

SANDRA HINDMAN ART ADVISORY LLC

“WOMEN IN MEDIEVAL MANUSCRIPT PAINTINGS”

THE COLLECTION OF JUDY WEBB GIFTED TO THE UNIVERSITY OF CALIFORNIA AT BERKELEY



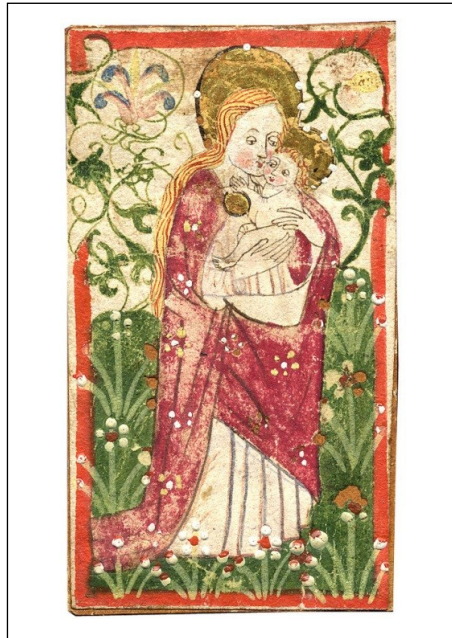
Judy Webb (1938-2024) was one of my very first clients, when I began working independently as an art dealer. I met her at the first art fair at which I exhibited, the San Francisco Fall Antiques Show in 1992. One of the patrons of the show walked into my newly acquired gallery in Paris in the Louvre des Antiquaires, and said “we have one tiny space left in the show, why don’t you exhibit”? That’s what I did. Armed with my first catalogue, I went to San Francisco, set up the booth with the help of my parents who lived in Sonoma County, and returned again and again to the fair for well over a decade. Judy came to my booth the first year. She didn’t buy anything, but she announced: “I want to form a collection on women in medieval art.” She came to the fair every year after that, and over two decades we also became friends (partly through our shared love of medieval art, but also because we were both avid swimmers). I visited her at home in Belvedere, and I helped her put together the collection she wished for.

Nearly all of Judy’s manuscript illuminations—twenty-seven leaves and cuttings and one manuscript – came from me. They date from the first half of the thirteenth century to around 1500, with the addition of a Spanish Forger from the last century, and they represent art in France, Italy, the Netherlands, and Germany. **In addition to its art-historical value, her collection enables us to tell the story of women’s lives** modeled on the life of the Virgin with scenes of the Annunciation and the Adoration of the Magi. It includes many female saints: well-known ones like Barbara, Catherine, Margaret, Mary Magdalene Pas well as more obscure saints such as Faustina and Liberata.



PARISIAN ILLUMINATOR (EX-GUINES ATELIER)
Scenes from the Life of the Virgin (177 x 136 mm.)
France, likely Paris, 1230s

Several isolated miniatures are associated with “nun’s work,” that is manuscript painting thought to have been made by nuns chiefly in Germany and Austria

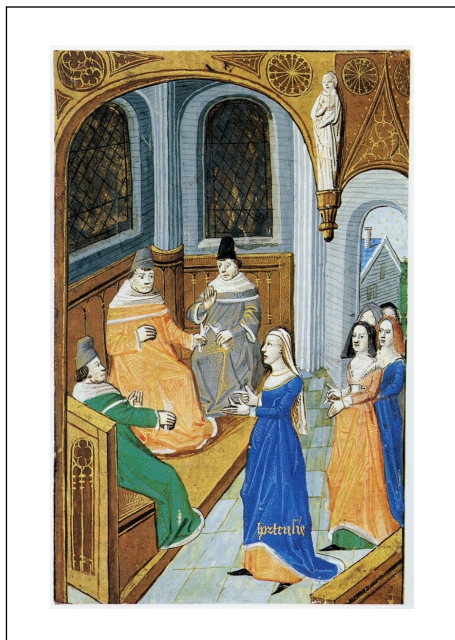


«NUN'S WORK»

Virgin Mary and Child in a Garden (mounted on card, c. 80 x 44 mm.)

Germany, Upper Rhine, c. 1470

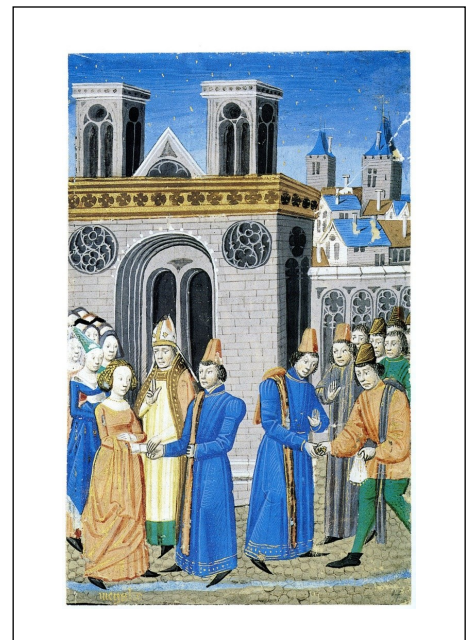
The secular world of late antiquity is also included, for example, in a pair of miniatures from a fifteenth-century French copy of Boccaccio’s “Of Famous Women.



WORKSHOP OF MAITRE FRANCOIS

Hortensia as Orator (124/126 x 80/85 mm.)

France, Paris, c. 1465-1470



WORKSHOP OF MAITRE FRANCOIS

The Marriage of Megullia (124/126 x 80/85 mm.)

France, Paris, c. 1465-1470

Judy wanted a manuscript to contextualize her collection of leaves and cuttings, and it is entirely fitting that she chose a Book of Hours made for a woman who is pictured twice in the volume.



THE DELOCHE BOOK OF HOURS (USE OF PARIS)
France, Arras, or possibly Amiens, c. 1485-90 (after 1484)
7 large miniatures by a Picard artist

Of course, collectors often veer from strict enforcement of a theme, and the Judy Webb Collection has other miniatures – of male saints and of male figures from antiquity. But overall it allows us to appreciate better the lives of women in the Middle Ages.

These works brought much joy to Judy. She exhibited them in the entranceway to her bedroom in her home in Belvedere, in her dressing room, and in the bedroom itself. Their display enhanced the intimacy of the collection. **Through her generosity in giving the collection to the University of California at Berkeley, students and faculty for generations to come will be able to share in the pleasure they gave her at the same time that they learn more about women in medieval art. That would have pleased her.**

For further information on the collection, the contact is the
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