

ard of Scotland to the holy wars in Palestine, taking with them a banner on which the following words were inscribed, taken from the 51st Psalm:—"In bona voluntate tua edificenter muri Jerusalem." Fighting under this banner these gallant Scotsmen were present at the capture of Jerusalem and other towns in the Holy Land, and on their return to their own country, they deposited the banner, which they styled "The Banner of the Holy Ghost," at the altar of St. Eloi—the patron saint of the Edinburgh tradesmen—in the Church of Saint Giles. It was occasionally unfurled or worn as a mantle by the representative of the trades in the courtly and religious pageants that in former times were of frequent occurrence in the Scottish capital. In 1482, James III., in consequence of the assistance which he had received from the craftsmen of Edinburgh in delivering him from the Castle, in which he was kept a prisoner, and paying a debt of 6,000 merks which he had contracted in making preparation for the marriage of his son, the Duke of Rothsay, to Cecil, daughter of Edward IV. of England, conferred on the good town several valuable privileges, and renewed to the Craftsmen their favourite banner of "The Blue Blanket." James's Queen, Margaret of Denmark, to show her gratitude and respect to the Crafts, painted on the banner with her own hands a St. Andrew's Cross, a crown, a thistle, and a hammer, with the following inscription, viz., "Fear God and honour the King with a long life and a prosperous reign, and we (that is, the trades) shall ever pray to be faithful for the defence of his sacred Majesty's royal person till death." The King decreed that in all time coming this flag should be "the standard of the Crafts within burgh," and that it should be unfurled in defence of their own rights and in protection of their sovereign. The incorporated Crafts were therefore ever ready to hoist this banner when any of their privileges were assailed; and hence James VI. in his work entitled

"Basilicon Doron," which he addressed to his son Henry, Prince of Wales, says:—"The Craftsmen think we should be content with their work, how bad soever it should be; and if in anything they be controlled, up goes the Blue Blanket."

The Crafts nevertheless showed no less alertness in bringing it forth to uphold the honour and independence of their country, and to protect the life and liberty of their sovereigns. It is said to have flaunted amid a thousand streamers of all shapes, devices and hues on the borough muir when the Craftsmen rallied under the Earl of Angus, the Lord provost, to accompany James IV. to the disastrous field of Flodden. It was displayed to assemble the incorporate trades to protect Queen Mary, when she was insulted and her life placed in jeopardy by the incensed populace, after her surrender to the confederated nobles at Carberry Hill; and it went up to rescue James VI. himself from a rabble that assailed him in the Old Tolbooth, for refusing to listen to a petition presented by the Presbyterian ministers complaining of his undue leaning in favour of the Popish party.

The last time it was publicly exhibited was on the visit of George IV. to Scotland in 1822. The privilege of displaying it at the Masonic procession was granted to the journeymen in consequence of their original connection with the Masons of Mary's Chapel, one of the incorporated trades of the city. It was delivered to the assembled journeymen on the morning of the procession by Convener Tibbetts (who was the custodier of it during his term of office), in presence of several of the deacons of the trades, and a large concourse of the citizens. In performing the ceremony, the Convener referred to the historical character of the banner, and the important occasions on which it has floated above the heads of the citizens, and he expressed a hope that while it was in the hands of the journeymen it would be protected with scrupulous care.

Mr. William Hunter, master of the