

6. THE MARY QUEEN OF SCOTS PENDANT.

One of the most important and historically interesting additions to the collection of the National Museum of Antiquities of Scotland during the past year is a Renaissance Gold Pendant, the work of a sixteenth-century French goldsmith. The Pendant, which was purchased with the generous aid of the National Art-Collections Fund and His Grace the Duke of Hamilton, is a fine example of one of the decorative arts of the period, and was probably made for Mary Queen of Scots. It is oval in form, and in the middle the Arms of Scotland are seen through a crystal. In the centre is the shield of Scotland surrounded by the Collar of the Thistle with the badge, and supported by two unicorns. Above the shield is placed the royal helmet, thereon a crown, and issuing therefrom the crest, a lion sejant affronté crowned, holding a sword in the dexter paw, and, in the sinister, a sceptre; above is the legend "IN DEFENS" over the cipher "M.R." On the dexter side of the shield is a banner with the Royal Arms, and on the sinister side another with four bars, and over all a saltire. The metals and tinctures appear through the crystal on a field of blue. The outer enamelled border is linked to the central portion by eight small pellets, which have originally been covered with turquoise enamel. It is divided by four diamonds flanked by red enamelled rectangles into four zones, each of which is decorated on either side of a blue medallion with repeated gold scrolling designs on a black background outlined with white. The reverse is centred with an eight-petal flower-head between formal motifs framed

in white on a translucent red enamel ground, the border being similar to that on the front. On the outer edge beside the gem settings are four projecting scrolls, from the lowest of which depends a pear-shaped enamelled drop (Pl. LIV, 1).

A gold signet ring, formerly belonging to Mary Queen of Scots, with Arms similar to those on the Pendant, and with the heraldic tinctures appearing through the crystal on a field of blue, is in the possession of the British Museum.¹ It is thought to date to the decade between 1548 and 1558.

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