

## ACKNOWLEDGMENTS

This study is an outgrowth of my longstanding interest in the International Gothic style and, in particular, the artist Stefano da Verona. The initial impetus was over a quarter of a century ago, when for the late Professor Curtis Shell I wrote a paper at Wellesley College (Massachusetts) on a single painting attributed to Stefano that I developed in 1976 into my master's thesis on Stefano's paintings. It is with fond memories that I recall my first trip to Verona in 1973 to view Stefano's core paintings. This trip was made possible by a grant from the Samuel H. Kress Foundation. My work on Stefano's paintings was expanded into my doctoral dissertation at Columbia University (New York), a monograph, and catalogue raisonné, in which I reconstructed the corpus of paintings and selective drawings and evaluated Stefano's role in the development of the International Gothic style, set against the social, political, and cultural climate of the time.

Subsequently, the focus of my research returned to a comprehensive study of Stefano's drawings, many of which initially had to be left aside. It was clear that a deeper understanding of the drawings was necessary to establish the character of this important but somewhat neglected artist.

I am most grateful for grants allowing me to pursue the research on this topic including a Columbia University Traveling Fellowship that contributed financial support for a year of research in Italy. The project was further assisted by Columbia University's Department of Art History and Archeology Summer Travel Grant, and the Columbia University Edwin C. and Florence C. Vogel Travel Grant. With a grant from the American Philosophical Society, I traveled to the drawing cabinets in Europe and in the United States to study the large body of drawings that had been generally attributed to Stefano to assemble the true corpus. The financial support of the Gladys Krieble Delmas Foundation allowed me to conduct further research in the Veneto and to study the northern Italian collectors of these drawings that led to the publication of a series of articles leading up to this study. I thank Professor Maria Luisa Gatti Perer, Director of the Istituto per la Storia dell'Arte Lombarda for allowing me to draw upon these articles in *Arte Lombarda* for the present publication. A Faculty Professional Development Scholarship from Worcester State College allowed me to return to Europe to view many of the drawings again. I am especially grateful to the American Philosophical Society, which provided financial support for the preparation of this work. The indexing of the book was assisted by a subvention from

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