

A detailed portrait of James Oglethorpe, a European explorer, dressed in 16th-century attire. He wears a black hat with a white feather, a gold-embroidered tunic, and a colorful plaid shawl. He holds a long staff or spear in his right hand. In the background, a Native American figure is visible in a landscape setting.

National Fund for Acquisitions Annual Report 2019–2020



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National Fund for Acquisitions

Introduction

The National Fund for Acquisitions (NFA), provided by the Scottish Government and administered by National Museums Scotland, contributes to the acquisition of objects for the collections of Scottish museums, galleries, specialist 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.

Covid-19

During the Covid-19 lockdown from late March 2020 and subsequent period of remote working, National Museums Scotland continued to accept and process applications to the Fund.

Special Funding Scheme

In our last annual report, we published the results of a survey we undertook in 2018 following a decline in applications to the NFA. Lack of local funding was identified as the main barrier to applying to the Fund with the majority of respondents having either no dedicated budget for acquisitions or very limited funds. In August 2020, in response to the findings of the survey coupled with the impact of Covid-19 on local budgets, we launched a Special Funding Scheme worth £100,000 to consider applications for grants in excess of our normal 50% of purchase price. The new scheme aims to encourage applications from organisations which are struggling to raise match funding. We were delighted to award our first grants under the new scheme to the Scottish Maritime Museum and the Shetland Textile Museum and look forward to reporting on these and other awards in our 2020/21 report.

Purchasing Workshop

Another barrier to application identified in the 2018 survey was lack of local expertise. In response we organised a workshop, *Introduction to Acquiring Objects by Purchase*, on 12 September 2019 for individuals with limited experience of buying in the market. Nineteen people attended the event which aimed to develop confidence through the knowledge and practical skills required to purchase acquisitions and make applications for funding. The workshop was led by Hazel Williamson, National Fund for Acquisitions Manager, who talked about the advice and support available from the NFA. We were joined by Rachael Browning, Head of Programme Development at the Art Fund, who outlined the Art Fund's wide-ranging acquisition programmes, and Colin Fraser from auctioneers Lyon & Turnbull who gave advice on the bidding process and a practical demonstration in the form of a mock auction. David Forsyth, Principal Curator of Modern and Contemporary History at National Museums Scotland, talked about his experience of buying in the market, emphasising the importance of building networks. Sarah Rothwell, Curator of Modern and Contemporary Design at National Museums Scotland, described how she embarked on developing a collection of modernist jewellery with the support of an Art Fund New Collecting Award. Mark Hall, Collections Officer at Culture Perth and Kinross, shared his experience of mounting a crowdfunding campaign to acquire a Neolithic carved stone ball through the Treasure Trove process. Following the workshop, several attendees have made successful applications to both the NFA and the Art Fund.

Funding

The annual grant from the Scottish Government for 2019/20 was £150,000. During the year the NFA made 55 payments totalling £158,554 to 23 organisations. This included payment of grants which had been offered but not yet claimed at the end of the previous financial year; at 31 March 2020, a further 8 grants with a total value of £20,929 had been committed but not yet paid. The total purchase value of the objects to which the Fund contributed was £870,875.

The NFA supported acquisitions for collections across Scotland, covering museum services in 14 of Scotland's 32 local authority areas, including 11 local authority museum services, 7 independent museums and 5 university collections.

Applications Received

During the year the Fund received 50 new applications. We aim to give a decision on applications within fifteen working days; during the period of this report this was achieved for 84% of applications received. Of the applications we received, three were withdrawn and one successful application failed because the applicant was outbid at auction.

Nine of the acquisitions supported by the NFA were also supported by other funding bodies: The Art Fund supported six applications, the Friends of the National Libraries supported two applications and the National Lottery Heritage Fund, National Heritage Memorial Fund, Pilgrim Trust and Glencoe Foundation USA each supported one application.

The average grant value was £2,883, higher than the figure of £2,444 for the previous year, while the average value of grants per organisation was £6,894, again higher than the figure of £5,453 for the previous year. 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		
	2017/18	2018/19	2019/20
Over £20,000	1	0	0
£15,000–£20,000	1	2	2
£10,000–£14,999	1	4	1
£5,000–£9,999	4	2	6
£1,000–£4,999	17	19	22
£500–£999	11	10	10
Less than £500	13	21	14

Table showing distribution of funds by value of individual grants, 2017/18–2019/20

Amount of grant	Number of organisations		
	2017/18	2018/19	2019/20
Over £20,000	2	3	2
£15,000–£20,000	1	2	0
£10,000–£14,999	0	0	1
£5,000–£9,999	3	2	7
£1,000–£4,999	15	7	9
£500–£999	3	4	2
Less than £500	5	8	2

Table showing distribution of funds by amount awarded to individual organisations, 2017/18–2019/20

Acquisitions Supported

Subject	Number of grants	Amount of grant £	% of total grant paid
Fine art/photography	17	72,133	45
Archive/printed material	6	36,271	23
Treasure Trove	22	19,596	12
Applied Art	7	17,510	11
Regimental material	2	12,934	8
Technology	1	110	<1

NFA on Flickr

Images and information on a range of acquisitions made with support from the NFA, from this report and previous years, can be seen on our [NFA Flickr](#) photostream.

Fine Art

A total of 17 grants worth £72,133 were awarded to 12 organisations for the acquisition of fine art, including photographs.

Glasgow Museums acquired an oil painting on canvas, *A Highland Chieftain: Portrait of Lord Mungo Murray*, painted c1683 by John Michael Wright (1617–1694). The portrait, acquired at a cost of £500,000, had been on loan to Glasgow Museums since 2002. Wright was born in London and apprenticed to the Scottish portraitist George Jamesone (1589/90–1644) in Edinburgh from 1636. After a successful period in Rome he returned to England in 1656 where he served as a court painter before and after the Restoration. Lord Mungo Murray (1668–1700) was the fifth son of John Murray, 2nd Earl of Atholl. Although aged only 15 at the time it was painted, he is depicted in this imposing portrait as a powerful Highlander of wealth and status. He is dressed in a doublet and *féileadh-mór*, or belted plaid, in tartan that predates the invention of kilts and clan tartans. Set against a Highland landscape, Murray is shown ready for the hunt, armed with long gun, basket-hilted sword, dirk and brace of pistols while in the background a servant carries his longbow and targe. Murray was to become involved in the ill-fated scheme to establish a Scottish colony in Darién, Central America. Arriving there in early 1700 at the age of 32, he was killed by Spanish forces who had already laid claim to the territory. Thought to be the earliest major portrait to depict a sitter full-length in Highland dress, the portrait is an important record of Scottish history and identity at this period and a significant addition to Glasgow Museums Recognised Collections.

Fife Cultural Trust acquired at auction an oil painting on canvas, *The Song of Silenus*, painted between 1848 and 1858 by Sir Joseph Noel Paton (1821–1901) who was born in Dunfermline. It joins an important collection of Paton's work, including the artist's archive which was acquired with NFA support in 2010. One of Scotland's leading Victorian artists, Paton was appointed Queen's Limner in Scotland in 1865 and knighted in 1867. He was associated with the Pre-Raphaelites although he never became a full member of the group. The subject of Silenus, companion of Dionysus, the Greek god of wine, is typical of Paton's subject matter which included classical mythology, religion and history. The painting will be included in an exhibition at the Dunfermline Carnegie Library and Galleries in 2021 to mark the bicentenary of Paton's birth.

The Hunterian acquired a photogravure portrait of Anna Muthesius made in 1904 by James Craig Annan (1864–1946). Find out more about this fascinating sitter and the photogravure process in our blog post by Joseph Sharples, Curator of Mackintosh Collections at The Hunterian:

Portrait of an Exceptional Woman – National Fund for Acquisitions

Dumfries and Galloway Council Museums Service acquired four ink and watercolour drawings by Jessie M King (1875–1949), a key figure in the development of Kirkcudbright as an artist's town. Kirkcudbright Galleries holds over 100 examples of King's work, including artworks, jewellery, ceramics and books as well as a collection of her letters, which form the core of the Recognised Kirkcudbright Artists Collection. One of the drawings, *There's a Heritage of Heroic Example*, was commissioned by Professor and Mrs Archibald Barr as a tribute to their son, John Young Barr (Jack), who served as a Lieutenant in the Argyll and Sutherland Highlanders during the First World War and was killed at Ypres on 25 April 1915.

The Royal Scottish Academy of Art and Architecture (RSA) acquired two prints, a drypoint, *Ben Ledi*, 1911, by Sir David Young Cameron (1865–1945) and an etching, *The Three Sisters, Glencoe*, 1928, by James McIntosh Patrick (1907–1998). Both are seminal examples of each artist's work: *Ben Ledi* is widely regarded as Cameron's masterpiece, achieving record-breaking prices during the 1920s and becoming one of the most sought-after prints of the etching revival. Patrick's print was the precursor to his oil painting of the same subject which effectively launched his career as a painter, securing the early support of the Fine Art Society which continued to represent him throughout his career.



Photogravure portrait of Frau Muthesius by James Craig Annan © The Hunterian, University of Glasgow

The RSA actively collects work by its members and both prints are excellent additions to its Recognised Collection which includes a strong holding of Scottish prints dating from the 18th century to the present.

Seven of the grants made for fine art, worth £28,900, supported the acquisition of work by contemporary artists and photographers. East Dunbartonshire Leisure and Culture Trust acquired 47 wood engravings by local artist James Greer who was born in Glasgow in 1934 and trained at Glasgow School of Art. The collection includes 37 prints depicting Dumgoyne Hill on the edge of the Campsie Fells. The title of the series, *36 Views of Dumgoyne*, is a humorous reference to Katsushika Hokusai's (1760–1849) famous woodblock print series, *36 Views of Mount Fuji*, which actually contains 46 prints. A retrospective exhibition of Greer's work took place at the Trust's Auld Kirk Museum in 2018 and the newly-acquired collection was exhibited at Lillie Art Gallery in 2020.

City of Edinburgh Museums and Galleries added to their important collection of fine art photography with examples of work by David Eustace (b1961), Robin Gillanders (b1952) and Flannery O'Kafka (b1976), while the University of Stirling Art Collection acquired a box construction by Will McLean (b1941). The Museum of the University of St Andrews purchased an installation of 24 painted wood sculptures, *Songlines*, by Doug Cocker (b1945) from the Royal Scottish Academy's Annual Exhibition in 2019.

Applied Art

The Fund made 7 grants worth £17,510 to 4 organisations for the acquisition of applied art.

West Highland Museum acquired at auction a hidden portrait Jacobite snuff box dating from c1750. The museum holds extensive Jacobite collections including fine art, glass, weapons, medallions and memorabilia as well as a Jacobite archive. The snuff box is an example of the secrecy and symbolism employed by supporters of the Jacobite cause to express their allegiance to the Stuart dynasty. Appearing to be an ordinary snuff box with tartan decoration, its hidden double lid opens to reveal a finely enamelled portrait of Prince Charles Edward Stuart, based on the engraving by Sir Robert Strange (1721–1792).



Jacobite snuff box © West Highland Museum, Fort William

He wears a blue bonnet and Jacobite white cockade and the Orders of the Garter and the Thistle, the highest chivalric honours of England and Scotland, signifying the owner's support for the legitimacy of the Stuart claim to the British throne. Find out more about this acquisition in our blog post by Vanessa Martin, Curator at West Highland Museum:

An Iconic Acquisition with a Secret – National Fund for Acquisitions

Aberdeen Art Gallery and Museums acquired a transfer-printed creamware jug commemorating the opening of Aberdeen's Union Bridge in 1805. The jug is decorated with a view of the bridge, then known as South Bridge, and an inscription recording its span and height. On the other side is a compass rose and inscribed verse *Come Box the Compass*, referring to the sailors' recitation of the 32 points of the compass. The compass

motif is commonly found on Staffordshire and Liverpool creamware of the period though this jug is unmarked. Built by Thomas Fletcher, Union Bridge, a single span of 130 feet, was a notable feat of engineering and changed the orientation of the city to east-west along Union Street, enabling its westward expansion during the 19th and early 20th centuries.

City of Edinburgh Museums and Galleries acquired two pieces by Malcolm Appleby (b1946), an engraved Britannia silver hammer-raised beaker with gilt interior, made in 2015, and an enamel and sterling silver bowl, *Hurricane Force 12*, dating from 2016. Their Recognised Collection of Applied Art includes a fine collection of 18th- and 19th-century domestic silver and a developing collection of work by contemporary makers. *Hurricane Force 12*, made by a method Appleby has developed of producing castings from original

engravings, is a collaboration with enameller Jane Short (b1954). Each element combines to evoke the vortex of the storm alluded to in the title; the shape of the bowl itself, the pattern of spirals in the silver casting, representing eddies and gusts of wind, and the colour scheme of blues and greys with splashes of copper and brown.

Manuscripts and printed material

The Fund made 6 grants worth £36,271 to 6 organisations for the acquisition of archives and printed material.

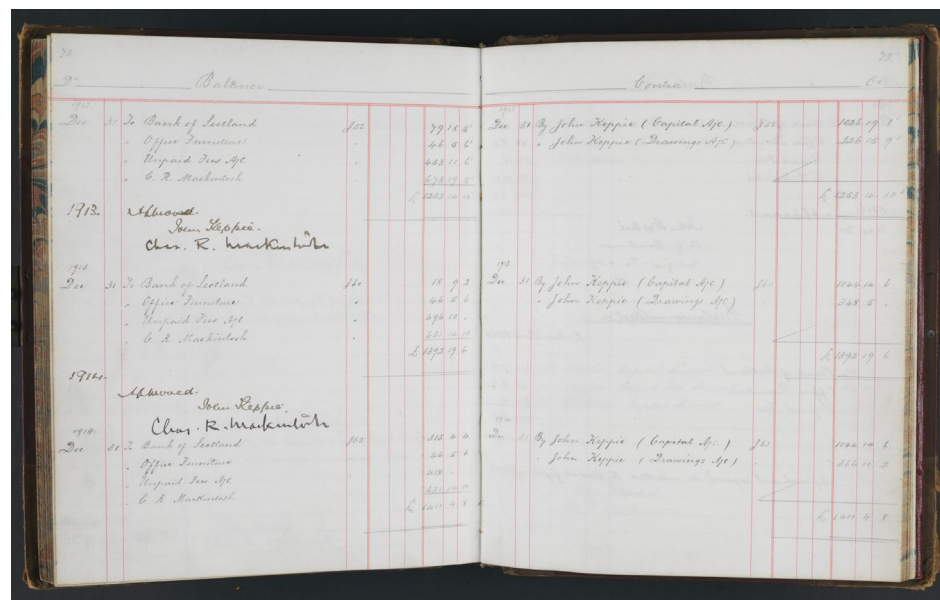
Glasgow Life acquired the Cochrane-Baillie of Lamington archive for Glasgow City Archives, a collection which had previously been held on deposit. Spanning the period 1716 to the 1950s, this collection of family and estate papers documents four generations of a family which held positions of influence both in this country and across the world, including an Admiral of the Fleet, a Commander-in-Chief of the East Indies, and a Governor of Queensland. As well as telling the story of significant naval, historical and social events which highlight the role of Scots within the British empire, the archive provides a rich source of local history, documenting the management of the estate and the lives of the many individuals who lived or worked there. Highlights of the collection include letters from Queen Victoria and Prime Ministers and reference to events of national and international significance, including the Glasgow Riots in 1792 and the capture and burning of Washington in 1814.

The University of Glasgow acquired significant additions to their important collections relating to Charles Rennie Mackintosh (1868–1928).

The Hunterian acquired two manuscript account books of the architectural firm Honeyman, Keppie & Mackintosh, covering the period 31 December 1889 to 31 December 1923. Mackintosh joined the firm as an assistant in 1888/9, becoming a partner in 1901. All the major buildings on which Mackintosh's fame rests were designed while working for the firm, including Glasgow School of Art and the Hill House in Helensburgh. The account books give a fascinating overview of the firm's finances during this period. They include a transcript in John Keppie's handwriting of his partnership agreement with Mackintosh and a table prepared by Keppie in 1912 of the relative contributions of Mackintosh and himself to the income of the partnership. It shows that the amount Mackintosh had taken out of the firm since 1901 exceeded the value of the business he had introduced, which in turn was worth significantly less than the business brought in by Keppie. The account books set out the financial context in which the partnership was terminated in 1913 and help to explain the circumstances in which Mackintosh's architectural career in Glasgow came

to an end. The Hunterian already holds the wider business records of Honeyman, Keppie & Mackintosh and its successor practices, including twelve Job Books giving a chronological list of architectural work. The account books provide important evidence to round out the history of Mackintosh's involvement with the firm.

The University of Glasgow Library acquired the family archive of the Glasgow provision and produce importer William Davidson (1861–1945). This substantial collection, numbering some 20,000 items, dates from c1870 to the mid-twentieth century and includes personal and family correspondence, business records and photographs. Davidson was the client for whom Mackintosh designed Windyhill at Kilmacolm, one of only two private homes built by Mackintosh, and the collection



Manuscript account books © The Hunterian, University of Glasgow

includes correspondence between the Mackintosh and Davidson families, photographs of the house and an inventory of its contents. The archive contains receipts connected with Davidson's important collection of Scottish art, including some which relate to works now in the Hunterian collection. Davidson purchased the Mackintosh's former home at 78 Southpark Avenue, Glasgow in 1920 and in 1933, following the death of Margaret Macdonald Mackintosh (1864–1933), organised the Memorial Exhibition of the couple's work. Davidson's sons gave the contents of 78 Southpark Avenue to the University, making possible the eventual reconstruction of the Mackintosh House.

University of Aberdeen Museums and Special Collections acquired the First World War diaries of Professor Ernest Cruickshank (1888–1964), a graduate of the University of Aberdeen and Professor of Physiology from 1935–1958. The eight volumes, dating from 1916–1919, detail his service in the Royal Army Medical Corps and include photographs and ephemera such as military orders and obituaries of patients and friends.

Leisure and Culture Dundee purchased at auction a jeweller's pattern book dating from the mid-1920s to the 1960s which belonged to Dundee jeweller Frank R Edward. Edward was employed by James Ramsay from 1910 but in 1926 he set up his own business in Broughty Ferry, eventually moving back to Dundee when he purchased the jewellery repair department of Ramsay's business in 1948. The pattern book features watercolours and photographs of jewellery and civic and sporting medals. Edward would have used the book to showcase his skill in jewellery and metal design to potential customers.

Treasure Trove

The National Fund for Acquisitions made 22 grants worth £19,596 to 12 organisations for the acquisition of objects allocated to museums by the Queen's and Lord Treasurer's Remembrancer (QLTR) through the Treasure Trove system. The period under review saw the acquisition of two Pictish symbol stones by Aberdeen Art Gallery and Museums and Perth Museum and Art Gallery. The Aberdeen stone, dating from the 6th-8th centuries AD, was found at Dyce in 2018 when the level of the River Don lowered in dry conditions, allowing the stone, which had been used as a perch by fishermen, to dry out and the carved lines to become visible. Only one other Class 1 Pictish symbol stone has been found within

Aberdeen City limits. The Perth stone was unearthed during roadworks in the city in 2017. Dating from the fifth or sixth century AD, the two-metre high stone bears the incised figure of a naked warrior carrying a spear. Find out more about this acquisition in our blog post by Mark Hall, Collections Officer at Perth Museum and Art Gallery: [Taking a Line for a Walker – National Fund for Acquisitions](#)

Other notable acquisitions

The Museum of the Isles acquired a rare basket-hilted backsword presented by clansmen in 1802 to the 19th Chief of Keppoch, Alasdair na Ceapach. The collection represents the history of Clan Donald which has six main branches. The museum holds comparatively few objects from the Keppoch line which fell dormant in 1848, forty years after Keppoch's death. The basket-hilted sword was an essential part of the military culture of 18th-century clan society, a symbol of the martial prowess and traditional authority of the clan chief. Keppoch, who enlisted in the army at the age of 20 and had a distinguished military career, embodied these qualities. He was wounded at the siege of Toulon in 1793, served in the West Indies, and in 1797 was given a captaincy in the First Regiment of Foot, the Royal Scots. His regiment was with the Egyptian Campaign of 1801 and he was again wounded in the Battle of Aboukir. In 1805 he was promoted to Major. He retired soon afterwards and went to Jamaica where he died in 1808. Alasdair Keppoch never married and the representation of the family devolved to his only brother, Richard.



Basket-hilted backsword © The Museum of the Isles, Armadale Castle, Isle of Skye

Grants Paid 2019–2020

+ Treasure Trove acquisition

Aberdeen Art Gallery and Museums

Oil on canvas, *The Second Chef*, 1950–51, by Alberto Morrocco (1917–1998) (Supported by the Art Fund) £7,000

+ Pictish symbol stone, AD 6th–8th century, from Dyce £1,125

Creamware jug commemorating the opening of South Bridge, Aberdeen, in 1805 £260

‘Scotch Derrick’ hand cranked 15cwt portable crane made by J A Sangster, Aberdeen, for use in the granite industry (transport costs) £110

Angus Alive

Printed book, *Militarie Instructions for the Cavallrie* by John Cruso, 1632, inscribed with the name of James Graham, First Marquis of Montrose, and the date 1645 £1,250

+ Early-Middle Bronze Age axehead fragment from Ruthven; medieval gold finger ring from Aberlemno; medieval - post-medieval assemblage from East Haven; and medieval penny of James I, 1424–37, from Montrose £712

Six linocut prints by Barbara Robertson (1945–2018) £367

+ Prehistoric assemblage from Carnoustie and medieval silver gilt fede ring fragment from Kirriemuir £188

+ Assemblage of Prehistoric material from Carnoustie; medieval papal bulla from Hillside, seal matrix from Kinnettles, harness pendant from Montrose and finger ring from Kirriemuir; and post-medieval religious token from Airlie £200

City of Edinburgh Museums and Galleries

Suite of photographs by David Eustace: *Robbie Coltrane, London*, 1993; *Michael, Glasgow*, 2003; *Portrait of Rachael, Antelope Canyon*, 2009; *Mara Bha*, 2018 £13,450

Silver and enamel footed bowl, *Hurricane Force 12*, 2016, by Malcolm Appleby £3,934

Silver engraved beaker with gilt interior, 2015, by Malcolm Appleby £2,994

Suite of photographic prints by Robin Gillanders: seven silver gelatin prints, *Ian's Fleet*, 2002, and *Three Women Artists: A portrait triptych depicting Karine Polwart, Kathleen Jamie and Hanna Tuulikki*, 2017 £2,750

Three photographic prints, *Basement Series I, II and IV*, 2018, by Kevin McCollum £2,100

Glass and porcelain vase, *Korean Glass 2*, 2017, by Choi Keeryong (b1976) £810

Hammer raised silver beaker, 2000, by William Kirk (1933–2009) £742

Three photographic pigment prints, *Waiting for Ransom To Turn*, 2017, and *School Shooting, Valentine's Day, Ash Wednesday*, 2018, (diptych) by Flannery O'Kafka £650

Culture Perth and Kinross

+ Late Bronze Age/Ewart Park Phase socketed axehead, Romano-British trumpet type brooch and medieval seal matrix from Kinnesswood; Romano-British brooch from Dunning; Pictish carved stone from Perth; and medieval silver gilt finger ring from Abernethy £2,457

+ Bronze Age axehead fragment from Balbeggie; Iron Age terret ring from Kinnesswood; Iron Age tankard handle from Greenloaning; Iron Age/Roman strap mount from Muthill; medieval harness pendant from Portmoak; and papal bulla from Coupar Angus £370

+ Middle Bronze Age side-looped spearhead from Scotlandwell; Iron Age tankard handle from Kinross; Romano-British plate brooch from Milnathort; early medieval copper alloy mount from Forteviot; medieval harness fitting from Milnathort and harness pendant from Findo Gask; two post-medieval seal matrices from Wester Balgedie and Braco £338

+ Late Bronze Age axehead from Forteviot; medieval annular brooch from Bankfoot; and medieval harness pendant from Kinnesswood £92

Dumfries and Galloway Council

Four ink and watercolour drawings, *The Wild Rose*, *Whin Blossom*, *The Cloak of Friendship*, 1907, and *There's a Heritage of Heroic Example*, by Jessie M King (Supported by the Art Fund and the National Heritage Memorial Fund) £7,000

+ Early Bronze Age flat axehead and axehead or axe-chisel fragment from Tynron; Late Bronze Age sword from Lockerbie; and silver medieval finger ring from Wanlockhead £950

East Dunbartonshire Leisure & Culture Trust

47 wood engravings, including *36 Views of Dumgoyne*, by James Greer £1,000

East Lothian Council Museums

+ Bronze Age axe hoard from Dunbar; medieval/post-medieval coin assemblage from Tynninghame; and three medieval coins and a copper alloy strap-end from East Linton £482

Elgin Museum

+ Bronze Age axehead, Roman coin hoard and medieval-post-medieval assemblage from Duffus; medieval harness pendant from Lossiemouth; post-medieval seal matrix and mount from Elgin; medieval harness pendant from Knockando; and medieval papal bulla from Aberlour £1,170

+ Early Bronze Age axehead from Forres, axehead from Duffus and Late Bronze Age socketed spearhead fragment from Elgin £125

Fife Cultural Trust

Oil on canvas, *The Song of Silenus*, 1848–58, by Sir Joseph Noel Paton (Supported by the Art Fund) £3,625

+ Early-Middle Bronze Age axehead fragment from Auchtermuchty; medieval silver gilt fede ring from Colinsburgh; seal matrix and gold stirrup finger ring from Crail; seal matrix from St Andrews; gold stirrup finger ring from Kingsbarns; post-medieval lead seal matrix from Strathmiglo; gold finger ring fragment from St Andrews; and silver cufflink from Colinburgh £3,280

+ Early Bronze Age developed flat axehead from Colinsburgh; Roman strap slider from Auchterderran; Late Iron Age massive copper alloy terret and medieval copper alloy enamelled mount or pendant from Leslie; medieval copper alloy harness from Anstruther and silver halfpenny of Robert I of Scotland from Ballingry; medieval/post-medieval gold finger ring from Culross; and post-medieval seal matrix from Pittenweem. £1,480

+ Medieval harness pendant from Cairneyhill and finger ring from Grange of Lindores; post-medieval mount from Colinsburgh and two finger rings from St Andrews and Anstruther £872

+ Bronze Age spearhead fragment and early medieval coin from Lindores; Late Bronze Age socketed gouge from Aberdour; Iron Age button and loop fastener from Kingsbarns; medieval mount from Newburgh; and late medieval/post-medieval seal matrix from St Andrews £803

Glasgow Life

Cochrane-Baillie of Lamington archive, 1716–1950s (Supported by the Friends of the National Libraries and the Pilgrim Trust) £20,000

Oil on canvas, *A Highland Chieftain: Portrait of Lord Mungo Murray*, c1683, by John Michael Wright (Supported by the National Lottery Heritage Fund and the Art Fund) £15,000

Sterling silver two-handled cup and cover, hallmarked Peter, Anne & William Bateman, London, 1802, presented to the family of Major Robert Findlay, 2nd Regiment Royal Glasgow Volunteers £5,320

Inverness Museum and Art Gallery (High Life Highland)

Oil on canvas, *On the Moors*, 1865, by Richard Ansdell RA (1815–1885) (Supported by the Art Fund) £6,250

+Medieval copper alloy harness pendant and medieval/post-medieval miniature axe from Muir of Ord and post-medieval gold posy ring from Nethy Bridge £405

+Early Bronze Age flat axehead from Daviot and Dunlichity; copper-alloy sestertius of Trajan, AD 103–111, from Contin; and late medieval pin from Lochbroom £90

Leisure and Culture Dundee

Pattern book of Dundee jeweller Frank R Edwards containing designs for jewellery, badges and medals £585

Museum of the Isles

Basket-hilted backsword presented in 1802 to Alasdair na Ceapach, Chief of Clan Keppoch (Supported by Glencoe Foundation USA) £9,000

Museum of the University of St Andrews

Installation of 24 painted wood sculptures, *Songlines*, 2019, by Doug Cocker RSA £4,950

+ Gold half demy of James I, c1406–1437, from Kingsbarns £2,250

Nairn Museum

+ Late Bronze Age gold penannular ring from Nairn; medieval copper alloy harness mount from Auldearn; and medieval/ post-medieval brooch from Ferness £307

Regimental Museum of the Royal Scots Dragoon Guards (Carabiniers and Greys)

Officer's silver-mounted flap pouch and belt (1851 issue) to the 3rd (Prince of Wales) Dragoon Guards; officer's silver and ormolu mounted flap pouch and belt (1863 issue) and officer's embroidered flap pouch, c1837–52, to the 6th Dragoon Guards (Carbinieres); and brace of 28-bore flintlock 1756/81 pattern service pistols to the 3rd Dragoon Guards £3,934

Royal Burgh of Lanark Museum Trust

+ Medieval silver finger ring from Carstairs £650

Royal Scottish Academy of Art and Architecture

Drypoint, *Ben Ledi*, 1911, by Sir David Young Cameron and etching, *The Three Sisters, Glencoe*, 1928, by James McIntosh Patrick £1,500

Pencil drawing, *San Gimignano*, 1929, by William Wilson RSA (1905–1972) and engraving, *Inverleith Quarry*, 1911, by Adam Bruce Thomson RSA (1885–1976) £698

University of Aberdeen Museums and Special Collections

War diaries, 1916–1919, of Professor Ernest Cruickshank £1,475

+ Late Neolithic carved stone ball from Rhynie £1,250

University of Glasgow, The Hunterian

Two account books, 1889–1923, of the Glasgow architectural firm
Honeyman, Keppie & Mackintosh £3,961

Two etchings, *Le petit pont*, 1850, and *La Morgue*, 1854, by Charles
Meryon (1821–1868) £1,568

Photogravure, *Portrait of Anna Muthesius*, 1904, by James Craig Annan £225

University of Glasgow Library, Archives and Special Collections

Family archive of William Davidson, c1870–mid twentieth century
(Supported by the Friends of the National Libraries) £9,000

University of Stirling Art Collection

Mixed media box construction, *Nova Scotia Sacrament*, 2004, by Will
Maclean £4,000

West Highland Museum

Mid-eighteenth-century snuffbox with ‘hidden’ enamel portrait of Prince
Charles Edward Stuart (Supported by the Art Fund) £3,450

Total **£158,554**

National Fund for Acquisitions

**Managed by National Museums Scotland
Funded by the Scottish Government**

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Cover: Oil on canvas, *A Highland Chieftain: Portrait of Lord Mungo Murray*, c1683, by John Michael Wright. © CSG CIC Glasgow Museums Collection