of the major campaigns of the British Army.*

*You see them in the War of the Austrian Succession, the War of the Spanish Succession, then into the Napoleonic Wars. You have them involved in the Crimea, the Indian Mutiny, the Boer War, the First World War, the Second World War, and then contemporary campaigns as well in Iraq, Northern Ireland, Cyprus.*

### **SALLY MAGNUSSON**

The museum reveals this proud regimental history through artefacts, dioramas and digital displays.

## **EDWIN RUTHERFORD**

*One fascinating object is a print of Mother Ross, who disguised herself as a man and joined the 4th Dragoons.*

*She cut her hair and dressed as a man and joined the cavalry to find her husband. She fought and was active on the field of battle and it was only after she was wounded by shrapnel that the field surgeon discovered, it was a female. She did find her husband; however, he was with another woman. So, it didn't end well.*

## **SFX: MUSIC REPRISE**

*Another outstanding object is an officer's sash from Waterloo. He was last seen on the battlefield holding the reins in his teeth with both his arms shot away.*

*We have the prismatic compass that belonged to Lieutenant Colonel Geoffrey Keyes, who won a VC in World War Two in an absolutely insane operation to try and capture or kill Field Marshal Rommel. He went 300 miles behind enemy lines in a submarine and tried to attack Rommel's headquarters.*

*The most iconic object in the museum is the Imperial French Eagle, captured by Sergeant Ewart at Waterloo. It is outstanding, it forms the very centre, focal point of the museum.*

## **EDDIE MAIR**

The story of how Charles Ewart captured the French Eagle at Waterloo is a tale of astonishing bravery.

To hear his graphic first-hand account, press the green button.

## **108. THE STORY OF CHARLES EWART**

### **SALLY MAGNUSSON**

Charles Ewart was a sergeant in the Royal Scots Greys. 6'4" and of 'Herculean strength', he was an expert swordsman and skilled rider.

In 1815, Ewart earned his place in history at Waterloo, the decisive battle that destroyed Napoleon Bonaparte's French army and helped shape 19th-century Europe.

*SFX: SUBTLE BATTLE SOUNDSCAPE FADES UP*

### **EDDIE MAIR**

In the thick of the fighting, the cavalryman spotted a French regimental standard known as an Eagle, which Napoleon himself had ordered be defended to the death.

Ewart didn't hesitate.

These are his own words, read by actor Jack McMillan.

### **JACK MCMILLAN**

*SFX: SOUNDS OF BATTLE, FIGHTING THROUGHOUT*

*It was in the first charge I took the eagle from the enemy; he and I had a hard contest for it; he thrust for my groin - I parried it off, and I cut him through the head; after which I was attacked by one of their lancers, who threw his lance at me, but missed the mark by my throwing it off with my sword by my right side;*

*then I cut him from the chin upwards, which cut went through his teeth.*

*Next, I was attacked by a foot soldier, who after firing at me, charged me with his bayonet; but he very soon lost the combat, for I parried it, and cut him down through the head; so that finished the contest for the eagle.*

**SFX: SOUNDS OF BATTLE FADE, WHISTLE OF WIND**

*I retired to a height, and stood there for upwards an hour, which gave me a general view of the field, but I cannot express the sight I beheld; the bodies of my brave comrades were lying so thick upon the field that it was scarcely possible to pass, and horses innumerable.*

## **SALLY MAGNUSSON**

Charles Ewart died in 1846.

He's buried on the Esplanade before the castle, his Eagle displayed here, inside the Museum of the Royal Scots Dragoon Guards.

## **9. MUSEUM OF THE ROYAL SCOTS (THE ROYAL REGIMENT) AND THE ROYAL REGIMENT OF SCOTLAND**

*SFX: REGIMENTAL MUSIC – “DUMBARTON’S DRUMS”*

### **SALLY MAGNUSSON**

The Royal Scots' Museum celebrates four centuries of military tradition and service. Inside what was once the garrison's gymnasium, you'll find paintings, uniforms, weapons, dioramas and medals – including seven Victoria Crosses, the UK's highest award for gallantry.

Each tells a remarkable story of bravery in the face of death.

### **EDDIE MAIR**

The Royal Scots was raised in 1633, making it Scotland's and Britain's oldest infantry regiment.

In 2006, it was merged with other Scottish units to form The Royal Regiment of Scotland.

For trustee Colonel Robert Watson, the museum is where his regiment's heritage is brought vividly to life.

One tale tells how Private McBain took his baby son into battle at Malplaquet in France in 1709.

### **ROBERT WATSON**

*McBain was a professional soldier. He was a very good swordsman, he taught fencing to officers in the winter. Because*

*he was quite a long-term soldier, he was allowed to bring his wife on campaigning with him. And just before Malplaquet his wife had given birth to this little boy and she thrust this baby in his arms and said, he's yours, I'm not going to hang around while you get killed, I'm off.*

*So, what does he do? He shoves it in his knapsack, fights the Battle of Malplaquet, and the baby is alright, and joins the regiment later.*

## **SALLY MAGNUSSON**

Among the most evocative objects are the flags, known as colours, carried by the 3<sup>rd</sup> Battalion of the Royal Scots at the Battle of Waterloo in 1815.

### **SFX: WATERLOO BATTLE SOUNDS**

At the height of the fighting, 15-year-old Ensign James Kennedy stepped up to carry the Colour.

## **ROBERT WATSON**

*Four officers had already died carrying the Colour and Ensign Kennedy was the fifth, he was out in front when he's wounded and then he's shot a second time and falls dead with the Colour in his hand. And the sergeant ran out from the line, tried to release his grip on the Colour, couldn't because he was holding it so tight, so he picked up Ensign Kennedy with the Colour, over his shoulder and sets back for the Royal Scots' square.*



## **EDDIE MAIR**

A particularly poignant story is that of First World War soldier, Private Hugh McIver, who won his country's highest honour but never lived to receive it.

You can hear the heart-breaking letter sent to his mother by pressing the green button.

## **109. PRIVATE HUGH MCIVER VC**

### **EDDIE MAIR**

Hugh McIver joined The Royal Scots in 1914, at the start of the First World War.

In August 1918 – less than three months before the end of the war – his bravery earned him the highest honour a British soldier can receive: the Victoria Cross. The official citation is read by actor John McIsaac.

*SFX: FIRST WORLD WAR ARTILLERY UNDER CITATION*

### **JOHN MCISAAC**

*No 12311, Private Hugh McIver, MM, late 2nd Battallion The Royal Scots. For most conspicuous bravery and devotion to duty when employed as a company-runner.*

*In spite of heavy artillery and machine-gun fire, he carried messages regardless of his own safety. Single-handed, he pursued an enemy scout into a machine-gun post, and having killed six of the garrison, captured twenty prisoners with two machine guns.*

*This gallant action enabled the company to advance unchecked. Later, he succeeded at great personal risk in stopping the fire of a British tank which was directed in error against our own troops at close range. By this very gallant action Private McIver undoubtedly saved many lives.*

### **EDDIE MAIR**

Ten days later, his company commander wrote to McIver's mother.

## **JOHN MCISAAC**

*SFX: BIRD SONG*

*My Dear Mrs McIver,*

*I am writing these few lines to you to try to express, both on my own behalf and also for the men of my company, our greatest sympathy in the loss of your son Hugh in the recent fighting. It came as a great blow to me, as he was my personal orderly, and he was quite close to me when he was killed. We were going up a hill, attacking some machine guns, when he was killed by a bullet, and it may soften your blow a little to know he never felt it.*

*SFX: THE LAST POST*

*It is only about ten days since I recommended him for the Victoria Cross, and it is quite likely that it will be awarded, and if ever a man deserved the VC, Hugh did, as he was one of the best and bravest boys in the battalion; in fact, the bravest I have ever known.*

*I can only say, Mrs McIver, that your son died a hero's death, and he has left a record in the battalion second to none. Again, expressing my deepest sympathy to you and yours,*

*I am yours very sincerely,*  
**ALICK GORDON**

## **EDDIE MAIR**

Hugh McIver's Victoria Cross is displayed here in the Museum of the Royal Scots and the Royal Regiment of Scotland.

## **10. PRISONS OF WAR**

*SFX: RATTLING OF CHAINS, SHUFFLING OF FEET ON STONE, CRASH OF HEAVY WOODEN DOOR*

### **EDDIE MAIR**

In the eighteenth and nineteenth centuries, these vaults had thousands of French, Irish, Dutch, Spanish and American occupants. Many stayed for years.

They were prisoners of war, captured by the British and held deep below the ramparts.

The two-storey underground chambers had been built for storage but were used to imprison religious rebels, Jacobite sympathisers and even pirates, while they awaited trial.

Then in 1757, the first prisoners of war arrived, crew from captured French ships.

### **SALLY MAGNUSSON**

Explore the vaults for yourself, their interiors recreated as they would have been in the late-eighteenth century.

Conditions were far from pleasant.

Prisoners had to buy their own food and clothing from a pitiful financial allowance.

In 1759, more than two thirds had no shirt, breeches or shoes.

*SFX: YANKEE DOODLE PLAYED ON PENNY WHISTLE*

### **EDDIE MAIR**

In 1777, the American War of Independence brought even more POWs.

Fighting to end British rule, some of the “damned Yankees” captured on American ships had actually emigrated from Scotland.

Because the Americans had rebelled against the British Crown, they were treated more harshly than those from other countries, given less food and fewer comforts.

An Irish sailor named Peter Garrick was so determined not to be classed as “a rebel” he spent all of his time here pretending to be a Frenchman called “Pierre”.

*SFX: LA MARSEILLAISE PLAYED ON PENNY WHISTLE*

### **SALLY MAGNUSSON**

*Yet more prisoners were crammed into the castle in the 1790s and early 1800s, during the Napoleonic Wars with France.*

One of them – a drummer boy captured at the Battle of Trafalgar – was only five years old!

The POWs left in 1815 with the defeat of the French leader, Napoleon Bonaparte – although the vaults hosted more during the First World War.

### **EDDIE MAIR**

Over the centuries, it’s likely that hundreds of men died in these joyless depths.

To hear about the torture of one inmate, the last words of a pirate, and the first-hand account of a twentieth century *political prisoner*, press the green button.

## 110. PIRATES AND TORTURE

*SFX: FALLING FURTHER – MYSTIFIED*

### **SALLY MAGNUSSON**

These vaults haven't only held prisoners of war.

In 1684, William Spence, secretary to the renegade Earl of Argyll, was tortured with a leg-crushing device known as “the boots” while his hands were mangled with thumb screws – somewhat innocently referred to as “thumbikins”

The lawyer John Lauder was among those who watched the brutal interrogation.

His report is read by actor Andrew Burnet:

### **ANDREW BURNET**

*Mr Spence, Argyle's servant, is again tortured with the thumbikins, a new invention, and discovered by generals Dalzell and Drummond, who saw them used in Muscovy; and when he heard they were to put him in boots again, being frightened therewith, desired time, and he would declare what he knew.*

### **EDDIE MAIR**

Another prisoner was John Stewart, who in 1720, along with his crewmates, was sentenced to death for piracy.

An extract from his last testament is read by actor Douglas Russell.

*SFX: MUSIC REPRISE, WAVES GENTLY LAPPING ON SHORELINE, GULLS CRYING*

### **DOUGLAS RUSSELL**

*And I do solemnly declare as a dying man, that whatever I did while I was aboard of the pirate ship, was by force, and upon the peril of my life; and that I and these taken with me, are not*

*only innocent of what is laid to our charge, but during the time we was aboard of them, I never seed them wrong man, woman or child; ...and I with several others having at last made our escape, we sailed for Britain, with no other design but to free and clear ourselves from the tyranny of these pirates, that had detained so far contrary to our inclinations.*

*And for the judge and jury I shall not reflect on them, but do declare that I am innocently put to death. As to the crimes for which I am condemned; O God, I recommend my spirit.*

### **SALLY MAGNUSSON**

In 1917, Glaswegian trade unionist Davie Kirkwood was held without trial at the castle after supporting striking munitions workers, which the authorities felt damaged the war effort.

Kirkwood was later elected a member of Parliament. His account is read by actor Bill Paterson.

*SFX: MUSIC REPRISE*

### **BILL PATERSON**

*I was in a dungeon in Edinburgh Castle, sitting on my bag, with my umbrella propped up in a corner! My new habitation was a vault far below the ground, into which the only light entered from a small grated window high up near the roof.*

*I was a done man. My mind refused to think. My body seemed incapable of exertion. I wondered what was to happen next.*

*Hours passed in utter loneliness. The little light faded from the window. I was alone in the darkness. Sitting there, elbows on knees and cheeks in the cup of my hands, I seemed the most helpless of mortals. I was very near to breaking-point.*

*The door opened and a soldier appeared. In the light of the soldier's lamp I saw my bed, a mattress and a pillow. They were filthy.*

*He left me food that gied me a scunner. But I was too spent to worry myself with food. As soon as he left, I lay down and slept.*





## **11. DURY'S BATTERY**

*SFX: EXTERIOR, FREEZING WIND*

### **SALLY MAGNUSSON**

Dury's Battery: the scene of one of the greatest mass break outs in Scotland's history. During the Napoleonic Wars, this was a – supposedly – secure exercise yard where prisoners, most of them French, got a brief respite from the cramped prison vaults.

On one side, the prisoners' latrines.

On the other side, steps leading to a narrow, twisting walkway known as the “Devil’s Elbow”.

It was from here on the night of 12 April, 1811, that the daring escape attempt was made.

*SFX: HOLE BEING HACKED*

The Devil’s Elbow is closed to visitors, but look through the metal gate at the foot of the steps and you’ll see – on the wall to your right – the hole the prisoners hacked through the rampart.

### **EDDIE MAIR**

*SFX: CREAK OF ROPES*

Forty-nine prisoners clambered through and down the face of the Castle Rock, using ropes fashioned from washing lines.

The authorities immediately issued a newspaper appeal for help to recapture the escapees, read here by actor John MacIsaac.

### **JOHN MACISAAC**

*Whereas the several French prisoners here under-named and described, having effected their escape from this place in the course of last night, notice thereof is hereby given, and that the usual reward together with all necessary expenses, will be paid*

*for retaking all or either of the said prisoners on application to Mr Wright, agent for prisoners of war, at this office:*

*Number 1: L. Debausset, 27 years of age, 5 feet 8 inches high, slender made, sharp visage, good complexion, black hair and hazel eyes.*

*Number 2: H. Decroze, 23 years of age, 5 feet 10 inches high, slender made, sharp visage, good complexion, fair hair and grey eyes.*

### **SALLY MAGNUSSON**

One of the prisoners lost his grip and fell to his death. Forty-eight made it safely to the bottom – and freedom.

But not for long. All were eventually recaptured.

### **EDDIE MAIR**

This wasn't the only successful break out.

Newspaper reports detail at least six other escapes, with four prisoners actually making it back to France.

The great escape of 1811 inspired author Robert Louis Stevenson's novel *St Ives*. To hear his *fictional* account of this dramatic episode, press the green button

## 111. ROBERT LOUIS STEVENSON'S ST IVES

### EDDIE MAIR

An excerpt from the novel *St Ives*, by Robert Louis Stevenson, read by poet Jenny Lindsay.

### JENNY LINDSAY

*The tunnel was cleared, the stake driven, the rope extended. As I moved forward to the place, many of my comrades caught me by the hand and wrung it, an attention I could well have done without.*

*'Keep an eye on Clause!' I whispered to Laclas; and with that, got down on my elbows and knees took the rope in both hands, and worked myself, feet foremost, through the tunnel.*

*SFX: EXTERIOR, HARSH WIND*

*When the earth failed under my feet, I thought my heart would have stopped; and a moment after I was demeaning myself in mid-air like a drunken jumping-jack. I have never been a model of piety, but at this juncture prayers and a cold sweat burst from me simultaneously.*

*I must occasionally have caught a gasp of breath, but it was quite unconscious. And the whole forces of my mind were so consumed with losing hold and getting it again, that I could scarce have told whether I was going up or coming down.*

*Of a sudden I knocked against the cliff with such a thump as almost bereft me of my sense; and, as reason twinkled back, I was amazed to find that I was in a state of rest, that the face of the precipice here inclined outwards at an angle which relieved me almost wholly of the burthen of my own weight, and that one of my feet was safely planted on a ledge.*

*I craned timidly forward and looked down. There, upon a floor of darkness, I beheld a certain pattern of hazy lights, some of*

*them aligned as in thoroughfares, others standing apart as in solitary houses; and before I could well realise it, or had in the least estimated my distance, a wave of nausea and vertigo warned me to lie back and close my eyes.*

*I filled my lungs, got a good hold on my rope, and once more launched myself on the descent.*

## **12. MILITARY PRISON**

*SFX: KEYS, DOOR BOLT CLOSING*

### **SALLY MAGNUSSON**

This is a purpose-built military prison.

Completed in 1845, it was designed for the castle's soldiers as a place of punishment for offenses such as drunkenness, fighting and being absent without leave.

This was an alternative to the harsh *corporal punishment* that had previously been used to enforce discipline.

By the mid-nineteenth century, public opinion had turned against flogging – whipping the bare back with knotted cord. It was considered unnecessarily brutal and the army found more humane ways to maintain discipline.

### **EDDIE MAIR**

That said, imprisonment here wasn't an easy option.

Each man was kept in solitary confinement and existed on a meagre diet of milk and potatoes.

*SFX: [FADES IN] SCRATCHING OF GRAFFITI INTO STONE*

But although prisoners weren't allowed to associate with one another, they still found a way to share their feelings vividly: they scratched graffiti into the prison's walls.

## **READERS**

*Not long now – two years and 10 days*

*Down with the military dictatorship*

## **EDDIE MAIR**

While mostly hidden from view today, this Second World War graffiti gives us a remarkable glimpse into the thoughts of rank-and-file soldiers, as historian Allan Carswell explains.

## **ALLAN CARSWELL**

*It's an enormous mixture of, ...quite detailed descriptions of a person's circumstances, to caricatures of particular people, some of them obviously figures within the military hierarchy, figures from popular culture, cartoon figures, to some fairly graphic obscenities.*

## **READERS**

*Wide open spaces – that's what I want.*

*What, no leave? Three years no baccy or beer?*

## **ALLAN CARSWELL**

*These are young men,...they're not suited, they're not fit, they're not the right kind of people, but the army, as ever, is just having to cope, it's having to process these people.*

## **READERS**

*I stay here forever. All the time with nothing to do. The English are every day not good.*

*The day will dawn when all men shall have their rights*

**ALLAN CARSWELL**

*And inevitably, it doesn't always work and they react and they don't turn up or they run off, or they go home, or they get found in bad places and do bad things. And so it's a real insight into the kind of reality of – and to an extent the brutality – of mass warfare, total war, where everybody is affected and really your choices are very, very limited.*

**SFX: HEAVY CELL DOOR SLAMS SHUT**

## 13. UPPER WARD

### EDDIE MAIR

*SFX: FREEZING WIND AND RAIN*

If you're a little out of breath right now, imagine how an attacker weighed down with weapons and armour would've felt.

The walls above you guard the heart of the castle, the Upper Ward, but the most effective defences have always been furnished by the Castle Rock itself.

*SFX: DEEP, SHIFTING MAGMA, HISS OF COOLING LAVA*

350 million years ago, Castle Rock was molten magma seething inside an active volcano. That magma cooled, hardened and was shaped by glaciers during the last Ice Age.

*SFX: EXTERIOR*

Fire and ice had forged a near-invulnerable defensive position – high and steep, ideal for a hill fort or castle.

### SALLY MAGNUSSON

But that didn't stop people trying to capture it.

Historian David Caldwell has identified 23 recorded attacks, making Edinburgh Castle by far the most besieged place in Britain.

### DAVID CALDWELL

*That is an incredible amount of military activity over the years and in most cases the castle was not taken, which explains why it acquired quite a considerable reputation for being impregnable.*

### EDDIE MAIR

A few attacks, however, did succeed.

The castle's first recorded fall was to English invaders.



## **DAVID CALDWELL**

*In 1296, Scotland was facing a full-scale invasion by the English King Edward I. Edward, it appears to me, did not like what he saw when he came to Edinburgh Castle. It was clearly not going to be a walkover.*

*He had three engines, stone-throwing machines, which he used to attack the castle.*

*SFX: TREBUCHET LOADING, FIRING*

*It's not at all clear that the stone throwing machines had done any damage, but Edward had quite cannily given the commander of the castle the chance to consult with the Scottish King, John Balliol.*

*And the response that King John basically gave was, look to your own safety. The Scottish constable then surrendered the castle.*

## **SALLY MAGNUSSON**

Among the most destructive sieges was the notorious Lang Siege.

## **DAVID CALDWELL**

*At that time in Scotland was a struggle between the supporters of Mary Queen of Scots, who was a prisoner in England, and the supporters of her son, James VI. by 1571, the supporters of Mary were basically confined to Edinburgh Castle. It was commanded by a very experienced and good soldier, Kirkcaldy of Grange.*

*The forces against him...mounted various attempts to get him to surrender but there was never much risk that they could take the castle at all.*

## **SALLY MAGNUSSON**

So in 1573, they asked England for help.

*SFX: RUMBLE OF SEIGE GUNS*

**DAVID CALDWELL**

*26 large English siege guns, along with some Scottish guns, firing for several days had a dramatic effect on the stone walls of the castle Kirkcaldy of Grange really had no choice but to surrender.*

**EDDIE MAIR**

More than nine centuries earlier, the first recorded siege took place in AD 640. At that time, Castle Rock was capped by a hill fort. This was home to a people known as the Gododdin who left epic poetry describing their exploits.

Listen to a verse and glimpse their long-vanished world by pressing the green button.

## 131. THE GODODDIN

*SFX: EXTERIOR BLEAK LANDSCAPE, HOWLING OF WIND,  
CRY OF + CERDDORIAETH BY TIM RAYBURN*

### **NERYS JONES**

*[First two lines of untranslated Gododdin]*

### **SALLY MAGNUSSON**

Centuries before Edinburgh Castle, a mighty hill fort stood atop this volcanic rock.

It was built by an ancient people known as the Gododdin and was named Din Eidyn, or, Edinburgh.

In about AD 600, warriors gathered here to prepare for war. This was described in a remarkable collection of seventh century poetry known as Y Gododdin.

Scholar Nerys Jones...

### **NERYS JONES**

*It tells the story of the men of the Gododdin who go to battle.*

*They travel from the castle in Edinburgh where they were feasted with their lord for a year beforehand, they go down the way, all the way to Catterick, to fight the English and at the battle they're all slaughtered except for the poet.*

*So there are a number of mentions of Dunedin, of Edinburgh, and the fort here [07:39].*

*The poet gives us images of the roaring fires and the feast with silver and gold goblets and the food and the wine and the mead that was drunk.*

## **EDDIE MAIR**

The following verse, read by Nerys in medieval Welsh, celebrates one of the warriors - a man called Gwrwelling.

*SFX: CRACKLING FIRE*

## **NERYS JONES**

*MEDIEVAL WELSH RECORDING*

*ENGLISH TRANSLATION*

*A power in the front rank,  
Sunlight on grass.  
Where can be found the lord  
Of the heaven of the Island of Britain?  
There was violence at the ford before the warrior  
With his shield as a stronghold.  
His drinking-horn was handsome  
In the hall of Eidyn.  
His grandeur was displayed,  
His mead was intoxicating,  
He drank strong wine.  
He was a reaper in battle,  
He drank sweet wine.  
Of daring purpose in war,  
A reaper of battle-leeks.  
Bright arm of battle,  
They sang a song of war.  
Armed in battle,  
Winged in battle,  
His shield was not solid  
Through the spears of war.  
Companions fell  
In the conflict of battle.  
His cry was vigorous,  
Without fail he avenged them.  
His fury was appeased  
Before the green earth covered*

*The grave of mighty Gwrwelling.*

## 14. ST MARGARET'S CHAPEL

*SFX: MEDIEVAL CHANT VIR PERFECTE*

### **EDDIE MAIR**

Inside this tiny chapel, generations of royalty have knelt in prayer.

Some may have known the music you're listening to, an early 13th-century Scottish religious chant *Vir perfecte*, recorded specially for this guide.

St Margaret's Chapel is the oldest building in Edinburgh, dating to the early 1100s. It's dedicated to Scotland's only royal saint, a woman who still inspires much love and devotion.

### **SALLY MAGNUSSON**

Saint Margaret was a Hungarian-born Saxon princess who fled to Scotland after the Norman Conquest of England in 1066. She married Malcolm III, a king whose father, Duncan, had been killed by Macbeth.

Margaret lived a pious life, devoted to prayer and caring for the poor.

The churchman Turgot, bishop of St Andrews, described Margaret's death at the castle in 1093. His words are read by actor Mark McDonnell:

### **MARK MCDONNELL**

*Feeling now that death was close at hand, she at once began the prayer which is usually said by the priest before he received the body and blood of our Lord...As she was saying the words 'deliver me', her soul was freed from the chains of the body and departed to Christ. Her departure was so calm, so tranquil, that we conclude her soul passed to the land of eternal rest and peace.*

## **EDDIE MAIR**

Her youngest son, King David I, had this chapel built in the 1130s, dedicated to his late mother.

In 1250, Pope Innocent IV declared Margaret a saint.

## **SALLY MAGNUSSON**

The chapel survived siege and warfare but by the 1500s, it was being used as a gunpowder store and its original purpose was long forgotten.

Then in 1845, its heritage was rediscovered and the building lovingly restored as a place of worship.

The chapel continues to fulfil that role today, with services, baptisms and weddings held inside.

It also serves as inspiration for a remarkable institution – the St Margaret's Chapel Guild, formed in 1942 to follow in the saint's charitable footsteps.

Members must have Margaret as a first or middle name.

Twice a week, they decorate the chapel with flowers. Hazel Margaret Dunn joined in 2005.

## **HAZEL DUNN**

*There is a sense of serenity and it just seeps through the walls, and when you come out it's always going to be a really good day if you've been at the castle arranging the flowers.*

*We're not florists, we do it just with passion. Some people bring flowers from their garden, some people buy many, many, many flowers, but it's just a tiny little space, you always forget how small the space actually is.*

*I usually arrange the flowers in November, so the light is slightly different at that time. The stained-glass windows, the colours in that are always really lovely.*

*And then the benches, the pews that are there, they've got a lovely feel to them, so actually if you just sit down quietly and peacefully sitting against the stone and just with your own thoughts, it's lovely.*

**SFX: MEDIEVAL CHANT VIR PERFECTE**

## **EDDIE MAIR**

The dramatic history of this holy place is written into the stone of its walls.

Join archaeologist Rachel Pickering to hunt for clues by pressing the green button.

## **141. INVESTIGATING THE CHAPEL'S STONES**

**SFX: ALTERNATE CHANT**

## **EDDIE MAIR**

St Margaret's Chapel has stood for more than 850 years.

Like so many parts of the castle, it's been altered, damaged, repaired, and restored. As well as being a royal place of worship, it's been a gunpowder store and a humble storeroom.

You can see evidence of its story in the chapel's walls. Archaeologist Rachel Pickering points out some clues.



## RACHEL PICKERING

*If you move to the right of the entrance and peer over, looking at the right-hand side of St Margaret's Chapel, you can clearly see a blocked-up doorway and evidence for a blocked window.*

*This doorway relates to the later use of the chapel as a gunpowder store and later the master gunner's storehouse.*

*Just to the left-hand side of the entrance you might be able to make out in the stonework traces of a blocked-up opening. This is quite late in the history of the building, so it probably dates to the 17th or 18th century, and it was once a doorway, which provided access to different parts of the chapel when it was used as a storehouse.*

*This was later-half blocked up to form a window and then when the chapel was rediscovered and restored in the 19th century, the opening was completely blocked up and the doorway that we see today was reopened.*

*If you move round to the left-hand side of St Margaret's Chapel...look up towards the roofline at the upper end of this wall, you can see evidence for another blocked up opening.*

*This was a window or doorway, possibly a hatch, that provided access between the garrison chapel and an upper floor that once existed in St Margaret's Chapel when it was in use as a store.*

*Continue round the outside of St Margaret's Chapel and look at the face opposite that of the entrance. If you look right at head height, you can see several courses of cube-shaped, reddish coloured sandstone blocks.*

*We think these are the earliest courses of the building and these probably date to at least the early 12th century*

*Every time the light's shining on it in a different way I notice a new different piece of stonework or possible blocked opening. You could spend many years of your life devoted to studying St Margaret's Chapel and still be unpicking new chapters of its history.*

## **15. MONS MEG**

*SFX: SINGLE CANNON FIRE*

### **SALLY MAGNUSSON**

Meet Mons Meg. In her heyday, she was one of the most powerful weapons in Europe. She was also a wedding present, given to King James II in 1457.

### **EDDIE MAIR**

She was named 'Mons' after the city where she was forged, in what is today Belgium.

### **SALLY MAGNUSSON**

"Meg" is a bit more of a mystery.

### **EDDIE MAIR**

She weighs six tonnes, the same as four cars, and her barrel width is almost half a metre, one of the largest calibre guns ever made.

### **SALLY MAGNUSSON**

Commissioned in 1449 by the French Duke, Philip the Good of Burgundy, Mons Meg was a siege weapon designed to smash holes in castle walls.

### **CLIVE WOODLEY**

*I wish we could have fired it, that would have been great fun!  
[Chuckles]*

### **SALLY MAGNUSSON**

Clive Woodley is a ballistics expert whose analysis revealed the cannon's impressive firepower.

### **CLIVE WOODLEY**

*They could have achieved a muzzle velocity of about 300 metres per second, and they could have achieved a range of about 3 kilometres.*

*Our calculations showed, these were using our up-to-date ballistics codes that we use to design warheads for modern weapons, then the penetration could have been up to about a metre in distance.*

## **SALLY MAGNUSSON**

In other words, Mons Meg was a weapon of medieval mass destruction.

Her notoriety loudly proclaimed royal power throughout the kingdom. Such was her fearsome reputation, the mere approach of Mons Meg could make a well-defended castle fling open its gates and surrender.

## **EDDIE MAIR**

However, physically transporting Mons Meg was far from easy. Hauled by horses, oxen and hundreds of men, she could manage just nine miles a day.

## **SALLY MAGNUSSON**

Firing Mons Meg was equally hard.

First, pour 34kg of gunpowder – about the weight of a 10-year-old child – down the barrel, with a wad of straw rammed over it.

*SFX: STONE BALL ROLLS DOWN BARREL*

Next, roll a heavy stone ball inside.

*SFX: HISSING OF A LIT FUSE*

Place a lit taper by the touch hole on the narrower end of the barrel and stand back.

Hopefully, the flame ignites the gunpowder, sending the stone ball hurtling towards its target.

*SFX: RAGGED, VERY DEEP BOOM*

## **EDDIE MAIR**

By the middle of the sixteenth century, Mons Meg was essentially obsolete as a weapon. But she could still deliver deafening salutes on special occasions, such as Mary Queen of Scots' first marriage in 1558.

In 1681, disaster struck. While firing a salute for the future King James VII, Mons Meg burst.

*<SFX: EXPLOSION> HES MONS MEG SOUND EFFECT  
LEADING TO EXPLOSION*

Look around two thirds of the way down the barrel for the damage.

## **SALLY MAGNUSSON**

Broken or not, Mons Meg is now a much-loved resident of Edinburgh Castle. But in 2015, Mons Meg found herself suspended high above the ramparts...

Find out what happened next by pressing the green button

## **151. MOVING MONS MEG**

*SFX FROM RECORDING*

### **SALLY MAGNUSSON**

On a cold, winter morning in 2015, Mons Meg left the castle for only the second time since 1829, for major restoration, conservation and research work.

Rachael Dickson was in charge of the operation that saw the cannon lifted down to the battery directly below. What you can hear behind her voice was recorded on the day.

*SFX: ACTUAL SOUNDS OF LIFTING FROM THE DAY OF THE OPERATION*

### **RACHAEL DICKSON**

*It was a 6am start, so coming on site, it was all spot-lit, because it was pitch black and you could just hear the whirr of the crane overhead.*

*I remember it being lifted high up into the sky and coming out and just being suspended against the skyline and swinging away in the wind.*

*We wanted to make sure that the nylon straps that we used were located in such a place that they didn't affect what we knew was the weakness of the cannon, where her breech had burst when she was last fired in 1681.*

*The biggest relief for the whole project was when she was safely down [laughs] and located on a flatbed truck.*

*SFX: FLATBED TRUCK DRIVING AWAY*

### **EDDIE MAIR**

Mons Meg was driven to a workshop.

The gun was blasted at high pressure with *powdered plastic buttons* to take away centuries of paint but leave the metal beneath undamaged.

The composition of the medieval iron was analysed, the gun was 3D laser scanned, and her wooden carriage repaired.

It was then time for the cannon to return home.

## **RACHAEL DICKSON**

*The day Mons Meg went back to Edinburgh Castle was literally a much brighter, sunnier day.*

*It was a beautiful spring morning and everyone was very happy because the work had been completed.*

*The day before, Mons Meg had been brought up onto the Esplanade on a truck, and she stayed there during the day with a guard.*

*And then when the Castle closed, we brought her in to Mill's Mount, ready for her lift in the morning.*

*The whole operation went very smoothly and quickly... and we even opened on time.*

## **16. DOG CEMETERY**

*SFX: DOGS HAPPILY BARKING*

### **EDDIE MAIR**

Look over the ramparts into this secluded little cemetery. It honours the dogs kept as regimental mascots or as officers' pets.

For centuries, soldiers have adopted animals to boost morale and provide companionship, with many sharing the hardships and dangers of the battlefield.

This remarkable cemetery is a monument to the strength of the relationship between soldier and dog.

### **SALLY MAGNUSSON**

Beginning with Fido, the much-loved companion of the garrison's commanding officer in 1847, the cemetery commemorates 26 dogs. Among those that have their own headstone are Topsy, Winkle, Yum Yum and Gyp.

*SFX: SOUND OF A SHIPS STEAM WHISTLE*

### **EDDIE MAIR**

Some travelled the world with their regiments. Dobbler accompanied the Argyle and Sutherland Highlanders to China, Sri Lanka and South Africa in the 1880s.

*SFX: ALSATIAN BARK, LIGHT NORMANDY LANDINGS*

Major, an Alsatian who, in the Second World War, landed with Allied troops at Normandy in 1944, made it all the way to Berlin.

### **SALLY MAGNUSSON**

In 1853, a terrier called Bob joined the Royal Scots during the Crimean War. After he was killed by a butcher's cart, Bob



wasn't buried here: his body was stuffed and today is displayed at the National War Museum.

## **EDDIE MAIR**

*SFX: TRUMPETING OF AN ELEPHANT*

Undoubtedly, the most bizarre regimental mascot was not a dog but an *elephant*, brought from Sri Lanka to the castle in 1838 by the 78<sup>th</sup> Highland regiment.

The elephant – named Jumbo – was looked after by one Private James McIntosh, who took him to the canteen where he was given beer through an open window.

*SFX: PUBLIC HOUSE INTERIOR, TRUMPETING OF ELEPHANT*

Afterwards, the unlikely drinking partners would retire to the stables together to 'sleep it off'.

After his death, Jumbo's toenails were kept as a curious memento of the largest ever member of the garrison. They're now on display in the National War Museum.

## **17. ARGYLE TOWER**

*SFX: HEAVY PORTCULLIS IS LIFTED*

### **EDDIE MAIR**

The Argyle Tower sits directly above the Portcullis Gate, overlooking the route through which almost every visitor to the castle has passed.

The oldest stonework in the gateway dates to the 1300s. The upper half, the Argyle Tower, was added in the late 1800s.

It's reached by a steep flight of stone steps known as the Lang Stairs, which was once the main route into the medieval castle.

### **SALLY MAGNUSSON**

A more perilous ascent was made in 1314, during the Wars of Independence.

Edinburgh Castle was in the hands of the English and King Robert the Bruce wanted it back.

*SFX: EXTERIOR, NIGHT, CLIMBING SOUNDS*

Twenty men, commanded by Bruce's nephew Sir Thomas Randolph, scaled the sheer rock face in the pitch-black of a moonless night, using only rope ladders and their bare hands.

They crept over the ramparts, overpowered the surprised English garrison and recaptured the castle.

This daring feat was celebrated in an epic poem, entitled "The Bruce", an extract of which is read in medieval Scots by scholar Gary West.

*SFX: MOURNFUL HOWLING OF WIND*

### **GARY WEST**

*For the crag wes hey and hidwous  
And the climbing rycht perilous,  
For hapnyt ony to slyd and fall*

*He suld sone be to-fruschyt all.*

*The erle Thomas alsone and thai  
That on the crag thar sat him by  
Toward the wall clamb hastily  
And thidder come with mekill mayn  
And nocht but gret perell and payn.  
For fra thine up wes grevouser  
To climb up ne beneth be fer.*

*For the rock was high and terrifying  
and the climbing really dangerous,  
if anyone happened to slide or fall,  
he would soon have been smashed up.*

*Earl Thomas and those  
that sat beside him on the rock  
very soon climbed towards the wall hastily,  
and came there with great effort  
and not without much danger and suffering,  
because it was far more difficult  
to climb up from that point than beneath.*

## **EDDIE MAIR**

To discover more about the Wars of Independence visit the  
“Fight for the Castle” exhibition inside the Argyle Tower.

## **18. THE FORE WELL**

### **SALLY MAGNUSSON**

Today, if you want a drink of water, you simply turn on a tap. But for centuries, Edinburgh Castle's supply was hauled up from the depths of the 34-metre Fore Well.

Most of the shaft was dug by hand through the hard, volcanic rock more than 700 years ago.

That enormous effort was necessary, though, as without its water, the castle's defenders wouldn't have stood a chance during a siege. The Fore Well was their most vital lifeline.

### **EDDIE MAIR**

The earliest historical reference to the Fore Well dates from 1314 when Robert the Bruce's forces recaptured the castle during the Wars of Independence. The king ordered the defences demolished and the well filled in so the English couldn't use it as a base in future.

His son, King David II, had the well repaired when he restored the castle.

The well's importance was brutally demonstrated two centuries later. During the Lang Siege of 1571-73, cannons demolished nearby David's Tower and falling masonry totally blocked the shaft.

Without water, the castle was forced to surrender.

### **SALLY MAGNUSSON**

In 1689, the Jacobite-held castle was under siege by Government troops. Water was running perilously low and the garrison was on the brink of surrender. But on 20 May, some very unseasonal weather came to the rescue.

The account of one of the defenders is read by actor Andrew Burnet.

*SFX: EXTERIOR, NIGHT, FREEZING WIND AND FALL OF SNOW*

### **ANDREW BURNET**

*About one o'clock in the morning, when they had ceased from firing their bombs, there fell much snow, which, notwithstanding the season of the year, did lie a great part of the day two foot high.*

*The soldiers gathered the snow, and put it into vessels, which served them for water, for fear the wells would fail.*

### **SALLY MAGNUSSON**

The reprieve was only temporary. A month later, without hope of victory, the castle surrendered anyway.

### **EDDIE MAIR**

So, what's down there now?

In 2018, the Fore Well was drained and a man was lowered to the very bottom of the shaft. To hear what he found, press the green button.

## 181. DESCENDING INTO THE WELL

*SFX: AUDIO OF THE ACTUAL EVENT USED THROUGHOUT THIS STOP, TO COINCIDE WITH MARK'S ACCOUNT*

### **EDDIE MAIR**

In 2018, Mark Soutar, a member of the “confined spaces team”, descended into the Fore Well. His task was to laser scan the interior to reveal its historic structure in unprecedented detail. You're listening to a recording of the operation – the beeps are from Mark's gas safety monitor.

### **MARK SOUTAR**

*Basically, you're set up, you're attached to a winch on a tripod, you've no control, you're just swinging, you start spinning as well, because, the wire rope that you're going down on is braided, so it's kind of got a natural twist in it, so when you're going down, there's nothing to hang on to.*

*I think it was the second day, one of the cables had kind of got crossed over each other...the cable actually slips and it must drop me about half a metre, but when you're about 50 feet down the well, there's nothing to hang on to and it slips about half a metre, it's quite daunting and it gives you a bit of a fright.*

*There was probably about, I don't know, say a foot of water in the bottom. the water was absolutely crystal clear, and you can actually just see like a mass of coins. This was like a treasure chest at the bottom – it was just like a treasure chest at the bottom.*

*All in all I must have been in the bottom of the well for approaching two hours...the water is gradually percolating its way back up again. So, at one point it must have been millimetres away from the top of the wellies.*

*I would go down again, yeah, it was good. You can always say that you're the only person that's been down the bottom of*

*the Fore Well at Edinburgh, so it's a definite achievement, you know.*

## **19. HALF MOON BATTERY**

*SFX: CANNONS FIRING*

### **EDDIE MAIR**

Its curving lines gave the half-moon battery its name and – Edinburgh Castle its distinctive profile.

Since the 1570s, this mighty gun platform has terrified approaching attackers and welcomed guests.

### **SALLY MAGNUSSON**

The battery was designed to house the castle's main guns, replacing David's Tower after its destruction in 1573 during the Lang Siege. Take a moment to look through one of its gun ports at the impressive view – and field of fire – it offers.

### **EDDIE MAIR**

Today, the broad Esplanade lies immediately before the castle.

But when the battery was first built, it stood above a narrow, rocky slope, used as an execution ground. Those convicted of the greatest crimes were hanged here on the gallows, including many innocent women and men accused of witchcraft.

*SFX: THE CRACKLE OF FIRE BEGINS, OMINOUSLY*

King James VI took great interest in witches, personally presiding over an infamous Edinburgh trial in 1590 during which the accused were brutally tortured to extract confessions and at



least one was strangled and burned here. It inspired the king to author an influential book on witchcraft, his words read by actor Andrew Rothney.

## **ANDREW ROTHNEY**

*The fearful abounding at this time in this country of those detestable slaves of the Devil, the witches, hath moved me to dispatch this treatise to resolve the doubting hearts of many; both that such assaults of Satan are most certainly practiced, and that the instruments thereof merits most severely to be punished.*

*Magicians and witches ought to be put to death according to the law of God and of all Christian nations – commonly by fire.*

**SFX: THE CRACKLE OF FIRE CRANKS UP, THEN FADES TO SILENCE**

## **SALLY MAGNUSSON**

**SFX: TROOPS MARCHING FEET**

The Esplanade was created in the mid-1700s as the garrison's parade ground with the half-moon battery providing the *stunning* backdrop.

This iconic vista has moved countless writers and artists. Unfortunately, among them was William McGonagall, considered by many to have been the world's *worst* poet.

Comedian Susan Morrison reads an extract from McGonagall's 1895 poem “Edinburgh”:

## **SUSAN MORRISON**

*And Edinburgh Castle is magnificent to be seen  
With its beautiful walks and trees so green,  
Which seems like a fairy dell;  
And nearby its rocky basement is St Margaret's Well,  
Where the tourist can drink at when he feels dry,  
And view the castle from beneath so very high,  
Which seems almost towering to the sky.*

## **EDDIE MAIR**

The Esplanade has been a mustering point for troops embarking for the front line in two world wars and subsequently a stage upon which many concerts have taken place.

The Proclaimers are among the bands who've performed here most often. Brothers Charlie and Craig Reid.

## **PROCLAIMERS**

*It's a great place to play, you know. There is a feeling of it being surreal having grown up here, and spent so much time here when we were young.*

*When you're a musician, you think 'maybe one day, y'know, who knows' – and then it happens, it came true for us, so we're very lucky.*

*There isn't really anywhere better, anywhere in the world.*

## **SALLY MAGNUSSON**

The Esplanade is perhaps most famous for hosting spectacular annual performances of the Royal Edinburgh Military Tattoo since 1950.

To hear the Tattoo's chief executive and producer reveal what makes this such a globally-recognised event, press the green button.

## **191. ROYAL EDINBURGH MILITARY TATTOO**

*SFX: BURST OF TATTOO MUSIC*

### **SALLY MAGNUSSON**

For three weeks every August, Edinburgh Castle is transformed into the setting for one of the world's most exhilarating spectacles – the Royal Edinburgh Military Tattoo. In the summer months, you'll have passed through its temporary stands.

This showcase of music, dance and precision military display features representatives of armed forces and cultural acts from around the globe, performing to sell-out crowds and an international TV audience of millions.

The term tattoo comes from the old Dutch 'doe den tap toe' for the drum tap played to tell British soldiers in the Low Countries that it was time leave the taverns.

Brigadier David Allfrey was appointed producer and chief executive in 2011.

### **DAVID ALLFREY**

*The Castle of Edinburgh provides an unmatched backcloth, the scenery for our show. This castle, many hundreds of years old, has its own atmosphere, you can feel the atmosphere as you walk up Castle Hill.*

*It sits in all weathers and it is the most incredible place to do great theatre and our show opens each evening with a fanfare.*

*The salute taker is welcomed to Edinburgh and to the castle with a toast in Scottish Gaelic from a silver drinking vessel, known as a quaich, and of course they drink whisky and when they've finished the whisky, they have to turn the cup over and kiss the bottom.*

*The pipes and drums then come out of the castle drawbridge, 250 pipers and drummers, an amazing sound, every great Highland bagpipe tuned to the same notes. It's a wonderful and colourful scene. And that starts us on a journey. And the journey, so many different colours and pictures with projections, with soundscapes that have been specially prepared as part of the story, the lighting with fireworks, with special effects, and a storyteller to guide our audience.*

*The show ends with moments of solemnity high up on the castle battlements, the lone piper, specially chosen from the best pipers in the British Army, will play a lament and the sound of the pipes drifts on the wind, it has an almost ghostly quality to it.*

*We then end, of course, with Robert Burns's 'Auld Lang Syne', which is signalling to our audience that they have arrived at the show as strangers, as visitors to this great place, but as they all hold hands for the final verses, they will be leaving as friends, hopefully to return to Edinburgh and return to Edinburgh Castle.*

## **20. DAVID'S TOWER**

### **SALLY MAGNUSSON**

Buried beneath the Half-Moon Battery are the ruins of David's Tower - Edinburgh's great, lost landmark.

This 30-metre tower once dominated the medieval city's skyline. Today, you have to descend underground to explore its hidden, lower floors.

### **EDDIE MAIR**

David's Tower was built by King David II as the castle's royal residence, although sadly it wasn't finished on his death in 1371.

When subsequent monarchs came to stay, it became a hive of activity.

*SFX: NOTA – TIM RAYBORN*

Servants squeezed past each other on the stone stairway to lay fresh straw on the floors, carry clean clothes and serve food and drink.

The king entertained nobles and diplomats in his first-floor hall, its walls covered in brightly coloured tapestries. He also conducted the business of the day, as clerks scribbled notes and courtiers vied for his attention.

### **SALLY MAGNUSSON**

On the upper floors were the king and queen's living quarters, each maintained by trusted attendants. Deep below these chambers were huge storage vaults, piled high with salt and grain, wine and coal.

Men occupied most of the positions within the royal household although women certainly nursed babies, taught children, repaired clothes, and worked in the laundry and kitchen.

*SFX: MUSIC OUT*

## **EDDIE MAIR**

In 1573, when the castle was held by supporters of Mary Queen of Scots during the "Lang Siege", David's Tower was devastated by a cannon bombardment.

The Half Moon Battery was built around the shattered remains, and this once-mighty building was all but forgotten.

Until 1912... when three Edwardian scholars, intrigued by an out-of-place arrow slit in a palace coal cellar, started digging.

They discovered long-lost steps, passageways and rooms, unvisited for centuries.

*SFX: ROB JACKSON DISCORDANT SOUNDS FADE IN RUMBLE THROUGH THE FINAL WORDS*

## **SALLY MAGNUSSON**

One of those chambers was the setting for the notorious murder known as the Black Dinner. You can listen to historian

Christine McGladdery and Game of Thrones creator George RR Martin dissect this grisly story of betrayal by pressing the green button.



## **201. THE BLACK DINNER**

*SFX: OMINOUS CHORDS (ROB JACKSON), RUNNING FROM BEFORE THE POEM AND FADING AT ITS END*

### **ERIN MAY KELLY**

*Edinburgh castle, town and tower  
God grant you sink for sin  
And that even for the Black Dinner  
Earl Douglas got therein.*

### **EDDIE MAIR**

That traditional rhyme, read by poet Erin May Kelly, recalls one of the most infamous episodes in medieval history – the Black Dinner.

The story goes that in 1440, 16-year-old William, 6th Earl of Douglas, and his little brother, are invited to Edinburgh Castle by its keeper, Sir William Crichton. The young noblemen dine here merrily with King James II – himself just ten years of age.

But the mood abruptly chills when a servant brings in the severed head of a black bull.

*SFX: OMINOUS CHORDS RETURN*

That's the signal for Crichton's soldiers to seize the brothers, drag them outside and execute them for treason – ignoring the tearful pleading of the powerless child king.

*SFX: OMINOUS CHORDS END*

Historian Christine McGladdery.

## **CHRISTINE MCGLADDERY**

*The first evidence we have of the event that later becomes described as the Black Dinner is a very brief entry in a contemporary chronicle, which states that in 1440, the 6th Earl of Douglas and his younger brother, David, came to Edinburgh Castle to meet with the king and they were beheaded.*

*It's interesting that David the younger brother is also executed because that makes us think well who benefits from that their great uncle James, Earl of Avondale, who becomes 7<sup>th</sup> Earl of Douglas. James of Avondale has to be in some way behind what happened.*

## **EDDIE MAIR**

But the story doesn't end there. Further details subsequently emerge.

## **CHRISTINE MCGLADDERY**

*One of the principle reasons why the Black Dinner assumes such an important role in perceptions of Scottish history is that it was very much seized upon and embellished by writers in the 16<sup>th</sup> century who had a particular agenda and that agenda was to criticise over-mighty magnates.*

*Later on, the writers want to make more of a story of it and so then we start to get the context of the dinner.*

*The legend may have grown and grown in the telling and later novelists like Sir Walter Scott would have maybe added some bits of his own to make this the very, very dramatic event that it has become in popular perception.*

## **EDDIE MAIR**

The story is still alive today, recently reincarnated as the shocking Red Wedding in the Game of Thrones books and television series. Author George RR Martin explains:

## **GEORGE RR MARTIN**

*Scottish history is amazingly bloody and dark and twisted and full of betrayals and battles so it's been a great source of inspiration for me over the years. The Red Wedding, which is perhaps the most infamous scene in my books and the TV show, was inspired in large part by two events in Scottish history – the Black Dinner, which took place right here in Edinburgh, when the Earl of Douglas and his brother were murdered at a dinner given by the king, and the Glencoe Massacre when the Campbells slaughtered the MacDonalds. So I combined the two of those and threw in a wedding and you get the Red Wedding*

## **21. CROWN SQUARE**

*SFX: FLOWERS OF THE FOREST – VOICES OF MUSIC*

### **EDDIE MAIR**

Crown Square – for six centuries the heart of Edinburgh Castle.

Inspired by the grand piazzas of medieval Europe, this impressive space was designed to reflect the wealth and power of the Stuart monarchy.

### **SALLY MAGNUSSON**

Originally known as the Palace Yard, it was made up of James IV's great hall, the royal palace where Mary Queen of Scots gave birth to James VI; a gun house for the royal artillery, and the 14th-century church of St Mary.

Well into the 1500s, this square would have been alive with bustling servants and courtiers, visiting dignitaries and, occasionally, members of royalty.

### **EDDIE MAIR**

At one corner of the square, between the Royal Palace and the Great Hall is a stone plaque that bears a red and gold diamond shape, recording the death of one of the most powerful women in Scottish history - Queen Mary of Guise, also known as Mary of Lorraine.

From 1554, she acted as Regent, effectively ruling Scotland before her young daughter Mary Queen of Scots was old enough to wear the crown.

## **SALLY MAGNUSSON**

During a period of great religious and political upheaval, Mary faced much opposition, not least from those who thought that governing the country was no job for a woman.

She described her task to her brother, her words read by actor Marie Gardeaux.

## **MARIE GARDEAUX**

*It is no small thing to bring a young nation to a state of perfection. Great responsibilities are easily undertaken but not so easily discharged to the satisfaction of God. Happy is he who has least to do with worldly affairs. I can safely say that for twenty years past I have not had one year of rest, and I think that if I were to say not one month I should not be far wrong.*

**SFX: END OF FLOWERS OF THE FOREST**

## **SALLY MAGNUSSON**

In 1560, with her enemies in open rebellion, Mary arrived to supervise strengthening the castle's defences.

But she fell seriously ill and within weeks died in the royal palace.

## **EDDIE MAIR**

In the 1600s, the castle had become an established military garrison. This square then became known as the Grand Parade and instead of courtiers, was filled with soldiers.

*SFX: MARCHING BOOTS*

The great hall was troop accommodation; the royal palace officers' quarters; and the gun house and church of St Mary had been demolished and replaced with the Queen Anne Building and more barracks.

## **SALLY MAGNUSSON**

After the rediscovery of the crown jewels in 1818, the square became known as Crown Square.

Visitors were charged a shilling to see the jewels and the castle became a major tourist attraction with soldiers slowly replaced by sightseers – like yourself.

## **EDDIE MAIR**

The Stuart dynasty that shaped the castle in the 1500s endured a turbulent time in the 1600s. To hear more about their highs and lows, press the green button.

## 211. THE STUARTS IN THE 17TH CENTURY

*SFX: O NATA LUX, THOMAS TALLIS*

### **SALLY MAGNUSSON**

Charles I was crowned King of Scotland in an extravagant ceremony that began with a procession from the castle down the Royal Mile. It loudly proclaimed the power of the Stuart monarchy.

Historian Clare Jackson, presenter of the BBC series *The Stuarts*:

### **CLARE JACKSON**

*By the 16<sup>th</sup> and 17<sup>th</sup> centuries, Edinburgh Castle wasn't primarily a royal residence, but it has huge ceremonial value.*

*Before his Scottish coronation in 1633, Charles I also spent the last night by a reigning British monarch in Edinburgh Castle before setting out for his coronation at Holyrood house the next day.*

### **EDDIE MAIR**

Like his father James VI, Charles believed in the god-given right of monarchs to rule as they pleased.

But he lacked his father's pragmatism and his authoritarian rule soon upset his subjects. Change was coming for both the Stuarts and their castle.

*SFX: SHE WEEPETH FULL SORROW.*

### **CLARE JACKSON**

*So by the 1630s, opposition to Charles I's rule is mounting, both in England and in Scotland and also in Ireland. Actual resistance breaks out first of all in Scotland.*

## **EDDIE MAIR**

In the civil wars that followed, armies clashed across the three kingdoms and Edinburgh Castle was repeatedly besieged.

Ultimately, Charles's Royalist forces were defeated by an alliance of his opponents. English Parliamentarian leader Oliver Cromwell celebrated here at the castle with his Scottish allies. But their bond was soon severed by the executioner's axe.

## **CLARE JACKSON**

*There's such widespread shock in Scotland when they receive news that the king, Charles I, has been put on trial and publicly executed in England on 30<sup>th</sup> January. The Scots' response is immediately to proclaim his son, who was then in exile, Charles II...Once Cromwell begins to see Charles II is attracting Royalist support in Scotland he decides he has to go into Scotland.*

## **SALLY MAGNUSON**

So in 1650, Cromwell's English army besieged the castle. As his heavy guns fired, Cromwell demanded its governor surrender, his words read by actor Oliver Ford Davies:

*SFX: CANNON BOMBARDMENT*

## **OLIVER FORD DAVIES**

*Sir, we be now resolved, by God's assistance, to make use of such means as He hath put in our hands towards the reducing of Edinburgh Castle. Let the Lord dispose your resolutions as seemeth good to Him: my sense of duty presseth me, for to*



*prevent the effusion of more blood, to demand the rendering of this place to me upon fit conditions.*

### **SALLY MAGNUSSON**

The governor's resolve crumbled and on Christmas Eve, he gave in. Cromwell wrote:

*SFX: END OF CANNONS*

### **OLIVER FORD DAVIES**

*It hath pleased God to cause the Castle of Edinburgh to be surrendered into our hands this day. Indeed, the mercy is very great and seasonable. I think, I need say little of the strength of the place, which, if it had not come as it did, would have cost very much blood to have attained, if at all to be attained.*

### **EDDIE MAIR**

Cromwell imposed union between Scotland and England and the castle became a barracks. But the republic didn't last and in 1660, Charles II returned from exile. He never visited the castle but he did send his brother, James, as High Commissioner.

*SFX: THERE'LL NEVER BE PEACE BY JEANIE ROY  
COLLINS*

### **SALLY MAGNUSSON**

James became king in 1685. But he didn't reign for long. His overthrow would lead to the Jacobite Risings, wars that would wrack Scotland for decades and complete the transformation of a once-royal castle into a military base. There would be no royal return for the Stuarts.

## **22. ROYAL PALACE**

### **SALLY MAGNUSSON**

The Royal Palace – sanctuary for a queen and birthplace of a king. For generations, the Stuart royal family stayed here in luxury, safe within the castle's defences.

The oldest parts date to the 1400s, and the palace has been altered and added to ever since.

*SFX: SANS LIBERTE – GUILLAUME DE MORLAYE*

### **EDDIE MAIR**

In 1566, Mary Queen of Scots arrived in the palace. Heavily pregnant, she was faced with vicious plotting in the royal court and a collapsing marriage. So, she came here.

Historian Clare Jackson explains.

### **CLARE JACKSON**

*Mary Queen of Scots had been advised that Edinburgh Castle would be the safest place for her to deliver her baby... It was also recognised that this child would have a significant claim to the English throne and there were fears both for Mary's safety as well as of a new-born baby.*

### **EDDIE MAIR**

The queen was taken to the chamber now known as the King's Birth Room.

You can have a peek inside but be warned, it's really small so you might have to wait in line.

Mary gave birth to a healthy baby boy, and named him James.

## **SALLY MAGNUSSON**

The young prince secured the future of Mary's Stuart dynasty. But the queen's own future was anything but secure.

Amid religious turmoil and civil war, her enemies soon had Mary arrested, took away her 13-month-old son and forced her to abdicate in his favour – she never saw James again.

The deposed monarch fled into exile in England where she was held prisoner until her cousin, Queen Elizabeth I, had her beheaded in 1587.

## **EDDIE MAIR**

*SFX: THE SILVER SWAN – ORLANDO GIBBONS*

However, unlike Mary, Elizabeth died without producing an heir. And so, in 1603 James was proclaimed King of England and Ireland.

James promptly left for his new realm, although he briefly returned in 1617 to celebrate 50 years as King of Scotland.

The palace was remodelled for the occasion and the birth room lavishly decorated.

## **CLARE JACKSON**

*The main purpose when Edinburgh is rebuilt and refurbished in 1617 isn't to create a sort of spectacular royal residence, but it is to kind of showcase the origins of the British Stuart dynasty.*

## **SALLY MAGNUSSON**

James strongly believed he was chosen by God, and that it was his divine right to wield absolute power.

## **SALLY MAGNUSSON**

James's son King Charles I stayed here before his Scottish coronation in 1633. His own belief in the divine right of kings helped spark the Wars of the Three Kingdoms that led to his downfall.

By the late 1600s, the palace had been pressed into military service. The birth room always remained as a kind of shrine to James. But Mary's old bed chamber became a soldier's bar room. The castle's royal status almost ended.

## **EDDIE MAIR**

To hear a contemporary account of Mary giving birth here and the thoughts of actor Saoirse Ronan, who played Mary in the 2019 movie *Mary Queen of Scots*, press the green button.

## **221. THE BIRTH OF A KING**

*SFX: SANS LIBERTE – GUILLAUME DE MORLAYE*

### **EDDIE MAIR**

On 19th June, 1566, Mary Queen of Scots gave birth to a child, heir to the Scottish throne.

Years later, Mary's private secretary, Claude Nau, wrote the queen's version of events. His words are read by actor François Hatt.

### **FRANÇOIS HATT**

*The queen prepared herself for the birth of her child. She made her will and received her sacrament, like one who is in proximate danger of death.*

*On Tuesday, the 19th of June, between ten and eleven o'clock in the morning, her Majesty gave birth to a son with great labour and suffering, in the presence of many of the ladies; who, seeing her danger, and telling her of the peril in which she and the child were, she prayed that the infant might be saved, without any regard to herself. Immediately upon the birth of the Prince, all the artillery of the castle was discharged, and the lords, the nobles and the people gathered in St Giles' Church to thank God for the honour of having an heir to their kingdom.*

*SFX: MUSIC RISES AND THEN FADES*

### **SALLY MAGNUSSON**

In the 2019 film *Mary Queen of Scots*, actor Saoirse Ronan played the part of Mary, pitted against her childless English counterpart Queen Elizabeth I. Standing in the King's Birth Room, Saoirse describes what the young queen might have gone through on that momentous day.

### **SAOIRSE RONAN**

*I can only imagine what it was like to be in this room for hours and hours on end [laughs]...It's just so small, it's incredibly*

*small. As an actor having played her and knowing what sort of stress she would have been under, I feel claustrophobic, [...] you sort of feel like the walls are closing in on you.*

*A birth like this was not just a new child being brought into the world, this was the future and so there was an awful lot of added anticipation I suppose, and how incredible when the baby was born and he was OK.*

*I think her state of mind was 'I still have ultimate power because I am the queen of this country, and I am doing my duty by delivering an heir into this world'. That was something that Queen Elizabeth was not willing to do, and so just by her having a baby, producing an heir, that alone was sort of a mark of how dedicated she was to her responsibility and duty as a ruler. So even though she was faced by an awful lot... I'd imagine she was quite empowered. This was her moment as a woman and as a queen to really [...] push everyone else out and let them know she was here to stay.*

## **EDDIE MAIR**

Jackie Kay, who was appointed Scotland's makar or poet laureate in 2016, found Edinburgh Castle an inspiration after discovering the true story of her own birth. To hear her recite a poem about this, press the green button.

## 222. THE ADOPTION PAPERS, JACKIE KAY

### JACKIE KAY

*The Original Birth Certificate*

*I say the man at the desk, I'd like my original birth certificate.*

*Do you have any idea what your name was? Close, close, he laughs.*

*Well, what was it?*

*So slow as torture, he discloses bit by bit*

*My mother's name, my original name, the hospital I was born in, the time I came*

*Outside, Edinburgh is soaked in sunshine. I talk to myself walking past the castle.*

*So, so, so, I was a midnight baby after all.*

*This poem's from a book of mine called The Adoption Papers and this part of the poem is in two voices: The first is my own and the second is my imagined version of my birth mother who gave birth to me here in Edinburgh.*

*Years later, when I tracked her at the age of 26, I discovered my original birth certificate and found my original name and then I was walking after finding this amazing information past the castle and the castle seemed to me just as momentous as the news that I'd just heard.*

*I am 19. My whole life is changing.*

*On the first night, I see her shuttered eyes in my dreams.*

*I cannot pretend she's never been.*

*My stitches pull and threaten to snap*

*My own body a witness, leaking blood to sheets, milk to shirts.*

*On the second night, I'll suffocate her with a feather pillow, bury her under a weeping willow,*

*Or take her far out to sea and watch her tiny, eight-pound body sink to shells and reshape herself.*

*So much better than the body enclosed in glass like a museum piece.*

*On the third night, I toss. I did not go through those months for you to die on me now.*

*On the third night, I lie, willing life into her,*

*Breathing air all of the way down the corridor to the glass cot, I push my nipples through.*



## **23. THE HONOURS OF SCOTLAND & THE STONE OF DESTINY**

### **EDDIE MAIR**

The formidable walls of Edinburgh Castle protect some of the country's greatest treasures.

The Honours of Scotland are more than 400 years old and they're still used in state ceremonies today. The Stone of Destiny is a royal artefact so ancient that its origins are shrouded in legend. And it's still used in the coronation of monarchs.

### **SALLY MAGNUSSON**

They're kept safe in the stone vault of the Crown Room. While it's secure, the room is not large and is often crowded. So please be patient if you have to wait for an opportunity to see these icons of royal Scotland. Taking photographs or video footage is strictly forbidden.

### **EDDIE MAIR**

The Honours of Scotland are made up of the Crown, Sceptre, and Sword of State. They date from the fifteenth and sixteenth centuries and were first used together in 1540 by King James V during the coronation of his wife, Mary of Guise.

The crown was made for James V with gold from an earlier crown, decorated with 42 pearls and precious stones. The silver gilt sceptre is thought to have been a papal gift to King James IV and is topped with a sphere of rock crystal.

### **SALLY MAGNUSSON**

The sword was given to James IV by Pope Julius II. Look closely and you'll see that the blade has a repaired fracture about a third of the way up from the hilt. It was broken in 1650 so it could be smuggled past a besieging army.

## **EDDIE MAIR**

The Honours were locked away in 1707 when the Scottish Parliament was abolished by the Acts of Union between Scotland and England. They were rediscovered 111 years later.

Since the Scottish Parliament was re-established in May 1999, the crown is carried to Holyrood at the start of each four-year term to represent royal authority.

## **SALLY MAGNUSSON**

At first glance, the Stone of Destiny looks like a battered lump of sandstone – which, in one sense, it is. But this relic has extraordinary significance. Its various scars record lost stories of kings and queens that may stretch back more than a thousand years.

It played a central role in the making of Scotland's monarchs from at least the 1200s and reputedly since the 800s.

## **EDDIE MAIR**

Myth links the Stone to legendary Scottish kings, saints and Jacob's Pillow from the Book of Genesis. Scientific analysis reveals that it originated close to the village of Scone in Perthshire, where it was kept until the English king, Edward I, invaded Scotland in 1296.

Edward took this emblem of the Scottish nation to symbolize his conquest of the country.

### *SFX: ZADOK THE PRIEST*

He had it set into the specially-made wooden Coronation Chair in Westminster Abbey, London, on which most English and later British kings and queens, including Henry VIII, Elizabeth I, Victoria, and Elizabeth II, were crowned.

### **SALLY MAGNUSSON**

Many in Scotland wanted the Stone returned. And it was, once under cover of darkness and again in 1996 with great pomp and ceremony.

To hear from the men who led both attempts to take the Stone of Destiny from Westminster Abbey, press 231 and then the green button.

### **EDDIE MAIR**

Alternatively, you can listen to Sir Walter Scott's vivid description of rediscovering the Honours in 1818, read by actor Bill Paterson. Pressing 232 followed by the green button.

## **231. RETURNING THE STONE TO SCOTLAND**

### **EDDIE MAIR**

In the dead of night on Christmas Eve, 1950, four Scottish nationalists broke into Westminster Abbey in London. They left with the Stone of Destiny. The daring operation was led by Ian Hamilton, then a 25-year-old student.

### **IAN HAMILTON**

*That stone was the symbol of my country and it had been taken away in an attempt to suppress my country so I was determined to do what I could to get it back.*

### **EDDIE MAIR**

The group forced a door into the deserted abbey.

### **IAN HAMILTON**

*And there in the torchlight it was the chair I went to the back and pushed the Stone out and they pulled that from the front and down it came into the floor of the abbey with a thump and broke.*

*I would like to say that I was horrified by this. Nothing of the kind. Remember, I was there to take that stone home and if I had to take it home in two parts that meant the job was easier.*

### **EDDIE MAIR**

As they dragged the largest piece away, a police officer arrived. Somehow, Ian bluffed his way out but the group scattered. He returned alone to complete the job.

### **IAN HAMILTON**

*I went back to where the boys had left the Stone, trundled the Stone up on its end and heaved it up into the back of the car.*

### **EDDIE MAIR**

Despite police road blocks on the border, it was smuggled back to Scotland. The episode sparked uproar with the Home Secretary condemning the “vulgar vandals” responsible. But not everyone was appalled.

### **IAN HAMILTON**

*So in Scotland I'm told that there was spontaneous and very real jubilation.*

### **EDDIE MAIR**

The repaired Stone was ultimately left at Arbroath Abbey for the authorities to reclaim. Ian was questioned but not charged with any crime and later became a leading lawyer. While the Stone was immediately restored to Westminster Abbey, its contested status as a symbol of Scottish nationhood remained unresolved.

### **SALLY MAGNUSSON**

Then in 1996, Prime Minister John Major announced the Stone would be *officially* returned. Richard Welander, Historic Scotland's objects conservator, was tasked with bringing it back.

## **RICHARD WELANDER**

*I knew there was a lot riding on it [...] and I was also aware that there was a lot of controversy around it.*

## **SALLY MAGNUSSON**

The task was particularly challenging as, unlike in 1950, there could be no damage.

Richard's team had to remove a large, heavy object from a priceless, fragile wooden chair with the world watching. The sounds behind his voice were recorded on the day.

*SFX: RECORDING OF THE STONE BEING REMOVED*

## **RICHARD WELANDER**

*My recollection of it was the extraordinary silence. People were just getting on with it. It was a very slick and well-rehearsed operation.*

*There was a moment of slight panic, I think is probably the right word, as we started to lift [...] It was very, very, very tight, like millimetre tight, if it started to swing, you know, if there had been any movement, it would have taken the sides of the Coronation Chair off.*

*It was just millimetre by millimetre, lifting it. I think It took about an hour and a half, two hours.*

## **SALLY MAGNUSSON**

The Stone was taken to Scotland with a police escort and installed with great ceremony at Edinburgh Castle on St Andrews Day, 30<sup>th</sup> November, 1996.

## **RICHARD WELANDER**

*I can't think of another object which is so idiosyncratic it is completely extraordinary... It's not about the physical thing, it's a very crudely cut lump of stone. It's about what it represents.*

## **EDDIE MAIR**

The Scottish Crown Jewels had been hidden for more than a century until 1818. To hear Sir Walter Scott's description of the moment of their rediscovery, press the green button.

## 232. WALTER SCOTT'S DISCOVERY

### SALLY MAGNUSSON

On 4th February, 1818, Sir Walter Scott and a group of state officials stood before a locked strong room, deep within the castle. Inside, they hoped to find the crown jewels, which had been hidden away after the abolition of the Scottish Parliament.

### EDDIE MAIR

Scott, one of the most popular authors of his day, was also a keen historian. He'd been given personal permission to learn the truth by the Prince Regent, the future King George IV.

In a letter to his friend John Croker, Scott describes the moment of discovery. His words are read by actor Bill Paterson.

### BILL PATERSON

*"My dear Croker, I have the pleasure to assure you the Regalia of Scotland were this day found in perfect preservation.*

*The extreme solemnity of opening sealed doors of oak and iron, and finally breaking open a chest which had been shut since 7th March 1707, about a hundred and eleven years, gave a sort of interest to our researches, which I can hardly express to you, and it would be very difficult to describe the intense eagerness with which we watched the rising of the lid of the chest, and the progress of the workmen in breaking it open,... which was neither an easy nor a speedy task.*

*It sounded very hollow when they worked on it with their tools, and I began to lean to your faction of the Little Faiths. However, I never could assign any probable or feasible reason for withdrawing these memorials of ancient independence; and my doubts rather arose from the conviction that many absurd things are done in public as well as in private life merely out of a hasty impression of passion, or resentment.*



*The discovery of the Regalia has interested people's minds much more strongly than I expected, and is certainly calculated to make a pleasant and favourable impression upon them in respect to the kingly part of the constitution. It would be of the utmost consequence that they should be occasionally shown to them, under proper regulations, and for a small fee.*

### **EDDIE MAIR**

The Crown Jewels were indeed put on public display... here – in the very room where they'd been found.

### **SALLY MAGNUSSON**

But what of The Stone of Destiny?

In the twentieth century, it was twice returned to Scotland – once by stealth, once under the glare of the public gaze.

Listen to the stories behind both operations by pressing the green button.

## 24. THE GREAT HALL

*SFX: THE SOUND OF REVELRY. A LIGHT SMATTERING OF LUTE FROM MADAME D'AMOURS - ALISON CRUM AND ROY MORRIS*

### **SALLY MAGNUSSON**

The great hall... Imagine attending a banquet here in the ceremonial heart of Edinburgh Castle – would you be impressed?

It was built in the early 1500s so King James IV could show off his wealth, power, and sophistication – impressing his guests was exactly what he had in mind.

*SFX: IRISH HARP MUSIC: IBUNT SANCTI BY TIM RAYBORN. CHEER AS IT STARTS*

### **EDDIE MAIR**

In 1513, the year after it was completed, James welcomed an Irish ruler named Hugh Dubh O'Donnell here to celebrate their alliance.

O'Donnell brought his own harpist to entertain his host.

*SFX: LUTE MUSIC: BRANIE GAY – PIERRE ATTAINGNANT*

Another notable feast was held in 1561, when Mary Queen of Scots marked her return home from France.

*SFX: CANNONS FIRING - USE LANG SIEGE CLEAN CANNON SOUNDS PROVIDED BY HES*

The castle guns fired a salute to welcome her.

### **SALLY MAGNUSSON**

*SFX: MUSIC FADES TO SILENCE, AN AWKWARD COUGH AND SELF-CONSCIOUS CLINK OF TABLEWARE*

Not every banquet was a royal occasion.

The English leader Oliver Cromwell, a devout Puritan, was the Scottish government's guest of honour in 1649, shortly after the defeat of the royalist armies of King Charles I.

It was, erm, perhaps, a wee bit less of a raucous affair than usual.

## **EDDIE MAIR**

A year later, Cromwell returned. But this time he brought an army.

After capturing the castle, he had the great hall converted into barracks for his soldiers. It was to remain in military hands for the next two centuries.

*SFX: BARRACK ROOM SOUNDS*

The grand dining space was transformed into a cramped three-storey dormitory where more than 300 fighting men ate and slept.

*SFX: MEN COUGHING VIOLENTLY*

In the 1790s, it became a military hospital.

## **SALLY MAGNUSSON**

It was another hundred years before the hall was restored to its former glory. The Victorian architect Hippolyte Blanc added the great fireplace, tiled floor and stained-glass windows as he tried to imagine what the room had once looked like.

But above your head is part of the *original* medieval building – its extraordinary hammerbeam roof.

## **EDDIE MAIR**

Scientific analysis has revealed that the oak and pine timber was brought here from Norway between 1509 and 1511.

The stone brackets on which the beams rest are also mostly original. The beautiful Renaissance carvings feature both

Stewart and Tudor symbols, honouring James IV's marriage to Margaret Tudor, sister of the English King Henry VIII.

Look high to the right of the fireplace; can you see a window-sized opening?

It's known as the "Laird's Lug" - Scots for 'lord's ear' - and was supposedly installed so the king could listen in secret to everything taking place in the hall below.

### **SALLY MAGNUSSON**

The great hall remains a venue for government receptions, military dinners and state banquets and has welcomed royalty, presidents, prime ministers, generals and church leaders.

The heads of European Union states met here and proposals for both Scottish devolution and independence were launched in this room.

### **EDDIE MAIR**

One of the most striking aspects of the nineteenth century reimagining of the great hall is the arms and armour lining its walls.

Discover more about them and how they're kept looking their best with the expert responsible for their conservation - by pressing the green button.

## **241. ARMS AND ARMOUR**

### **SALLY MAGNUSSON**

The walls of the great hall bristle with arms and armour.

The swords, spears, helmets and breastplates were assembled here in the late 1800s to decorate the newly-restored hall.

Looking after this collection of more than 400 historic objects is a daunting task. Since 2012, Rachael Dickson has been responsible for ensuring everything remains in *pristine* condition.

### **RACHAEL DICKSON**

*SFX: THE SOUND OF ARMOUR BEING MOVED AND CLEANED, THROUGHOUT*

*Any conservation we do, we try to undertake with a light touch. So, this would include things like removing historic lacquers, treating any active corrosion before re-lacquering or waxing as necessary to prevent any further build-up of dust affecting the surface.*

*I will work with the castle staff and conservators to clean the objects at the lower levels, where they're much easier to reach. But every couple of years it's necessary to bring in scaffolding so that we can reach the objects at higher level.*

*SFX: SWORD REMOVED FROM SCABBARD*

### **SALLY MAGNUSSON**

The claymore is a type of sword strongly associated with Scotland. There are many on display here, although the term describes more than one sort of weapon.

### **RACHAEL DICKSON**

*The word, claymore, comes from the Gaelic, meaning great sword. However, this can refer to either the long sword – with*

*the distinctive two-handed grip – or the later basket-hilted sword.*

## **SALLY MAGNUSSON**

Then there are the pole weapons – tipped with nasty-looking blades and spikes.

## **RACHAEL DICKSON**

*Because they were often adapted from farm implements or other tools, they'd have relatively little metal to them. The most basic form is a spear, which would be a knife on the end of a pole. So, they were cheap to make and readily available.*

*The bill is another popular infantry weapon. This has hooks and protrusions emerging from a blade, and this was designed to cut and thrust at a man, or pull him off his horse.*

## **SALLY MAGNUSSON**

It's thought that James IV, the king who had this great hall built, was hacked down and killed with a bill at the Battle of Flodden in 1513.

Now look for the bronze Coehorn mortars at the foot of the walls.

*SFX: MORTAR FIRE*

## **RACHAEL DICKSON.**

*They're lightweight enough to be moved by a couple of men and they would be used to fire shells, or to bomb during siege warfare.*

*We know that in Culloden in 1746 a battery of six Coehorn mortars was used to take out the last Jacobite cannon.*

## **25. QUEEN ANNE BUILDING**

### **EDDIE MAIR**

The Queen Anne Building – named after the last Stuart monarch.

It was the product of a turbulent period in Scottish history when much of the country was divided and civil war was an ever-present threat.

### **SALLY MAGNUSSON**

Queen Anne never visited Edinburgh or, indeed, Scotland, but her reign had a huge impact on both castle and country. In 1707, she presided over the Acts of Union that brought together the two kingdoms of Scotland and England to form “Great Britain”.

### **EDDIE MAIR**

Stuart monarchs had ruled both kingdoms independently since 1603 but following the acts, the two national parliaments merged into one – based in London – and the castle was garrisoned by the British, not Scottish Army.

Many Scots opposed the union and there were angry, sometimes violent, protests. At the same time, a French invasion fleet arrived in the Firth of Forth, although it never landed. In response to the chaos, the size of the castle garrison was more than doubled and the Queen Anne Building was built to house some of the additional troops.

### **SALLY MAGNUSSON**

When Queen Anne died in 1714, the British parliament didn't want a Catholic monarch to succeed her – even though some had a strong claim to the throne – so they appointed her distant, Protestant cousin George as head of state.

The Stuart dynasty never regained the crown – although its Jacobite supporters attempted to seize it back more than once.

### **EDDIE MAIR**

Robert Burns, Scotland's national poet, wrote of the castle and lamented the absence of a Stuart monarch in his poem *Address to Edinburgh*.

His words are read by Jackie Kay, who was appointed Scotland's “makar” or poet laureate in 2016.



## **JACKIE KAY**

*There, watching high the least alarms,  
Thy rough, rude fortress gleams afar;  
Like some bold veteran, grey in arms,  
And mark'd with many a seamy scar:  
The pond'rous wall and massy bar,  
Grim-rising o'er the rugged rock,  
Have oft withstood assailing war,  
And oft repell'd th' invader's shock.*

*With awe-struck thought, and pitying tears,  
I view that noble, stately Dome,  
Where Scotia's kings of other years,  
Fam'd heroes! had their royal home:  
Alas, how chang'd the times to come!  
Their royal name low in the dust!  
Their hapless race wild-wand'ring roam!  
Tho' rigid Law cries out 'twas just! [04:44]*

## **SALLY MAGNUSSON**

Just or not, the year after Anne's death, the 1715 Jacobite Rising plunged Scotland into civil war. A plot to capture the castle was hatched but betrayed before its walls were scaled.

The rising collapsed. But the Jacobite desire to restore Stuart power endured another three decades, reshaping Edinburgh Castle in the process and leading to a final violent test of its defences in 1745.

*SFX: Play God Save The King*

## **EDDIE MAIR**

The song that ultimately became the National Anthem of the United Kingdom was composed in those days. One short-lived version, written at the height of the 1745 Jacobite Rising when the castle was under siege, included a verse that prays for a Redcoat triumph over 'rebellious Scots'. It's sung for us by vocalist Abby Carter.

## **SALLY MAGNUSSON**

*SFX: 1745 CANNON SOUNDS*

The 1745 Jacobite Rising brought Bonnie Prince Charlie to Edinburgh and was the last time the castle was besieged. To hear the eye witness accounts of what happened next, press the green button.

## **251: THE 1745 JACOBITE RISING**

### **SALLY MAGNUSSON**

For six decades, the Jacobite Risings inflicted a stop-start civil war on Scotland. Edinburgh Castle was swept up in the fighting as the Jacobites strove to restore the deposed-king, James VII and II, and later, his heirs to the British throne. In the first rising of 1689, the castle was held by Jacobites and besieged by government forces. In the final rising, those roles were reversed.

*SFX: SIR JOHN COPE – SUSAN RODE MORRIS*

### **EDDIE MAIR**

A Jacobite army arrived in Edinburgh in 1745. It was led by Charles Edward Stuart, better known as Bonnie Prince Charlie. The castle, which held a fortune deposited by Scotland's two national banks, faced its final siege.

*SFX: CASTLE GUNS FIRING, HITTING BUILDINGS, CHAOTIC SHOUTS*

### **EDDIE MAIR**

Lacking heavy cannons, Charles ordered his soldiers to starve the castle's defenders out. In retaliation, the castle's guns opened fire on the defenceless city. Eyewitness Patrick Crichton describes the bombardment, his words read by actor Andrew Burnet.

### **ANDREW BURNET**

*The castle thundered till 11 or 12 at night. I, with danger, got down from my close to Liberton's Wynd head and saw a*

*tradesman in a blue frock had been just shot, lying, his brains dashed out and in his blood.*

*This was a melancholy scene, this street battle, all shops shut, everybody scared off the streets.*

### **EDDIE MAIR**

Charles lifted the blockade. His words are read by actor Andrew Gower.

### **ANDREW GOWER**

*It is with the greatest regret that we are hourly informed of the many murders which are committed upon the innocent inhabitants of this city by the inhuman commanders and garrison of this castle of Edinburgh, so contrary to all the laws of war.*

*We think it no ways derogatory to the glory of a prince, to suspend punishment, or alter a resolution when thereby the lives of innocent men can be saved. In consequence of this settlement, ...our humanity has yielded to the barbarity of our common enemy; ...the blockade of the castle is hereby taken off.*

### **EDDIE MAIR**

Local woman Magdalene Pringle described what happened next, her words read by author Olga Wojtas.

### **OLGA WOJTAS**

*The castle has been quiet since Saturday. On Sunday, the Prince to prevent the inhabitants from suffering more inconvenience consented to remove his guards and to allow provisions to the Castle.*

*I went to the Camp at Duddingston and saw the Prince review his men. In all my Life I never saw so noble nor so Graceful an appearance as His Highness made. Poor man, I wish he may escape with his life. I have no notion he'll succeed.*

## **EDDIE MAIR**

Charles *did* escape with his life but his decision to abandon Edinburgh and invade England may have ultimately cost him dear.

Historian Allan MacInnes.

## **ALLAN MACINNES**

*If they had actually taken the castle, got the bank and established themselves, they would have established themselves in Scotland as a government. But the priority of Charles Edward Stuart was to capture England, and so they moved on.*

## **SALLY MAGNUSSON**

The following year, crushing defeat at the Battle of Culloden effectively ended the Jacobite Risings. Charles fled into exile and his supporters were hunted down.

John Roy Stewart, colonel of the Jacobite Edinburgh Regiment, wrote of the aftermath. He used Gaelic, a language that's been spoken in Scotland for about 1,500 years. His words are read by scholar Donald William Stewart.

*SFX: DONALD WILLIAM'S READING IN GAELIC FOR A LINE*

## **DONALD WILLIAM STEWART**

*Mo chreach, armait nam breacan*

*Bhith air sgaoikeadh 's air sgapadh's gach àit',*

*Aig fìor-bhalgairean Shasuinn*

*Nach do ghnàthaich bonn ceartais 'nan dàil.*

**DONALD WILLIAM STEWART**

*Woe is me, the host of the tartan  
Scattered and spread everywhere,  
At the hands of England's base rascals  
Who met us unfairly in war.*

## 26. SCOTTISH NATIONAL WAR MEMORIAL

*SFX: SINGLE PIPER PERFORMING FLOWERS OF THE FOREST*

### READERS

*Private Thomas McLachlan, The Dardenelles, 1918*

*Chief Engineman David Thomson, SS Bellevue, 1942*

*Corporal Mark Wright, George Cross, Afghanistan, 2006*

### SALLY MAGNUSSON

The Scottish National War Memorial – a tribute to those servicemen and women who lost their lives in two world wars and the conflicts that came after.

Please behave respectfully inside this sacred memorial to more than 200,000 people.

### EDDIE MAIR

Directly above the doorway towers a tall figure in a recessed niche. Arms crossed; it stands above a phoenix rising from the flames. Notice its face hidden in shadow.

The figure represents the survival of the human spirit – the theme of the memorial. The spirits of the dead are kept alive by the act of commemorating them.

### SALLY MAGNUSSON

The memorial was created by architect Sir Robert Lorimer and some of the country's most distinguished artists and artisans.

It was opened in 1927 by the future King Edward VIII, watched by thousands, including many wounded veterans, as a lone piper played Flowers of the Forest.

*SFX: SINGLE PIPER PERFORMING FLOWERS OF THE FOREST*

## **READERS**

*Air Mechanic Robert Anderson, France, 1916*

*Lieutenant Colonel David Blair, Northern Ireland, 1979*

*Catherine Redpath, Leith, 1940*

## **SALLY MAGNUSSON**

As secretary of the trustees of the memorial, Lieutenant Colonel Colin McGrory is passionate about the building and what it represents.

## **COLIN MCGRORY**

*The first time I ever came to the memorial...I remember walking in and thinking, wow, this is some building, this is really special. And I am constantly taken aback by the beauty of it and the artistry in there, it means a huge amount to me.*

*I'm very proud to work in it.*

## **EDDIE MAIR**

Directly opposite the main door, stands the Shrine with a steel casket at its centre.

This contains the Rolls of Honour, inscribed with the names of all those commemorated here.

## **COLIN MCGRORY**



*As a relatively recently retired army officer, I still get taken aback by the sheer scale of the losses of the First and the Second World War.*

*About 100,000 soldiers went through the ranks of the Royal Scots in the First World War. Of those 100,000, 10,000 died and 40,000 were wounded. So, you had a one in two chance of dying or being wounded in the Royal Scots.*

## **EDDIE MAIR**

Either side of the shrine, stretches the Hall of Honour. Its bays are each dedicated to a particular regiment, with their own books recording the names of the dead.

Names are *still* being added – including recent casualties and some who served more than a century ago.

It's the task of a dedicated team to make sure that all are accurately identified and recorded.

*SFX: SINGLE PIPER PERFORMING FLOWERS OF THE FOREST*

## **READERS**

*Squadron Leader Gary Lennox, Iraq, 1991*

*Deck Hand Murdo Campbell, His Majesty's Yacht Iolaire, 1919*

*Lance Sergeant Clark Mitchell, the Falkland Islands, 1982*

## **COLIN MCGRORY**

*We've got a little girl whose daddy was... she was three years old when he was killed in Afghanistan. And she comes here with her granny and her mother and lays posies. We have a*

*lady who was pregnant when her husband was killed in Afghanistan, and she comes here.*

*Nothing will ever assuage the grief of their loss, but it makes them realise that people are thinking about them, and I think that's enormously important.*

## **EDDIE MAIR**

If you'd like some guidance as you explore the memorial, please press 261 followed by the green button.

Or listen to *The Permanence of the Young Men* by William Soutar, a Perthshire poet who served with the Royal Navy in the First World War, by pressing 262 followed by the green button.

## **261. INTERIOR DETAILS**

### **SALLY MAGNUSSON**

As you explore the memorial, you'll see many examples of remarkable craftsmanship.

Each pays tribute to those who fought and fell in war – and to the civilians who suffered at home.

### **EDDIE MAIR**

There are eight stained-glass windows commemorating particular aspects of the First World War: you'll find vivid snapshots of everyday life within their designs. Let's pick out some highlights.

At the eastern end is a window dedicated to the Royal Navy, showing a “dazzle-painted” troop carrier and a battleship passing beneath the Forth Bridge.

Another window shows a tank crossing the trenches while a soldier fires a flamethrower.

At the western end, the window dedicated to the air services shows biplanes engaged in a dogfight.

On the long south wall, four windows tell the home-front story. Soldiers board a troopship to sail overseas, those returning to Scotland arrive at a railway station, and women work in a munitions factory.

Look for anti-aircraft gunners using searchlights during an air raid over Princes Street and the makeshift hospital that was set up in Charlotte Square – both scenes commemorating actual events in Edinburgh.

### **SALLY MAGNUSSON**

Three bronze reliefs reflect real experiences of the men and women commemorated here, with nurses and orderlies gathered around a wounded soldier on a stretcher, the firing of an eight-inch howitzer, and Royal Engineers building a bridge.

### **EDDIE MAIR**

Take the time to study the memorials: one in honour of ‘the Women of Scotland’, others of the Merchant Navy, military chaplains, and even animals such as canaries and mice known as the “Tunnellers Friends”

### **SALLY MAGNUSSON**

If you've any questions, just ask a castle guide – they'll be happy to help.

If you'd like to take a moment to reflect, listen to Sally Magnusson reading *The Permanence of the Young Men* by William Soutar, by pressing the green button.



## 262. WAR POEM

*SFX: RECREATED ARMISTICE GUNS*

**SALLY MAGNUSSON**

*The Permanence of the Young Men, by William Soutar.*

*No man outlives the grief of war  
Though he outlive its wreck:  
Upon the memory a scar  
Through all his years will ache.  
Hopes will revive when horrors cease;  
And dreaming dread be stilled;  
But there shall dwell within his peace  
A sadness unannulled.  
Upon his world shall hang a sign  
Which summer cannot hide:  
The permanence of the young men  
Who are not by his side.*

**SALLY MAGNUSSON**

Scenes from the First World War fill the Hall of Honour.

Take your time to explore – if you'd like some suggestions of what to look out for, please press the green button.