The Coronation of the Virgin, with four saints, Bernard, Sylvester, Nicholas, and Philip, by an unknown Pisan painter, dated 1394. This altarpiece, rare in its completeness, is painted in the style prevailing in Pisa in the latter half of the XIV century. It was at one time in the collection of the Count de Cambis-Alais in Avignon and may have been painted by one of the Italian artists working at the papal court in Avignon at the time of the Great Schism (1378-1417). The kneeling figures between the predella panels, scenes from the life of Saint Sylvester, are the donors, Sylvester Bruneleschi and his nephew Alderotus, who were perhaps at the court of Pope Boniface IX. From the collection of Philip Lehman, Gift of Robert Lehman, 1950.

This altarpiece and the objects on the following pages, together with others recently acquired, may be seen in the Room of Recent Accessions on the second floor of the North Wing.
Saint Bernardino of Siena. The only impression known of a South German woodcut, about 1465; colored by hand. Probably copied from a lost Italian woodcut. Anonymous Gift, 1951
Ivory and ebony crucifixion group, consisting of Christ on the Cross with a crucified thief at each side and, below, the kneeling Virgin Mary flanked by Saint Mary Magdalen and Saint John the Evangelist. This is an unusually fine example of baroque German ivory-carving of the late xvii or early xviii century. Each of the six figures is carved with a miniaturist's concern for detail: the cords holding up the swirls of drapery are, for example, delineated with a Japanese-like exactitude. Fortunately the anonymous master of this group has not lost the significance of his theme in a welter of detail but has succeeded in imparting to the scene all its highly charged dramatic values. The group stands 21 1/8 inches high. Rogers Fund, 1950
A Philadelphia kneehole dressing table of mahogany, made about 1775 for a member of the Wikoff family of Monmouth County, New Jersey. According to tradition William Wikoff, born in 1737, who owned a mahogany plantation in Santa Domingo, British West Indies, had the wood sent to Philadelphia to be used in the construction of this piece for one of his immediate family. It was purchased by the Museum from Miss Louise Hartshorne, a descendant of the original owner. The shaped corners of the top and the unusual design of the raised panel on the center door are noteworthy features. The panel design is repeated in the cut-out of the backplate of the handsome original brass drawer pulls. The secondary woods are pine and cedar, often used by Philadelphia cabinetmakers for interior construction.

This acquisition was made possible through the Andrew V. and Ethel D. Stout Fund, established last year by three hundred and seventy-two of their friends to commemorate Mr. and Mrs. Stout’s golden wedding anniversary. The fund was given for the purchase of objects for the American Wing, a field of collecting to which Mr. and Mrs. Stout have devoted their lives.