



HISTORIC SCOTLAND
ALBA AOSMHOR

DOUNE CASTLE

LARGE PRINT AUDIO GUIDE SCRIPT



SFX IN BLUE

**EXCERPTS FROM MONTY PYTHON AND THE HOLY
GRAIL IN GREEN**

STOP 99: Welcome

Narrator

Welcome to Doune Castle. I'm Terry Jones and in 1974, some friends and myself made a very silly film here called Monty Python and the Holy Grail.

SFX IMPOSING MUSIC USED IN FILM. ENDS WITH SOUND OF NEEDLE SCRATCHING RECORD

Six hundred years previously, however, Doune played a very important and not at all silly part in the history of Scotland.

During this tour we'll be learning more about that history as we storm the castle walls, explore its rooms and find out how its inhabitants dressed, ate and went to the lavatory.

We'll also meet the man who built Doune: Robert Stewart, the First Duke of Albany. He was the power behind the Scottish throne for almost thirty years and was known as "Scotland's Uncrowned King."

You can listen to the commentaries on our tour in any order you like. Just look out for the signs with the

audioguide symbol as you explore the castle. Enter the number on your keypad and the commentary will start automatically. To pause, press the red stop button – and the green play button to resume. The two loudspeaker buttons control the volume. And to hear further instructions at any time, just enter 95.

But before we go inside, why is Robert Stewart, Duke of Albany, known as “Scotland’s Uncrowned King”? Well, it’s an everyday tale of three Roberts, one John, a David, a James and some kidnapping pirates. To find out more, press the green button.

STOP 199: LAYER - MEET THE UNCROWNED KING

Narrator

Take some time to admire the imposing view of the castle while I tell you the story.

Albany effectively ruled Scotland for over thirty years having the extreme good fortune to be the power behind the throne of no fewer than three monarchs. The first was his father.

SFX TRUMPET FANFARE

By 1384 Robert the Second was worn out. Old age and the constant infighting of his many sons had left him too enfeebled to govern properly.

SFX ENFEEBLED GROAN

Someone was needed to rule in his place so his eldest son, John, Earl of Carrick was given royal powers and appointed lieutenant of the kingdom. Unfortunately, John had little time to enjoy his newfound responsibilities as they were taken away when he was crippled by a kick from a horse.

SFX WHINNY, CLUNK, PAINED GROAN.

After some behind-the-scenes manoeuvring, the job of de facto king went to his wily younger brother, Albany... who having once tasted power was determined to keep it.

SFX TRUMPET FANFARE

Despite his injury, Albany's crippled sibling John was still heir to the throne – and when the enfeebled Robert the Second finally died, John became king. Because the name John was considered unlucky for a Scottish ruler, however he rather confusingly took the title, Robert the Third.

SFX “Huh?”

But although he had the crown and sceptre, Robert (or John to his friends) still didn't have any real power. Albany had made sure that behind the scenes, he remained the one making all the important decisions.

SFX TRUMPET FANFARE

Which brings us to Albany's nephew James – Robert the Third's son and now the heir to the throne. Concerned about his child's safety, the king packed him off to France, but on the way James was captured by pirates. They handed him over to Henry the Fourth of England, who imprisoned him and demanded a ransom.

When Robert the Third heard the news, he became extremely depressed at the loss of his only surviving son. Declaring himself ‘the worst of kings and the most wretched of men’ he said that on his death he wanted to be buried beneath a midden – that’s a heap of household waste.

As it turned out in 1406 he was laid to rest at Paisley Abbey – making his son, James the First. Fit and strong, there was nothing stopping James from being a first class monarch – apart from the fact that he was still a prisoner of the English. Who then could look after the country until he was free? Why none other than Robert Stewart, Duke of Albany.

SFX TRUMPET FANFARE

All of which goes to show that one or indeed several men’s misfortune can be another’s golden opportunity.

STOP 95: INSTRUCTIONS

Narrator

You can listen to the commentaries on this tour in any order you like. Just look out for the audioguide signs around the castle, and enter the numbers on your keypad. The commentary will start playing automatically. To pause the recording at any time, press the red button; and then the green button when you want to continue. You can adjust the volume using the loudspeaker buttons. If you have any difficulties, please return to the desk where the staff will be happy to help you.

STOP 1: THE GATEHOUSE ENTRANCE

Narrator

We're beneath the gatehouse; the front line of the castle's medieval defences. And to get a better idea of what attackers would have been up against, we're going to try storming the place...

Walk down the cobbled slope to the archway at the entrance.

SFX SOUND OF A SWORD DRAWN FROM
SCABBARD

Monty Python and the Holy Grail: Charge !!!

SFX MAN RUNNING IN ARMOUR, CRASHING INTO A
WOODEN DOOR

You wouldn't have got far before you'd have been met by a pair of stout wooden doors like the ones you can see here. You're a welcome guest so they're open, but back in the fourteenth century, they'd have barred the way.

SFX CREAK

Now take a step forward and look up at the thin space just between the top of the wooden gate and the stone archway inside.

SFX METAL PORTCULLIS SLIDING DOWN MAN SHOUTS OW

Do you see that slit right above your head? It may have been part of a portcullis...

SFX SPLASHING OF HOT OIL MAN SHOUTS OW LOUDER

...Or it might have been a 'murder hole', through which rocks and boiling hot water could be dropped onto the heads of attackers.

SFX SWORD CLANGING ON METAL AND SOUND OF ATTACKER CONTINUING ASSAULT

Next you'd have to negotiate a strong Iron Gate, known as a Yett. It's the heavy black grid you can see against the wall just inside the entrance to the tunnel.

SFX METAL CREAK / RUNNING IN ARMOUR

And that was just the beginning. If you made it through the Yett, your next challenge was to fight your way uphill

along the passage or 'pend'. The cobbled floor was designed to be slippery, so watch your footing as you walk up the slope.

SFX TWANG

On your right as you continue is the guardroom with its prison. Well, alright – it's the shop now, but six hundred years ago it would've been full of burly soldiers; some shooting crossbow bolts through the arrow slit you can see further along the wall

SFX TWANG

If that's not bad enough there would probably have been another Iron Yett to get through at the top of the slope, where the passage opens out into the courtyard. By the time you'd got through all the defences the idea was that you'd be too exhausted and too full of arrows to go much further. Certainly beats a burglar alarm and a "beware of the dog" sticker...

SFX MONTY PYTHON CLIP "Run away, Run away"

This entrance was used in a certain film about a Holy Grail. If you want to find out more, press the green button.

STOP 101: LAYER – HOLY GRAIL LOCATION: **GATEHOUSE ENTRANCE**

Narrator

As you walk up the path towards the main entrance of the castle, you're following in the footsteps as it were of the mighty Trojan Rabbit. Although in the film it looks as if King Arthur's knights are pushing the rabbit up the hill, it was actually being pulled up the slope by a winch on the back of a van hidden inside the gate. You might remember that the knights plan to surprise the enemy by hiding inside a wooden animal delivered as a gift – a brilliant scheme only foiled by the fact they forget to hide in it...

MPATHG SCENE 8

[rumble rumble squeak]

*MUTTERING GUARDS: ce labon a bunny do
wha?
un cadeau?
a present!
oh, un cadeau.
oui oui hurry!
wha-?
let's go!*

[rumble rumble squeak]

ARTHUR: What happens now?

BEDEMIR: Well, now, uh, Lancelot, Galahad, and I wait until nightfall, and then leap out of the rabbit, taking the French by surprise – not only by surprise, but totally unarmed!

ARTHUR: Who leaps out?

BEDEMIR: Uh, Lancelot, Galahad, and I. Uh, leap out of the rabbit, uh and uh....

ARTHUR: Oh....

BEDEMIR: Oh.... Um, I-look, if we built this large wooden badger—

[twong]
ALL: Run away! Run away! Run away! Run away!
[splat]

STOP 2: THE CELLARS

SFX ECHO, UNDERGROUND INTERIOR.

Narrator

These are the storage cellars, where most of the castle's essential supplies were kept.

The entrance you've just passed through wouldn't have been here in the 1400s. If it had been, it would have allowed attackers access to all the food – which as any castle builder will tell you is a bit daft. If you stand with your back to the doorway **[pause]** and look to your right, you'll see that the original entrance was from the courtyard, which was much more sensible.

As the Earl of Menteith, Albany was in receipt of rents paid to him by those living on his land. Most of these were paid not in cash but in meat and grain, both of which were stored down here. The cooler air helped keep the food fresh, and as most people in the Middle Ages knew better than to drink the water, it also kept wine and ale nice and chilled.

Let's go further down into the cellars now. There's a low doorway into the next room. Go through it. **[Good pause]** Then go down the steps to the small domed room beyond.

SFX ROPE CREAKING, MEN GRUNTING FROM
ABOVE AS STUFF IS HAULED UP [Pause]

It's another storage room... but if you look up to the ceiling you'll see a trapdoor through which its contents could be hauled into Albany's private chambers directly above, a sort of medieval service elevator.

STOP 3: COURTYARD ENTRANCE

SFX COUTYARD AMBIENCE, BUSY, HORSES,
CLANGING, CONVERSATION,

Narrator

The castle courtyard. In the late fourteenth century, this space would have been buzzing with life as liveried servants scurried back and forth fetching water from the well. The one you can see is a Victorian reconstruction, but it stands on the site of the medieval original.

SFX AMBIENCE FADES OUT

Above the main entrance to the castle and the shop where you collected your audioguide, is the gatehouse tower, where Albany's private chambers were. As the most secure part of the castle it was the safest place to live and work. And across the courtyard, in the right-hand corner of the square, is the kitchen tower, the warmest place to live and work.

We'll learn more about both these buildings on our tour, but for now can you see the row of stone chutes projecting out from just below the top of the kitchen tower? They're Victorian reconstructions of the original medieval drainage system which allowed rainwater to flow off the roof.

Now look just to the left of the kitchen tower. Can you see the blocked up archway at the bottom of the stairs?

(pause) That was once the Postern Gate, a type of tradesmen's entrance, which doubled as a handy escape route if Doune was under siege.

To the left of the postern gate, continuing anti-clockwise around the courtyard, is a curtain wall with four windows. Albany planned another range of buildings here, possibly as luxurious living quarters for himself and his wife, but they were never completed. If you think this castle is impressive now imagine what it would have been like if those windows had rooms to go with them.

It's obvious that Albany had even bigger plans for Doune and why they were never realised remains a mystery. He was known as a big spender so money was probably no object. It's more likely that he simply ran out of time and his ultimate vision for the castle died with him.

You can find out more about the castle by visiting the courtyard undercrofts.

In the 1400s, they would have been used to store food and drink, but now they house a modern display that

reveals more about Doune's history. The undercrofts are situated between the two towers at courtyard level; if you look you'll see two doorways next to each other. The exhibition is through the smaller archway on the left.

If you're a Monty Python fan and want to know which bits of *The Holy Grail* we filmed here, put down your coconuts and press the green button.

STOP 103: LAYER – HOLY GRAIL LOCATION: THE COURTYARD

Narrator

When Michael Palin and I revisited Doune a few years ago, we were both struck by how much smaller the castle is than it had become in our imaginations.

Perhaps that's got something to do with the fact that when we were filming in 1974, Doune doubled for a number of different locations. One of them was Swamp Castle. When we shot Herbert's wedding day festivities (that's the one where Lancelot kills most of the wedding guests) we filled this courtyard with people - many of them visitors to Doune who we persuaded to dress up and be silly for the day.

You might remember that Lancelot killed two guards in a row as he stormed the castle. If you look at the kitchen tower you can see where it happened - over there on the right-hand set of stairs.

Both guards were actually played by the same young man - - a student who happened to be visiting the set, and who said he was happy to fall off the wall

onto some barrels. In those days Health & Safety wasn't a problem.

We also filmed several scenes along the east wall. If you stand with your back to the main entrance to the courtyard, beneath the gatehouse tower, that's the wall you can see over to your left.

MPATHG Scene 8

GUARD: You don't frighten us, English pig-dogs! Go and boil your bottoms, sons of a silly person. I blow my nose at you, so-called Arthur-king, you and all your silly English kaniggets. Thppppt!

GALAHAD: What a strange person.

ARTHUR: Now look here, my good man!

GUARD: I don't want to talk to you no more, you empty headed animal food trough whopper! I fart in your general direction! Your mother was a hamster and your father smelt of elderberries.

GALAHAD: Is there someone else up there we could talk to?

GUARD: No, now go away or I shall taunt you a second time-a!

Narrator

The east wall is also where Arthur and his men are driven back by a merciless bombardment of farm animals.

MPATHG scene 8

*GUARD: (Fetchez la vache!)
[moo]*

*ARTHUR: If you do not agree to my commands, then I shall—
[twong] [moouooooo]
Jesus Christ!*

Right! Charge!

*ALL: Charge!
[mayhem]*

*GUARD: Ah, this one is for your mother!
[twong]*

ALL: Run away!

GUARD: Thpppt

STOP 4: KITCHEN TOWER EXTERIOR

Narrator

Look up at the kitchen tower. Now imagine you're locked in a chamber on the top floor. How would you escape?

SFX BAGPIPES, DRUMS GENERAL MARTIAL AIR

In 1746 Jacobite forces defeated the Government army at the battle of Falkirk. One hundred and fifty of the prisoners taken that day were held at Doune. Among them was John Home, a volunteer soldier with artistic leanings and The Reverend Witherspoon, a Presbyterian Minister who was opposed to the Jacobite cause

SFX FURNITURE BEING DRAGGED ACROSS FLOOR / SHEETS TEARING / LOW VOICES

Desperate to get away, on a cold moonlit evening they barricaded themselves inside their chamber and knotted bed sheets together to make a rope, before climbing down from their cell. They were followed safely by two of their companions. A fifth man, however, was rather a portly customer and when he reached the bottom his extra weight broke the rope.

SFX ROPE CREAKING AND THEN BREAKING

They shouted to a sixth man to hang on but he continued descending and when he got to where the rope was broken he jumped, landing on top of his fellow escapees with enough force to break his ankle.

SFX MAN FALLING AND LANDING HEAVILY

John Home gave the injured man a piggyback as far as the Alloa Road; then told him to get off and hop till they reached a nearby farmhouse. With a horse borrowed from the friendly farmer they reached the village of Tulliallan and from there, travelled across the Firth of Forth to the anchored warship, “Vulture”, and safety.

SFX SEAGULLS, WAVES LAPPING, SHIPS BELL

You’d think after all that Home and Witherspoon might have retired to simple lives of obscurity but their respective futures proved even more eventful. John Home became a very famous poet and dramatist, while the Reverend Witherspoon travelled to America. There he became friends with George Washington and signed the Declaration of Independence.

STOP 5: KITCHEN

SFX VERY BUSY KITCHEN AMBIENCE

Narrator

We're in the kitchen. Before a big meal in Albany's day, this room would have been full of pungent cooking smells, smoke and lots and lots of people.

SFX AMBIENCE UP. CONTINUES THROUGHOUT STOP

Pantlers, bakers, waferers, saucers, larderers, butchers, carvers, pageboys, milk maids, butlers and scullions. They'd all be busy preparing dinner,

And it wasn't a light salad.

SFX ANIMAL NOISE

Can you see the archway at the end of the room? Mind your head as you walk underneath it and I'll tell you what it was for.

SFX LOUD ROARING OF FLAMES

It's the fireplace. Seventeen feet across and big enough to house a whole ox roasting over a spit.

SFX SPIT TURNING

Keeping that spit turning would have been a bored, sweaty lad called a “turnbrochie”. Not the most inspiring of jobs you might think, but at least he could keep warm, and if it got too smoky – well, he could lean out of the window.

Slop, blood and general spillages could make things pretty messy underfoot. If you look on the floor opposite the fireplace window, you’ll see two drainage channels, which siphoned away kitchen waste and the water that was used to sluice down the place when the day’s cooking was done.

SFX GLUGGING

As well as cooking food, the fireplace helped to preserve it as meat and fish were hung in the flue to be smoked. The heat meant it was also the ideal place to keep salt, a vital preservative that was only useful if it was dry.

Now walk out of the fireplace and straight ahead to the large window at the other end of the room.

SFX KNIVES SHARPENED ON STONE

Can you see all those deep grooves cut in the stone to the left of the window? They were made by the kitchen staff,

sharpening their various knives – and are the only trace that remains of a whole range of equipment used by medieval cooks. There were flesh hooks for pulling meat out of cauldrons; bakestones for preparing oatcakes; pestles and mortars for grinding spices; and the usual gridirons, ladles, pots and pans.

I don't know about you but I'm feeling peckish.

If you've seen the film Monty Python and the Holy Grail you might find this room a bit familiar. To hear more, press the green button.

STOP 105: LAYER - HOLY GRAIL LOCATION: THE KITCHEN

Narrator

It's amazing what you can do with a single room.

MPATHG Scene 11

GALAHAD: Open the door!

Open the door!

[pound pound pound]

In the name of King Arthur, open the door!

[squeak thump]

[squeak boom]

ALL: Hello!

ZOOT: Welcome gentle Sir knight, welcome to the Castle Anthrax.

Narrator

It all happened in this room believe it or not. The huge fireplace was the bedroom in which Sir Galahad was examined by two nubile lady doctors

MPATHG Scene 11

GALAHAD: They're doctors?!

ZOOT: Uh, they've had a basic medical training, yes.

GALAHAD: B-but—

ZOOT: Oh, come come, you must try to rest! Doctor Piglet, Doctor Winston, practice your art.

Narrator

The kitchen was also the room Sir Galahad accidentally stumbled into during bath-time and from which he was rescued against his better judgement by Sir Lancelot.

MPATHG Scene 11

GALAHAD: Look, I'm fine!

LAUNCELOT: Come on!

GALAHAD: Now look, I can tackle this lot single-handed!

DINGO: Yes! Let him tackle us single-handed!

GIRLS: Yes! Tackle us single-handed!

LAUNCELOT: No, Sir Galahad, come on!

GALAHAD: No, really, honestly, I can go back and handle this lot easily!

DINGO: Oh, yes, he can handle us easily.

GIRLS: Yes, yes!

GALAHAD: Wait! I can defeat them! There's only a hundred and fifty of them!

DINGO: Yes, yes, he'll beat us easily, we haven't a chance.

GIRLS: Yes, yes.

[boom]

STOP 6: SERVERY

SFX ATMOS REDOLENT OF A BUSY RESTAURANT WITH DISHES BEING CONSTANTLY PASSED TO WAITERS.

Narrator

This is the Servery, where a procession of bustling servants carried the plates of food through to the great hall. Can you see those two arched openings in the wall? They functioned as serving hatches so the servants could collect the dishes for the table without having to enter the kitchen.

We tend to imagine the medieval servant as being little more than a miserable slave, but that's far from the truth. Young people from both rich and poor backgrounds entered service at about ten or twelve years old. Those from the lower end of the social scale could find it opened the door to a much better world as they learned new skills and met people who could offer them employment in the future.

Service was a valuable introduction to adult responsibilities and an integral part of medieval society.

SFX CLATTERING OF DROPPED PLATES

STOP 7: MARY QUEEN OF SCOTS ROOM

SFX INTERIOR

Narrator

It's easy to forget when walking around a draughty castle, all bare stone and echoey rooms, that in their heyday these imposing buildings were warm and welcoming spaces.

These three rooms, for example, probably made up a single suite or apartment for the use of Albany's guests. Though there's no evidence to suggest the queen actually stayed here, they're known collectively as 'The Mary Queen of Scots Room', and would have provided comfortable sleeping quarters for visiting knights, abbots and merchants.

SFX FEET WALKING UP STONE STEPS, CRACKLING FIRE

What would it have been like to spend a night in the castle?

The stairs you've just climbed would be pitch-black and treacherous, but a servant would have lit your way. The

fire would already be ablaze and your candle would be placed just to the right of it, over by the window, in the wall niche that sheltered it from draughts.

SFX CRACKLING FIRE, WIND WHISTLING OUTSIDE

The windows would be tightly shuttered and colourful tapestries would hang down the walls making the place even cosier

SFX FAINTISH KITCHEN SOUNDS

This room is above the kitchen so when meals were being prepared it might have been noisy. On cold winter days, however, when the warmth rose up from below, that was probably overlooked. You might have received your own guests here for a game of chess or cards.... then settled down for the night on a soft feather mattress beneath a brightly coloured woollen cover. The bed would have probably been in one of the adjoining rooms – where an ensuite privy was also laid on.

SFX FEMALE YAWNING

So for all of its military strength, the castle had its softer side too. If there had been a “Luxury Homes” magazine in the 1400s Doune would have certainly made a good cover.

STOP 8: PRIVY

SFX INTERIOR COLD HOWLING WIND

Narrator

Necessarium, Jakes, Draught, Garderobe or Gong: no suite of guest rooms is complete without its own en-suite toilet. **[Pause]** It's that low stone block covered with a metal grill, just below the window.

Walk over and take a look down.

Waste dropped thorough the hole, down a chute and would have fallen into a special pit or strategically placed barrel down below. To prevent overflowing, it was someone's unpleasant job to regularly clean out these malodorous receptacles. Talk about a bad day at the office.

SFX FAINT SQUELCHING, GRUMPY MUTTERING

We often think of a medieval lavatory as a cold and smelly place, but actually, it could be surprisingly comfortable.

SFX WIND WHISTLING

With windows open to the fresh air for obvious reasons, the room was a bit chilly and certainly no place to sit for

any length of time. This one however was next to the chimney flue so it would have been warmer than most.

The privy itself would have had a wooden seat possibly with a cloth cover. Toilet paper was still on the drawing board, but if you face the privy and look over to your left, you'll see a hole in the wall that might have contained convenient strips of linen. If linen was not available, other scraps of fabric, moss, or leaves might do. Visitors to some medieval privies apparently resorted to using shards of broken pottery.

SFX "OUCH" (PAUSE) "OUCH"

Ouch, don't fancy that.

By the way, have you noticed the deep alcove opposite the privy? It may have once contained robes, shoes and hats. In common with many medieval lavatories, this room might also have been used to store clothes.

To hear more about medieval clothing, press the green button. Otherwise, mind your head on the arch as you leave.

STOP 108: LAYER – PRIVY: MEDIEVAL FASHION

Narrator

A high born medieval lady thought nothing about hanging her posh frocks in the toilet but would have been outraged at the idea of actually dressing herself

SFX BUSY FEMALE MUTTERING, APPRECIATIVE NOISES

A lady's maid would assist her mistress with dressing and the styling of her hair. Woman's hair was grown long but wearing it down was considered unseemly so it needed to be expertly coiffured. Often the hair was wound into a pair of plaits or "Ramshorns" above each ear, although by the later Middle Ages this was considered to be a bit old fashioned.

SFX RUSTLE OF CLOTHING

Clothing covered the entire body, and arms and legs were never knowingly revealed. Beneath her outer garments, a lady would wear a long linen shift called a camisa and cloth stockings held in place by ties above each knee.

The tunic was the most common form of clothing, often with an additional or "super tunic" on top. The wardrobe of

a noblewoman could also contain elegant dresses, with richly embroidered sleeves, and delicate shoes with thin leather soles, which must have been soft to wear but painful on the bottom of the feet.

In this period, it was the actually the guys who caused controversy in the fashion world. As the 1300s progressed, the length of men's tunics got shorter and shorter exposing shapely legs (and other parts) clad in woollen hose. This led to cries of outrage from moralists and presumably a few sidelong glances from otherwise respectable ladies.

STOP 9: THE GREAT HALL 1

SFX INTERIOR, LARGE HALL LOTS OF PEOPLE
DINING, MEDIEVAL MUSIC IN BACKGROUND

Narrator

The Great Hall is the heart of the castle. We're currently standing at the business end where servants worked hard keeping the occupants supplied with food and drink.

SFX PLATES CLATTERING FOOD BEING SERVED

Stand with your back to the audioguide sign and look down at the floor. Can you see the low stone kerb that runs across this end of the hall, with a break in the middle? To your right, it marks the position of a wooden screen, which concealed the servants bustling to and from the Servery. And to your left, a similar kerb marks the position of the Buttery, which had nothing to do with producing butter. The name was taken from the French word "Bouteillerie", or bottle store, and it's where wine and ale were carried up from the cellar below and decanted into serving jugs.

Now walk a few paces into the hall. Turn around and look up. Can you see the wooden Minstrels' Gallery overlooking the hall? It's actually a Victorian

reconstruction of the medieval original. As a wealthy and powerful man, Albany could probably have afforded his own band of professional musicians.

SFX MEDIEVAL MUSIC AT FOREFRONT.

Some of their instruments would have been familiar – bagpipes, harps, recorders, fiddles and lutes – but others would be less so. You don't get many modern pop stars these days playing *nakers* (Nay-kur) or *sackbuts*... but they were popular in their day. Nakers were metal drums and sackbuts were a kind of trumpet.

SFX GENERAL MERRIMENT

As you can imagine, when this room was full of diners and servants it got warm pretty quickly, even though it doesn't have a fireplace. Additional heat would have come from charcoal burning in a fire basket.

SFX CRACKLING FIRE

This would have stood in the raised circle in the middle of the floor and radiated warmth throughout the hall. So the fumes didn't make you choke on your food, there was a special hole in the ceiling through which they could escape.

But it wasn't just feasting that took place here. To find out what else the Great Hall was used for, press the green button.

STOP 109: LAYER – GREAT HALL: MEDIEVAL JUSTICE

Narrator

The Great Hall was far more than a glorified dining room. It was a place where the nobility and the lower classes mixed freely and where a lot of important business took place. It was where tenants paid their rent, and guests were received. And it was here that Albany would have meted out justice to local wrong doers. In a world without a police force, you might think the fourteenth century was a criminal's paradise, but there was a very strong judicial system at work.

The local community policed itself so it was important that your neighbours considered you of good character or you could find yourself constantly under suspicion. If you were a stranger, it was even worse and you might be accused of something you didn't do simply because you were from out of town

When your crime was discovered it was Albany who heard the case against you. He had authority to intervene in every detail of your life. He could chastise a man for allowing the road outside his house to become blocked

with timber and rubbish; or order a farm labourer's widow to re-marry to ensure her dead husband's crops would survive.

In the Middle Ages, punishments often embraced a poetic justice which we don't have today. For example a fishmonger found guilty of selling rotten fish, could be put in the pillory for one hour and have his own fish burnt under his nose. Or a greengrocer might be pelted with his own rotten vegetables. **[pause]** Mind, if you were guilty of treason, there probably wasn't anything terribly poetic about being disembowelled and cut into quarters.

SFX JUDICIAL MUTTERS FROM TERRY JONES, "TAKE HIM, AWAY"

STOP 10: THE GREAT HALL 2

SFX INTERIOR, LARGE HALL LOTS OF PEOPLE DINING, MEDIEVAL MUSIC IN BACKGROUND

Narrator

We're standing in the Great Hall. In the 1400s the fire basket in the centre of the room would be blazing away as the social elite sat and chomped merrily at long wooden tables running along either side. **[pause]** Stand on the raised area of the floor and look down the hall. **[pause]** This would have been where Albany, his wife and their most honoured guests sat at high table or "Hie Burde." A seat here marked you out as one of the most important people in the room.

SFX MUMBLE OF DINNER CONVERSATION

As a high table diner, you didn't just get the best seat in the house, there were other perks too. Look down the hall from the raised area where the high table would have stood. Then walk over to the large window you can see just to your left.

To the right of the window is a privy for the exclusive use of Albany and his special guests. And to the left of the

window, a doorway leads down to a cellar where the Duke may have kept his finest wines.

Now find a quiet corner of the hall, while I tell you more about medieval feasts. Dinnertime was between ten in the morning and noon and generally made up of three courses. Edible plates made out of bread called Trenchers were passed around and you took a little of what you fancied from each, a bit like eating tapas. You speared and ate your food using a knife. Forks had not yet taken their place in the cutlery draw.

After a light appetizer of nuts and other nibbles, the first course (which was all the lower members of the household would be served) might have included a popular haggis-like dish called Leche Lombard. It was made from pork, eggs, pepper, cloves, currents, and dates, then sweetened and boiled up in a sheep's bladder, and served with a rich sauce.

The second course consisted of roast meats such as beef, mutton, venison, or on special occasions, stork or even peacock. And if there was a third course it was strictly for the elite. Despite their modern reputation, medieval feasts were neither crude nor over indulgent. There might have

been plenty of food but you weren't expected to eat it all, and leftovers were often given to the poor.

SFX WOODEN DOOR OPENING

I'm pretty certain that Albany never imagined that hundreds of years in the future a lot of young men in tights would be dancing in his hall, singing: "We eat jam and ham and spam a lot"!

To hear more, press the green button.

STOP 110: LAYER – HOLY GRAIL LOCATION: GREAT HALL 2

Narrator

Several of the Castle Anthrax scenes were filmed here but it's best remembered as the location of Camelot itself. We only had one day to shoot the entire Knights of the Round Table song-and-dance number - something like forty shots - and that included treading on the cat!

All together now...

MPATHG

Excerpt from Knights of the Round Table

STOP 11: THE DUKE'S HALL

Narrator

This is the Duke's Hall. Take a good look around. Does anything strike you as odd?

Wood-panelling, coats of arms... it's got a very different feel to the rest of the castle. That's because these embellishments don't date from the medieval period but from the Victorian age. In 1883, the Fourteenth Earl of Moray appointed the architect Andrew Kerr to carry out restoration work on the castle. Kerr was under strict instructions to create features that were in sympathy with the castle's medieval past. And he did a good job – it's just that the Victorian concept of what a fourteenth century room looked like differs from what we believe today.

SFX MANLY CONVERSATION AND LAUGHTER AS BACKGROUND FOR REST OF STOP

In Albany's time, the hall would probably have been dominated by a bed of estate. This resembled a canopied throne more than a traditional bed and was intended to show off Albany's wealth and status. Albany held private audiences with fellow nobles and honoured guests here and would have wanted them to be in no doubt about his social standing. Perhaps that's why he had such an

unusual double fireplace built. In those days it was about keeping up with the Stewarts, not the Joneses...

SFX ROARING FIRE

We don't know for sure why the fireplace was designed like this, although it's possible it acted like a modern two bar electric fire allowing Albany to turn the heat up or down depending on how cold it was. Another theory is that one of the fireplaces acted as an oven or served as place to keep food warm.

SFX ROARING FIRE LOUDER

I wonder why it never caught on?

SFX SOUNDS OF JUGGLING, CLAPS WHOOPS, MUSIC ETC

Once the business of the day was over, Albany and his friends could sit back and enjoy some private entertainment. In the early Middle Ages entertainment could be pretty rudimentary. For example the English King Henry the Second's favourite entertainer was one Roland le Pettour whose speciality was said to be "A Leap, A Whistle and a Fart".

SFX LEVEL OF MUSIC GOES UP & JUGGLING ETC STOPS

But by the time this castle was built, entertainment could be more sophisticated, with poets reading their own works, and minstrels singing songs of courtly love.

The Duke of Albany liked a good time and was said by his contemporaries to be prudent, brave and “loveable of countenance”. So it might come as a surprise to learn that he was implicated in a very serious crime.

MUSIC FADES OUT

To hear more, press the green button.

STOP 111: LAYER – DUKE’S HALL: THE DEATH OF THE DUKE OF ROTHESAY

Narrator

Was Robert Stewart, Duke of Albany, a ruthless murderer? The jury is still out. His contemporaries describe him as a patient, generous, kind-hearted and jolly man who spent lavishly and was the life and soul of the party. And that’s how he might have been remembered if it wasn’t for one incident back in 1402.

It was common knowledge that he didn’t get on with his nephew David, Duke of Rothesay, heir to the throne of Scotland. They’d clashed repeatedly in the past, so much so that the ailing king Robert the Third had awarded them the first ever Scottish dukedoms in an attempt to keep the peace.

When in 1398, the general council of Scotland decided that Robert the Third was unable to rule effectively, David was appointed Lieutenant of the Kingdom.

Albany was not a happy man. He’d always been the power behind the throne and now his authority had been usurped.

Fortunately for him, young David made a bit of a hash of his big opportunity. Married to the daughter of the Earl of March, he neglected to get a divorce before marrying somebody else. Incensed by this ill treatment of his daughter, the Earl persuaded the English king Henry the Fourth to invade Scotland, which he did, briefly capturing Edinburgh.

If that wasn't bad enough when David's three year term of office was not renewed he brazenly refused to step down. Poor old Robert the Third was persuaded by the general council to order his wayward son's arrest with the intention of teaching him a lesson. This attempt at tough love however backfired disastrously.

David, Duke of Rothesay, was confined at Falkland Castle, and while there mysteriously fell ill and died. Some said it was dysentery that killed him but rumours quickly began to circulate that he'd died of starvation and neglect – on the orders of none other than Robert Stewart, Duke of Albany.

The king made a statement that appeared to exonerate Albany of any wrongdoing. It could be however that he

didn't trust the Duke of Albany and was just saving his own skin.

Albany certainly had a lot to gain by the Duke of Rothesay's death but was he responsible? We may never know for sure.

STOP 12: DUKE'S CHAMBER

Narrator

This small six-sided room might not appear very imposing but in fact it's the Duke of Albany's bedchamber.

The original fireplace still exists and just through the wooden door next to the entrance, you can see the remains of an en-suite privy with commanding views of the local countryside.

It was built out over a defensive ditch and was where Albany could perhaps enjoy some valuable "me" time. What's more, if the castle was attacked he had the option of throwing rocks and other solids down the hole and onto the heads of besieging soldiers. **[ASIDE]** Actually, he'd probably get a servant to do that bit for him.

Albany was probably very proud of Doune and planned to develop the site further – but sadly he never lived to see his vision for the castle realised. He died in 1420 at the age of eighty.

Considering what was to happen in the years that followed, perhaps that's just as well. If you want to

discover the grim fate of his immediate family, press the green button now.

STOP 112: LAYER – THE REVENGE OF THE KING

Narrator

Robert Stewart, Duke of Albany, died in 1420 at the grand old age of eighty. His son Murdoch inherited his position as Governor of Scotland, Doune Castle and the title Duke of Albany. The other thing his father had kindly bequeathed to him however was a nasty feud with King James the First.

MUSIC

James had spent eighteen frustrating years imprisoned by the English King, waiting to be ransomed and return home. As the years dragged on, he laid the blame at Albany's door, believing the Duke was too fond of power to buy his freedom. On his eventual release in 1424, he ruthlessly took his revenge.

He arrested twenty-six of the most prominent lords of the land including Murdoch and two of his sons. All were charged with treason and executed on Heading Hill at Stirling, ironically within sight of Doune.

The castle was forfeited to the crown and so finally became a royal residence - although never a seat of

power. Instead, it served as a royal retreat for hunting trips and well-earned breaks.

Not what the ambitious Duke of Albany had in mind at all.

MUSIC FADES OUT

STOP 13: DUCHESS'S HALL

SFX INTERIOR SOUNDS OF FEMALES AND FAMILY AT PLAY

Narrator

This spacious room is the Duchess's Hall. It's where Albany's wife could relax, entertain, play with her children or possibly just stand at the windows and admire the gorgeous views.

Notice the remains of the whitewashed plaster covering the walls, particularly to the left of where you came in. It's easy to imagine castles being austere, gloomy places but many boasted whitewashed walls making their interiors light and airy. Doune was probably no exception - though the remnants you can see here most likely date from a few centuries after Albany's time.

You might at first think this chamber has an unusually high ceiling. But if you look closely you can see on either side of the room, about two thirds of the way up the walls, a row of huge stone corbels. They supported the beams of another floor which has since been lost. In the medieval period, the most important members of the Duke and Duchesses staff would have slept up there; while the rest

bedded down wherever they could, probably in the Great Hall.

It's worth remembering that when the Duke and Duchess were at home the castle would be busy and full of life,

SFX EMPTY ECHO EFFECT ON VOICE

but when they were not it would be very quiet.

They would've taken their household staff with them wherever they went, leaving only a few permanent retainers behind.

Most of the furniture in these private chambers was designed to be dismantled and transported on carts, so they could take that with them too. And you thought taking four suitcases with you on a weekend break was a bit excessive.

Python fans may think the room looks familiar. To find out why, press the green button.

STOP 113: LAYER – HOLY GRAIL LOCATION:

DUCHESS' HALL

Narrator

If you've suddenly got a sinking feeling, it's probably because we filmed most of the scenes in Swamp Castle in this one room. You might recognise the window to the right of the fireplace...

MPATHG Scene 26

FATHER: One day, lad, all this will be yours!

HERBERT: What, the curtains?

FATHER: No, not the curtains, lad. All that you can see! Stretched out over the hills and valleys of this land! This'll be your kingdom, lad!

HERBERT: But, Mother—

FATHER: Father, lad, Father.

HERBERT: But Father, I don't want any of that.

*FATHER: Listen, lad. I've built this kingdom up from nothing. When I started here, all there was was swamp. All the kings said I was daft to build a castle in a swamp, but I built it all the same, just to show 'em. It sank into the swamp. So, I built a second one. That sank into the swamp. So I built a third one. That burned down, fell over, and then sank into the swamp. But the fourth one stayed up.
An' that's what you're gonna get, lad – the strongest castle in these islands.*

HERBERT: But I don't want any of that -- I'd rather—

FATHER: Rather what?!

*HERBERT: I'd rather... just...
[music]*

...sing!

Narrator

That's enough of that... Now look at the wall opposite the main entrance to the room... It's got three alcoves. We built a fake doorway across the archway that leads to the alcove on the far left... and then installed two of the world's worst sentries to stand guard.

MPATHG Scene 26

FATHER: Guards! Make sure the Prince doesn't leave this room until I come and get 'im.

GUARD #1: Not to leave the room even if you come and get him.

GUARD #2: Hic!

FATHER: No, no. Until I come and get 'im.

GUARD #1: Until you come and get him, we're not to enter the room.

FATHER: No, no, no. You stay in the room and make sure 'e doesn't leave.

GUARD #1: And you'll come and get him.

GUARD #2: Hic!

FATHER: Right.

STOP 14: ORATORY

SFX RELIGIOUS MUSIC

Narrator

This alcove was a private chapel or 'Oratory' for Albany and his wife.

In the 1400s, it would have been screened off from the rest of the hall. The square hole you can see cut through the wall allowed the duchess's ladies in waiting to listen to the service from the room next door.

SFX MUSIC FADES OUT

On the wall to the left of the window, you can see three carved recesses. These were integral to the celebration of the Roman Catholic Mass. The opening at the top would have held a consecrated vessel containing water and wine. The octagonal bowl below was a piscina where it would have been washed out at the end of the service. Just to the left, along the wall, would have been the altar.

Celebrating a daily mass was not unusual. In a more secular age, it's difficult, perhaps, to imagine how much

influence religion had on people's lives in the medieval period. It even dictated how you measured your time.

The average day was divided into eight segments or Canonical Hours. Each segment represented a period of prayer from Prime at six AM to Compline at eight PM; people lived their work, leisure and personal lives in the spaces in-between.

The church also wielded a great deal of financial and political power. Its representatives were answerable to no one except the Pope, and Albany would have been obliged to treat them with respect.

SFX COINS CLINKING

He might have donated considerable sums of money to the church in order to secure what were known as "Indulgences". These provided peace of mind to anyone who was worried about being punished for their sins in the afterlife. An indulgence didn't forgive the sinner – you still needed a priest to grant absolution for that – but an indulgence could guarantee you a full or partial remission for the punishment.

It was hardly a get out of jail free card but it was better than nothing.

Since this oratory gave Albany and his wife a direct line to the Almighty, it may have meant that to them it was the most important room in the castle.

STOP 15: DUCHESS' BEDCHAMBER

Narrator

This is the Duchess's bedchamber. Her name was Muriella de Keith and she was Albany's second wife.

Noble ladies slept in different rooms to their husbands, in close proximity to their attendants and maids. In the middle ages, a lady's bedchamber was often more like a *salon* where she would entertain her women friends and male visitors. They might drink wine, have a game of chess, play music or read a book. Reading seems to have been a very important activity for noble women, although reading silently was considered to be somewhat miserable and anti social.

SFX MURMURED SOUNDS OF LADY READING TO HERSELF

Women read aloud to themselves or to each other and like men enjoyed tales of romance and daring-do.

You might notice that unlike some of the other chambers on our tour, Muriella's room has no fireplace or ensuite privy. We know Albany planned to build a range of apartments along the southern range of the castle,

possibly as luxurious living quarters for his family. They were never completed, but it's feasible that this and other rooms in the Gatehouse Tower were only intended to be used temporarily. Muriella might have been putting up with somewhat basic accommodation while she waited for more comfortable quarters to be built.

As you make your way out of the room, watch out for her privy. It's to the left as you exit – along the dark, chilly corridor... just beside the stairs.

SFX ANNOYED FEMALE MUTTERING

STOP 16: BATTLEMENTS

Narrator

Time for a bracing walk along the battlements. I hope for your sake it's not raining.

Turn left at the door and watch your footing as you continue along the walkway. Aren't the views stunning? Doune Castle commands one of the main routes to the Highlands, so you can appreciate it was of great strategic importance. The castle's elevated location made it a pretty difficult place to sneak up on. Standing at the neck of a promontory, it's defended by water on either side.

As you might expect given its natural advantages, the site's military significance stretches back long before the castle was built. The series of steep defensive banks and ditches you can see around the building might date from an earlier structure. It's thought an Iron Age fort or *dun* may have stood here, which could explain the area's name. And in the first century AD the Roman army, who also knew a good defensive position when they saw one, built their own timber fort on a plateau just to the southwest of here. **[Low aside]** (It's now a cricket pitch).

If this is the end of your tour, don't forget to return your player to the shop before you leave the castle walls. And do mind your step on the way down – the stairs are narrow. If it's a nice day you might like to take a stroll around the grounds. There's a sculpture trail and some beautiful countryside to enjoy.

SFX MONTY PYTHON MUSIC BEGINS AND GETS INCREASINGLY MORE STIRRING AS TERRY JONES BECOMES INCREASINGLY DRAMATIC

As you leave, take a final admiring look at this beautiful castle, which stands proudly at the forefront of Scottish history, defying both time and the elements.

MPATHG SCENE 32

KING ARTHUR: What an eccentric performance!

Narrator (calm again)

Look to the skies above and maybe you'll see a swallow swooping majestically above these very battlements.

[Aside] Obviously that's an African swallow, not a European one, and it would have to be unladen or at the very least only slightly laden, unless it was joined by a cord to another swallow who could.....

SFX TERRY FADES OUT WITH MUSIC

STOP 17: COURTYARD

SAM:

Hallo agus fàilte! Hello and welcome to this special mini-tour. *Is mise Sam Heughan.* I'm Sam Heughan and I play Jamie Fraser, the dashing warrior hero of the hit TV drama Outlander, based on the novels by Diana Gabaldon.

We filmed here at Doune Castle in late 2013 and early 2014. Of course, in the show, the castle goes by the fictional name, Castle Leoch. It's the place where the heroine, Second World War nurse Claire, is mysteriously transported from 1945 to the Scottish Highlands in 1743.

In one scene, Claire wanders on the wall walk, up to your left, where she looks out over the herb garden, the stables, and *me* — or rather, Jamie. This courtyard looked very different to the way it does now, though: rickety wooden structures were built to re-create a working castle: we had stables, animal pens, a blacksmith's shed, open fires, wagons loaded with straw, horses, chickens, goats — and *loads* of mud.

But Outlander's set designers and crew had to protect the fragile medieval cobbles just beneath the grass. So tarps

were laid, then covered by sand, straw, plastic cobblestones — and fifty *tonnes* of topsoil to make all that mud! Let me tell you, it took some doing to manoeuvre wheelbarrow after wheelbarrow through the castle doors! Some of the structures were left in place over the winter. Funnily enough, some visitors thought they were really part of Doune Castle!

The first time we filmed here, in October and November, it was raining and freezing cold. The crew all wore wet weather gear, and I wore... well, a kilt. But my co-star, Catriona Balfe, who plays Claire, she had it even worse. She had to stand around in just a thin dress. It was better the following March — the sun was out and when we weren't shooting, the cast and crew caught a few rays! And we also had a laugh re-enacting scenes from Monty Python!

STOP 18: KITCHEN

SAM:

Yes, you're standing in Mrs Fitz's kitchen! Colum MacKenzie may be laird of the castle, but you get the feeling that the place is really run by the feisty Mrs Fitz.

With its arched ceiling and huge fireplace, the kitchen's where Mrs Fitz boils up a brew that Claire uses to clean Jamie's wounds. And where she offers Claire a nice blob of porridge in a wooden bowl. Claire gracefully declines. In other kitchen scenes, cooks and assistants tend open fires, pound dough, and prepare meat for the evening meal.

But actually, *none* of that was filmed here. The kitchen's made of solid stone, but it could have been easily damaged if crews hung lights or attached anything to the walls. So the production team re-created the kitchen as a set in the studios at Cumbernauld, not far from Glasgow. They made an exact cast of a single square-metre patch of stone wall — not from the kitchen but from the steading, a farm building outside the castle. They then repeated the cast several times to create full walls and even the serving hatches and fireplaces you see here. Pretty clever, eh? The re-creation was so lifelike, so stunning, that even the

castle staff couldn't believe it wasn't the original. And visitors usually think that we really did film here.

In this stage-kitchen, the crew really went 18th century: they hung dead birds from hooks and spread baskets of vegetables and herbs on tables for Claire to use in her medicines. They even spilled fake animal blood on the floor — and roasted a whole pig.

STOP 19: WALL WALK

SAM:

This wall walk overlooks the front of the castle, where the Outlander team built an entire village: houses, animal pens, loads of straw and lots of open fires. Smoke canisters re-created some good old Scottish mist – so many canisters that one staff member working in the nearby shop was practically smoked out! But when Jamie and Claire rode through the village and into the castle courtyard, it really looked like the 18th century. And that ride up to the castle... it's absolutely magnificent. You don't even have to use your imagination. The past is right in front of you.

The stables were also re-created out here, where Jamie first tells Claire he's an outlaw. It became one of my favourite places to look at the castle.

The grassy area to the right was where we filmed a game of Shinty. That's the Highlands version of field hockey — only a lot more extreme. Sticks doubled as weapons and, to the sounds of a lively fiddle, Jamie and his uncle, Dougal, traded a few good knocks. Actually, both Graham McTavish, who plays Dougal, and I are quite competitive... and since a lot of the extras were real

Shinty players, things escalated pretty quickly. Luckily, our sticks had rubber-tipped ends!

On a much more sedate note, the 1945 scene where Claire and her husband Frank visit Castle Leoch was also filmed in front of you. The Outlander crew used CGI to crumble the castle walls and add in centuries of overgrowth.

While we filmed here at Doune Castle, I learned a bit of Gaelic. It's not been easy for me to learn, but it's great fun to speak — and it's so poetic, it opened up a whole world for me. Like the word *sgian-dubh*, which is a small knife Highlanders carried. The name translates to a 'dark' or 'hidden' knife. And if you're a fan of the novels, you may recognize 'mon-ign-dah': my brown haired lass.

I hope you've enjoyed the tour. *Tapadh leibh agus tìoraidh*. Thanks for listening and goodbye.

Or, if you'd like to hear more about my experience with the Gaelic language, press the green button.

190 Layer: Gaelic Experiences

SAM:

When I first auditioned for the part of Jamie Fraser, I wasn't aware that I would actually have to learn Gaelic! And so when we started our boot camp, umm, which was a few weeks before filming, we had the physical side, the riding horses, the swordplay, and we also had Gaelic lessons.

Obviously I was born and brought up in Scotland and I had heard people maybe talking it up in the Isles, some of my family used to live up on the west coast of Scotland, so I'd seen it on place names, on road signs, but never really experienced it.

And very quickly I discovered that this was the way into the character for me. I realised that, you know, Jamie Fraser is amongst many other things, his first language is Gaelic. And so I wanted to use that in the show – that it was a colour that we could bring to him, that when he wasn't thinking about who he was with, or he was alone, or surprised, that he couldn't help himself, that he would speak a word.

And then as we... I began to learn more and more about the Gaelic, I just really sort of fell in love with it. I think it's a very descriptive language, I realised that a lot of Scottish place names and mountains, err, have Gaelic names, and in those Gaelic names there's a sort of hidden meaning and I just, I really felt that this was the core of who Jamie is, his character, and this highlander that has these old traditions. And also a link to his past and to his ancestors.

There was a great scene in castle Leoch, in the Great Hall where Jamie stands up for Leary, and takes a punishment, and a lot of that scene is in Gaelic, and explained through Gallis to Claire, and also to the audience. And that was very challenging, but I think it really adds a lot to the show, and also you know, the battle stuff, the rousing of the Jacobites that Graham Mactavish does, it all adds this real weight and real authenticity to the show.