

An impressionistic painting of a white building, possibly a lighthouse or a small church, situated on a wooden pier or structure over a body of water. The building has a square tower with two dark circular openings. The pier is made of light-colored wooden beams. In the foreground, there are two figures, one in dark clothing and another in lighter clothing, standing on the pier. The background shows a blue sky and distant hills. The overall style is loose and expressive, with visible brushstrokes.

National Fund for Acquisitions
Annual Report
2016–2017



National
Museums
Scotland

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National Fund for Acquisitions Annual Report 2016–2017

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Cover: Oil on panel, *The Pier at Cove – Loch Long*, c1934, by F C B Cadell,
acquired by the Scottish Maritime Museum.
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National Fund for Acquisitions

Introduction

The National Fund for Acquisitions (NFA), provided by Scottish Government to National Museums Scotland, contributes towards the acquisition of objects for the collections of Scottish museums, galleries, libraries, archives and other similar institutions open to the public. The Fund can help with acquisitions in most collecting areas including objects relating to the arts, literature, history, natural sciences, technology, industry and medicine. Decisions on grant applications are made following consultation with curatorial staff at National Museums Scotland, the National Galleries of Scotland and the National Library of Scotland who provide expert advice to the Fund.

Funding

The annual grant from the Scottish Government for 2016/17 was £150,000. The NFA made 64 payments totalling £131,525 which enabled acquisitions with a total value of nearly £373,000. This included payment of grants which had been offered but not yet claimed at the end of the previous financial year. At 31 March 2017, a further 11 grants with a total value of £33,418 had been committed but not yet paid.

The Fund supported acquisitions for 31 collections throughout Scotland, covering museum services in 16 of Scotland's 32 local authority areas, including 13 local authority museum services, 13 independent museums and five university collections.

Applications Received

During the year the Fund received 72 new applications. We aim to give a decision on all applications within fifteen working days; during the period of this report this was achieved for 83% of applications received. Two applications were withdrawn, four successful applications failed because the applicant was outbid at auction and one failed because the applicant was unable to raise the total amount of funding required to make the purchase.

Eleven of the acquisitions supported by the National Fund for Acquisitions were also supported by other funding bodies; the Art Fund supported 10 applications while the Heritage Lottery Fund and the United Kingdom Antarctic Heritage Trust each supported one application.

The average grant value was £2,055, lower than the figure of £2,331 for the previous year, while the average value of grants per organisation was £4,384, again lower than the figure of £5,784 for the previous year. The largest users of the Fund were Glasgow Life (£19,200) and The Hunterian (£18,470). The table below shows the distribution of funds by value of individual grants. The second table shows the distribution of grants by amount per organisation.

Amount of grant	Number of grants 2014/15	Number of grants 2015/16	Number of grants 2016/17
Over £20,000	0	0	0
£15,000-£20,000	4	3	0
£10,000-£14,999	4	1	3
£5,000-£9,999	5	4	4
£1,000-£4,999	17	22	26
£500-£999	13	11	13
Less than £500	29	26	18

Table showing distribution of funds by value of individual grants

Amount of grant	Number of organisations 2014/15	Number of organisations 2015/16	Number of organisations 2016/17
Over £20,000	1	2	0
£15,000-£20,000	3	1	2
£10,000-£14,999	5	3	3
£5,000-£9,999	4	6	5
£1,000-£4,999	10	7	9
£500-£999	5	2	4
Less than £500	6	6	7

*Table showing distribution of funds by amount awarded to individual organisations.
(Note: one grant was made for a joint purchase by two organisations)*

Acquisitions Supported

Subject	Number of grants	Amount of grant£	% of total grant
Fine art	23	78,383	60
Treasure Trove	28	24,219	18
Archives	3	14,250	11
Regimental	4	6,232	5
Applied art	4	5,370	4
Banknotes	1	2,870	2
Social history	1	200	0.1

Table showing distribution of funding by category of object.

Fine Art

A total of 23 grants worth £78,383 were awarded to 15 organisations for the acquisition of fine art.

The Fund supported a joint acquisition at auction by the Royal College of Surgeons of Edinburgh and the University of Edinburgh, *Portrait of Dr Alexander Monro Primus*, painted in 1749 by Allan Ramsay (1713-1784). The portrait was on loan to the Royal College of Surgeons for a century before being sold at auction in 2006. When it appeared on the market again in 2015 both organisations were keen to secure what is a particularly compelling acquisition in the context of their shared history. Alexander Monro (1697-1767), the first of three generations of physicians of the same name and a significant figure in the Scottish Enlightenment, joined the Royal College of Surgeons of Edinburgh in 1719 and the following year was appointed Professor of Anatomy at the University of Edinburgh. He played an important role in the establishment of Edinburgh as an internationally renowned centre for medical training. His *Anatomy of the Human Bones*, published in 1726, went through eight editions in his lifetime and multiple translations for his European contemporaries.



Oil on canvas, *Portrait of Dr Alexander Monro Primus*, 1749, by Allan Ramsay.
© The Royal College of Surgeons of Edinburgh and The University of Edinburgh



Oil on canvas, *Harvesting, Kirkcudbright*, 1885, by Edward Atkinson Hornel.
© The National Trust for Scotland, Broughton House

The National Trust for Scotland acquired an oil painting by Edward Atkinson Hornel (1864-1933) for the collection at Broughton House in Kirkcudbright, Hornel's home from 1901 until his death. Hornel was one of the 'Glasgow Boys', a loose grouping of Scottish artists influenced by the Barbizon School of artists who settled near Paris in the 1830s and who rejected history painting and classical themes in favour of depicting ordinary people at work in the French landscape. In Hornel's case this influence was filtered through his experience of working in Antwerp where the Hague School artists looked to Barbizon for their inspiration. *Harvesting, Kirkcudbright*, painted in 1885, is a typical scene depicting a young woman in apron and bonnet digging potatoes in a well-stocked kitchen garden. The painting joins a watercolour in the collection on a similar theme by Hornel's friend and fellow Glasgow Boy, George Henry (1858-1943).



Oil on panel, *The Pier at Cove – Loch Long*, c1934, by F C B Cadell.
© Scottish Maritime Museum

The Scottish Maritime Museum acquired an oil painting on panel, *The Pier at Cove – Loch Long*, c1934, by the Scottish Colourist Francis Campbell Boileau Cadell (1883-1937). The acquisition was made in the context of a Heritage Lottery Fund Collecting Cultures project to develop the museum's collection of fine art relating to Scotland's maritime heritage. Cadell's painting shows a 'puffer' boat alongside Cove Pier at Loch Long, Argyll, now known as Kilcreggan Pier. Cadell's friend and patron, the Glasgow shipowner George Service, was Provost of Cove and Kilcreggan. The museum has an extensive collection of objects relating to Scottish 'puffers', a type of steam-powered cargo vessel first built during the 1850s for use on the Clyde and Forth Canal. The collection includes the vessel MV *Spartan* built by J Hay & Sons of Kirkintilloch in 1942, one of only two surviving Scottish-built 'puffers' which was acquired with support from the National Fund for Acquisitions in 1985.

The Hunterian made several acquisitions for their internationally important print collection including an etching by James Gillray (1756-1815). *A Cognocenti contemplating ye Beauties of ye Antique*, published in 1801, caricatures the diplomat and collector Sir William Hamilton. Its significance lies in the friendship between Hamilton and the Hunterian's founder, Dr William Hunter, who bought from Hamilton and received as gifts numerous important items for his collection, notably coins, medals and a collection of anatomical drawings by Pietro da Cortona (1596-1669). Allusions in the selection of antiquities depicted in the print cruelly satirise Hamilton's relationship with his wife, Lady Emma Hamilton, who famously conducted a scandalous affair with Admiral Lord Nelson. Hamilton was British Ambassador to the Kingdom of Naples; a picture of a volcano alludes to his interest in volcanology which led to the award of the Royal Society's Copley Medal in 1770 for his paper *An Account of a Journey to Mount Etna*.



Etching, *A Cognocenti contemplating ye Beauties of ye Antique*, 1801, by James Gillray
© The Hunterian, University of Glasgow

The Hunterian also acquired a watercolour, *Cagnes-sur-Mer*, by Anne Redpath (1895-1965). Brought up in the Scottish Borders, where her father worked in the tweed industry, Redpath studied at Edinburgh College of Art before moving to France in 1920 following marriage to an architect. Much of the next fourteen years was devoted to her family but in the 1930s Redpath started to paint again. In this watercolour, painted in the South of France, the restricted palette, flattening of the picture plane and concentration on underlying structure are reminiscent of the landscapes which Charles Rennie Mackintosh (1868-1928) executed in Port-Vendres and the surrounding hills during the 1920s.



Watercolour, *Cagnes-sur-Mer*, c1933, by Anne Redpath.
© The Fine Art Society Edinburgh

Aberdeen Art Gallery and Museums acquired three studies for a controversial painting, *The Breakdown*, by John Bulloch Souter (1890-1972). The composition, which depicted a black jazz musician and nude white dancer, caused a furore when it was exhibited at the Royal Academy in 1926, resulting in the Colonial Office's request that it be removed from display 'in the interest of the empire'. In a decision which most people would struggle to comprehend today, the Royal Academy sent the painting back to Souter who subsequently destroyed it. He made another version in 1962, the current location of which is unknown. The acquisition included an archive of personal papers and news cuttings and the Royal Academy's letter referring to the painting's removal from display. They join a small collection of oil paintings, etchings and pastels, early portraits and later landscapes by Souter in the collection at Aberdeen.

Eleven grants worth £40,222 were made to seven organisations for the acquisition of artworks by contemporary artists. Glasgow Museums purchased several works relating to the city's Red Road flats. Built in the 1960s to house 4,500 people, the project was the tallest and most ambitious social housing programme in Europe. Plans for demolition in 2015 led Glasgow Museums to set up the Red Road Cultural Project to support residents through this period of significant change in their lives. The resulting legacy of objects, images and oral testimony

captured the memories and experiences of people who lived and worked in the flats. The Fund helped with the acquisition of four artworks created during the project including *10 Red Road Court*, a photographic installation depicting the front doors of 120 flats on 30 floors, and *Search for Home* by Flora Alexander, a former refugee who led workshops in which local residents developed representations of their former homes in Palestine, Sri Lanka, Pakistan and Zambia.

Glasgow Museums acquired five artworks by Jacqueline Donachie (b1969) who trained at Glasgow School of Art and completed a Masters in Fine Art at Hunter College, New York. Donachie has exhibited widely and her work was included in *Generation. 25 Years of Contemporary Art in Scotland*, a series of exhibitions organised by the National Galleries of Scotland and Glasgow Life as part of the Glasgow 2014 Cultural Programme. The artworks, part of a body of work supported by the Wellcome Trust, the Arts and Humanities Research Council and Creative Scotland, were developed through research with a group of women affected by myotonic dystrophy in collaboration with the UK Patient Registry at the John Walton Muscular Dystrophy Research Centre in Newcastle.



Video artwork, *Pose Work For Sisters*, 2016, by Jacqueline Donachie.
© Jacqueline Donachie. Film still courtesy of the artist and Patricia Fleming Projects.

Glasgow Museums also acquired *A Showman's Yard in the East End*, created in 2012 by Mitch Miller (b1976). It depicts Backcauseway, one of around 54 Showpeople's yards located in and around Glasgow which has one of the largest concentrations of travelling entertainers in Europe. It belongs to a series which Miller describes as 'dialectograms', a kind of map or diagram which records and comments on contemporary city spaces. In Miller's own words they 'are made by talking to people, sharing ideas and processing them into visual form – a diagram, a dialogue, a dialectic, but also a dialect of technical drawing – hence, Dialectogram'. Miller himself comes from a Showpeople background which lends added interest and authority to this fascinating document with its insights into personal relationships within the community, anecdotes and references to every aspect of travelling life, from the interiors of wagons to the routes travelled across Scotland. The dialectogram can be viewed on the artist's website: <http://www.dialectograms.com/dialectograms/>

The Fund supported the purchase by City of Edinburgh Museums and Galleries of a painting by Alison Watt (b1965), the first work by this acclaimed Edinburgh-based artist to enter the collection. *Moon*, painted in 2014, belongs to Watt's series of paintings of folded fabric suggestive of the human form. The City Art Centre's collection of over 4,800 Scottish artworks, tracing the development of Scottish art from the seventeenth century to the present day, is a



Oil on canvas, *Moon*, 2014, by Alison Watt.

© City of Edinburgh Museums and Galleries: City Art Centre. Reproduced by permission of the Artist.

Recognised Collection of National Significance. Read more about the painting by Alison Watt in our blog post by City of Edinburgh Museums and Galleries Fine Art Curator, Dr Helen Scott: <https://nationalfundforacquisitions.wordpress.com/2017/06/12/by-the-light-of-the-moon/>

University of Aberdeen Museums acquired an intriguing artwork by Will Maclean (b 1941), *Fiosaiche*, 2016, inspired by a Gaelic prayer book and key in the University's collection. They were used during the mid-nineteenth century by a *fiosaiche*, or soothsayer, on the island of Lewis who claimed to foretell events and identify criminals. Pagan activity and witchcraft were ruthlessly suppressed by the established Church during this period and the objects were confiscated from the *fiosaiche* in 1851 and later presented to the University by Alexander Thomson of Banchory House (1792-1868). Maclean's work adapts a Free Church hand-held collection box, replacing the sloping wooden panels at the top with clear resin. Inside are facsimiles of the prayer book and key and on the reverse a simulated museum object movement label. Read about the acquisition in our blog post by Katie Hughes, MLitt Museum Studies student at the University of Aberdeen: <https://nationalfundforacquisitions.wordpress.com/2017/07/17/the-fiosaiche-of-the-isle-of-lewis/>



Mixed media sculpture, *Fiosaiche (Soothsayer)*, 1916, by Will Maclean.
© University of Aberdeen. Reproduced by permission of the Artist.

D'Arcy Thompson (1860-1948), Professor of Biology at the University of Dundee, pioneered the new science of mathematical biology which showed that the complexity of nature can be understood through basic mathematical and physical laws. His book *On Growth and Form*, published in 1917, has influenced generations of artists and continues to do so today. University of Dundee Museum Collections acquired works by two contemporary artists who have been influenced by Thompson's writings. A limestone sculpture by Peter Randall-Page (b 1954) was purchased with NFA support in 2013 and in 2016 the University acquired a digital print from the series *Trifolium repens* by Macoto Murayama (b1984). The artist creates what he calls 'inorganic flora' by dissecting flowers, in this case clover, and studying them under a microscope to create detailed drawings which are then modelled using 3D imaging software before being rendered into 2D compositions and printed in large scale. To coincide with the centenary of the publication of *On Growth and Form*, Matthew Jarron, Curator of Museum Services at the University of Dundee, wrote a post for our blog:
<https://nationalfundforacquisitions.wordpress.com/2017/06/19/on-growth-and-form-100-years-on-and-still-growing/>

Applied Art

The Fund made 4 grants worth £5,370 to 3 organisations for the acquisition of applied art.

Dumfries Museum acquired two pieces of silver by important Dumfries makers. A rare milk or cream jug by Joseph Pearson (active c1794-1817), dating from the early nineteenth century, is a significant addition to the collection of pieces by this maker. It is the only known jug of this type by a Dumfries maker although similar in form to a teapot by Pearson acquired in 1987.



Silver milk or cream jug, early 19th century, by Joseph Pearson.
© Dumfries Museum



Silver wine label, c1830, by David Gray.
© Dumfries Museum

Dumfries Museum also purchased at auction a silver wine label by David Gray (active c1810-1841). Gray was apprenticed in Edinburgh and opened his first shop in Dumfries in 1814. The wine label was presented in 1830 by Dumfries and Galloway Horticultural Society to Mrs Gordon of Halleaths, a country house near Lockerbie now demolished. The prize was awarded for 'wine 40 years old made from currants', a long-term project laid down in 1790 and predating the society's foundation in 1812 by more than twenty years. The wine label joins two medals and a trophy presented by the society and is a significant addition to the important collection of Dumfries silver held by the museum.

Glasgow Museums acquired a Britannia silver and gilt vessel with chased decoration made in 2016 by Michael Lloyd (b1950), one of the most gifted and influential silversmiths working in Scotland today. His work can be seen in major public collections including the Victoria & Albert Museum and National Museums Scotland. His commissioned work includes the mace for the Scottish Parliament. *The Beauty of Rain I* is one of twelve vessels which Lloyd created over a six-year period for an exhibition at Edinburgh's Scottish Gallery in 2016. Freedom from the constraints of commissioned work allowed Lloyd to explore his own personal inspiration and inventiveness, resulting in a body of work which gave full rein to his creativity and technical excellence.

Gairloch Heritage Museum acquired a hip flask and knife which belonged to father and son Donald and Alexander Urquhart, head stalkers on the Inverewe and Letterewe estates during the first half of the twentieth century. Find out more about these skilled professionals and the high esteem in which they were held by their employers in our blog post by Dr Karen Buchanan, Curator at Gairloch Heritage Museum:

<https://nationalfundforacquisitions.wordpress.com/2017/05/17/a-stalkers-reward/>



Britannia silver and gilt vessel, *The Beauty of Rain I*, 2016, by Michael Lloyd.
© The Scottish Gallery

Treasure Trove

The National Fund for Acquisitions made 28 grants with a total value of £24,219 to 14 organisations for the acquisition of objects allocated to museums by the Queen's and Lord Treasurer's Remembrancer through the Treasure Trove system. Angus Alive acquired three medieval finger rings found by metal detectorists, a silver and a gold ring from Forfar and a gold and agate ring found at Kirkton of Kingoldmeldrum. The latter, dating from the fifteenth century, is decorated with a heater-shaped shield with cruciform design, originally enamelled. Engraved on the hoop and set symmetrically are two flails, instruments of the Passion commonly associated with the Crucifixion. The ring can be taken to symbolise the religious piety of its owner.

Other notable acquisitions

Dundee Heritage Trust acquired a collection of personal items, archives and photographs which belonged to Frank Plumley (1876-1971), a stoker on SY *Discovery* during the British National Antarctic Expedition of 1901-1904. Much of the material on display at Discovery Point focuses on the officers and scientists whose role in the expeditions made them celebrated figures, such as Captain Scott, Ernest Shackleton and Edward Wilson. The opportunity to acquire material relating to a crew member helps to round out this fascinating story. The collection includes personal notebooks, poems and letters, service and polar medals, photographs and personal items. Find out more about this acquisition in the NFA blog post by Louisa Attaheri, Curator, Dundee Heritage Trust:

<https://nationalfundforacquisitions.wordpress.com/2016/07/20/frozen-in-time-the-frank-plumley-collection/>

Culture Perth and Kinross acquired at auction a manuscript relating to the Battle of Culloden and its aftermath. Dating from the mid-eighteenth century, the manuscript is signed Duncan Balfour and addressed to 'Mr Mallicken at Deanstoun Mill'. The poem is framed in fictional conversations between the Duke of Perth and Lady Weem and Major Lockhart and the Duke of Cumberland. In this way the author is able to give an account of events from several viewpoints, ending with ten lines written from the perspective of Prince Charles Edward Stuart. The poem is a significant addition to the rich collection of Jacobite material held by Culture Perth and Kinross.

The Regimental Museum of the Royal Scots Dragoon Guards acquired the orders, decorations and medals of Brigadier George Frederick Arthur Pigot-Moodie OstJ MC (1888-1959), commanding officer of The Royal Scots Greys, 1932-6. Read more about his distinguished career in the NFA blog post by Paul Newman, Assistant Curator, Royal Scots Dragoon Guards Museum, and Stephen Wood: <https://nationalfundforacquisitions.wordpress.com/2017/04/20/brigadier-george-pigot-moodie-a-distinguished-service/>

Grants Paid 2016–2017

+ Treasure Trove

Aberdeen Art Gallery and Museums

Pastel and crayon on paper, *Study for 'The Breakdown'* and *Study for 'The Breakdown' – Jazz Player* and mixed media on paper, *Study for 'The Breakdown' – Saxophone*, 1926, by J B Souter 2,000.00

University of Aberdeen Museums

Mixed media sculpture, *Fiosaiche* (Soothsayer), 2016, by Will Maclean 900.00

Anstruther, Scottish Fisheries Museum

Acrylic painting, *Larachmhor Off Whitby*, 1949, by J M Horsburgh 275.00

Biggar and Upper Clydesdale Museum

+Medieval harness pendant from Quothquon 100.00

Clydebank Museum and Art Gallery

50 documents dating from 1631-91, relating to the Buchanan family in Dunbartonshire 450.00

Dumfries and Galloway Council

+Neolithic polished stone axehead from Heathhall and a Roman aureus of Nero, AD 63-68, from Kirkpatrick Fleming 2,335.00

Silver milk or cream jug, early 19th century, by Joseph Pearson, Dumfries 1,000.00

+Early Bronze Age flat axehead from Lockerbie; Early to Middle Bronze Age axehead from Beattock; Middle Bronze Age flanged axehead from Bridge of Dee; Middle Bronze Age spearhead from Kirkcudbright; Roman coins from Castle Douglas; two buttons of the Kirkcudbright Gentlemen and Yeomanry Cavalry, 1790-1830s, from Gatehouse of Fleet; and silver badge with royal arms of Queen Anne (1707-14) from Wigtown 820.00

Silver wine label made by David Gray, Dumfries, presented by the Dumfries & Galloway Horticultural Society in 1830 457.50

Dunbeath Heritage Centre

+Medieval coin hoard comprising 28 Edward I/II silver pennies and one Alexander III silver penny, from John O'Groats 445.00

Dunblane Museum

+Early medieval hacksilver from Dunblane; early medieval copper alloy polyhedral weight from Cowie; and medieval lead pierced cross from Stirling 140.00

Dundee Heritage Trust

Collection of 35 items relating to Frank Plumley (1876-1971), stoker on board *Discovery* during the British National Antarctic Expedition, 1901-1904 (Supported by the United Kingdom Antarctic Heritage Trust) 12,500.00

Leisure and Culture Dundee

Photographic, sculptural and film-based artwork, *Enjoy the Mellow*, 2013, by Jonny Lyons 1,870.00

University of Dundee Museum Collections	
Digital c-print, <i>Trifolium repens</i> , 2016, by Macoto Murayama	1,361.65
City of Edinburgh Council	
Oil on canvas, <i>Moon</i> , 2014, by Alison Watt	9,500.00
+William the Lion of Scotland (1165-1214) silver penny, 1st coinage, struck by Folpold at Roxburgh, from near Ratho	2,232.00
Edinburgh, National Trust for Scotland	
Oil on canvas, <i>Harvesting, Kirkcudbright</i> , 1885, by Edward Atkinson Hornel (Supported by the Art Fund)	4,500.00
Oil on board, <i>Burns at the Plough</i> , by Gourlay Steell RSA (1819-1894)	1,950.00
Edinburgh, Royal College of Surgeons of Edinburgh and the University of Edinburgh Library and University Collections (joint acquisition)	
Oil on canvas, <i>Portrait of Alexander Monro Primus</i> , by Allan Ramsay (Supported by the Art Fund)	5,540.00
Edinburgh, Regimental Museum of the Royal Scots Dragoon Guards (Carabiniers and Greys)	
Orders, decorations and medals of Brigadier George Frederick Arthur Pigot-Moodie MC OstJ (1888-1959), commanding officer, Royal Scots Greys, 1932-36	3,750.00
1788 pattern heavy cavalry officer's sword with regimental markings of the 3rd or Prince of Wales Dragoon Guards	682.00
Officer's full dress tunic with badges of a Colonel and badges of an ADC General to George V which belonged to Field Marshal Sir Philip Chetwode, colonel, Royal Scots Greys, 1925-47	350.00
Elgin Museum	
+Assemblages of medieval and later artefacts from Duffus and Spynie; a post-medieval brooch from Elgin; and a medieval harness pendant from Duffus Castle	492.50
+Medieval copper alloy swivel ring, part of a hunting leash, from Spynie and cast copper alloy key from Urquhart	77.50

Fife Cultural Trust

+Pictish silver penannular brooch, 8th-9th century, from Boarhills
(Supported by the Art Fund) 3,000.00

+Early Medieval dress pin from Aberdour; Early Modern token from Oakly; medieval and post-medieval seal matrix, buckle, brooch and mount from Crail; post-medieval coins from Lindores; two medieval harness pendants, fragment of silver gilt finger ring and Iron Age miniature terret from Kingsbarns; medieval seal matrix, harness fitting and fragment of lead crucifix from Leslie; post-medieval button from Upper Largo; Roman Iron Age strap mount from Wemyss; Romano-British headstud brooch and Roman weight from Boarhills; post-medieval beggar's badge from Lower Largo; and medieval seal matrix from East Wemyss 995.00

+Early Historic silver ingot, medieval harness pendant with enamel decoration, post-medieval gold finger ring and Early Modern shoulder-belt plate from Kingsbarns; Roman crossbow brooch and medieval silver finger ring from St Andrews; and medieval Papal bulla of Pope Leo X, 1513-21, from Culross 872.50

+Early Bronze Age flanged axehead, assemblage of medieval and later finds and medieval hunting leash swivel from Leslie; Early Bronze Age flat axehead from Methil; and medieval copper alloy harness pendant from Boarhills 340.00

Forfar, Angus Alive

+Medieval gold finger ring and copper alloy seal matrix from Forfar
(Supported by the Art Fund) 2,562.00

+Medieval gold finger ring set with agate from Kirkton of Kingoldmeldrum
(Supported by the Art Fund) 2,000.00

+Medieval silver gilt finger ring, 1300, from Baldovan
(Supported by the Art Fund) 1,000.00

+Neolithic polished stone axehead from Kingennie; Iron Age glass bead from Tannadice; medieval copper alloy harness pendant from Forfar; medieval copper alloy brooch from Usan; and assemblage of medieval and later finds from East Haven 607.50

+Early medieval enamelled mount from near Kinnordy; a modified Papal bulla of Pope Boniface VIII (c1294-1303) from Maryton; an assemblage of medieval and later finds from East Haven; and an eighteenth-century lead button, c1706, from Glamis 450.00

+Middle Bronze Age flanged axehead from Jericho; Iron Age teret from Monikie and harness piece from Kirkton of Kingoldrum; medieval copper alloy spur from Finavon; and medieval and post-medieval hoard of buttons, buckles and harness pendant from Fishtown of Usan 255.00

Gairloch Heritage Museum

Deerstalker's or ghillie's knife which belonged to Donald Urquhart and silver, glass and crocodile skin hipflask inscribed from Humphrey Whitbread to his stalker Alexander Urquhart, 1947, with accompanying letter 200.00

Galashiels, Live Borders

+Iron Age Romano-British dragonesque brooch and medieval copper alloy buckle from Stobo 257.50

Glasgow Life

Collection of artworks, 2014-16, by Jacqueline Donachie 10,250.00

Photographic artworks, *Red Road Court*; *Red Road Flats Portrait Archive*; and *16 Days of Action* by Iseult Timmermans and paper cut images, *Search for Home*, by Flora Alexander 4,800.00

Britannia silver and gilt vessel, *The Beauty of Rain I*, 2016, by Michael Lloyd 3,037.50

Dialectogram, *A Showman's Yard in the East End*, 2012, by Mitch Miller 1,000.00

+Middle Bronze Age flanged chisel from near Barrhead 112.50

Glasgow, The Hunterian

Watercolour, *Cagnes-sur-Mer*, c1933, by Anne Redpath (Supported by the Art Fund) 5,667.00

Woodcut, *Trauernde am Strand* (Women in mourning on the shore), 2014, by Karl Schmidt-Rottluff (1884-1976) (Supported by the Art Fund) 3,634.00

Group of 12 Scottish banknotes dating from c1809-c1950 2,870.50

Etching with original hand colour, *A Cognocenti contemplating ye Beauties of ye Antique*, by James Gillray, published by Hannah Humphrey, London, 1801 2,500.00

Mixed media with collage, *Transition*, c2010, by Philip Reeves (b1931) 1,912.50

Five prints by Victoria Burge (b 1976): *The Night was a Scaffold*, 2014; *Lacuna 1*, 2013; *Lacuna 2*, 2013; *Dark Moon*, 2013; and *Drift*, 2014 1,385.62

Etching, *Two Angel Fish*, 1937, by Edwin Morgan (b 1920) 500.00

Inverness Museum and Art Gallery

Sgian dubh with silver handle and thistle-faceted citrine pommel, late 19th-early 20th century, by P G Wilson (1843-1901), Inverness 875.00

+Late Bronze Age axehead from Conon Bridge; Roman Iron Age button and loop fastener from Balloch; medieval dress pin and brooch from Muir of Ord; medieval buckle from Kiltarlity; medieval brooch from North Kessock; and post-medieval gold finger ring from Kirkhill 685.00

+Early Historic copper alloy cruciform mount, sixth century, from Inverness and post-medieval copper alloy button of the Inverness-Shire Fencibles, dress accessory and billon hardhead, 2nd issue, of Mary Queen of Scots from Fort George, Ardersier 242.50

+Assemblage, multiple lead projectiles and a brass thumbpiece from a Long Land pattern musket, from the site of the Battle of Culloden 110.00

Irvine, Scottish Maritime Museum

Oil on panel, *The Pier at Cove – Loch Long*, c1934, by F C B Cadell (Supported by the Heritage Lottery Fund and the Art Fund) 10,000.00

Kirkwall, The Orkney Museum

+Viking rune stone, 12th century, from Orphir 500.00

Mallaig Heritage Centre

Four military medals awarded to Corporal Charles Lyons for service and valour during the First World War 1,450.00

Culture Perth and Kinross

+Early Bronze Age flat axehead from Bankfoot; Late Bronze Age socketed axehead fragment from Pitcairngreen; Romano-British trumpet brooch fragment from Aberuthven; Roman Iron Age enamelled finger ring from Forteviot; medieval gold finger ring with a reused Roman intaglio set in the bezel from Bridge of Earn; medieval harness pendant from Guildtown; medieval silver annular brooch and cast copper alloy annular brooch from Redgorton; and fragment of a medieval finger ring from Aberuthven 1,605.00

Manuscript Jacobite poem relating to the Battle of Culloden and its aftermath, mid eighteenth century, signed Duncan Balfour 1,300.00

Watercolour on card, miniature full length double portrait of Mr and Mrs John Wright, c1790, by William Kay 750.00

+Early Medieval dress pin and medieval lead seal from Redgorton; medieval silver crucifix fragment from Muthill; medieval finger ring and harness from Bridge of Earn; medieval zoomorphic buckle from Kirkton; medieval harness pendant from Moneydie; and 17th century gold finger ring from Bankfoot. 517.50

+Two Late Bronze Age socketed axehead fragments from Scotlandwell and Crieff; an Iron Age finger ring from Port Moak; a Roman brooch from Bankfoot; a Romano-British brooch from Meigle; a medieval finger ring from Comrie; a medieval harness pendant from Muthill; a medieval buckle from Auchterarder; a medieval brooch from Pitlochry; a post-medieval brooch from Comrie; and an Early Modern shoulder-belt plate from Crieff 340.00

Stirling Smith Art Gallery and Museum

Oil on canvas laid on board, *The Great Church at Veere, Netherlands*, 1914, and oil on linen laid on board, *The Yellow Sail*, 1914, by John Munnoch (1879-1915) 845.00

University of Stirling Art Collection

Mixed media artwork, *Static Night*, 2016, by Kevin Harman (b 1982) 5,542.50

Micro-waterjet-cut sterling silver, *Ideas (Gravity released one unit at a time)*, 2014, by Katie Paterson (b 1981) 1,700.00

Stornoway, Museum nan Eilean

+Medieval gold finger ring from Lionel, Isle of Lewis (Supported by the Art Fund) 1,125.00

Total**£131,524.77**

