

Alfred Bader

Queen's University

Collectors: Vic Whitacker

Aug. 2009

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Agnes Etherington ART CENTRE

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Dr. David A. de Witt  
Bader Curator of European Art

24 August 2009

COPY

Vic Whittacker  
8 Foxmeadow Lane  
Ottawa, Ontario K2G 3W2

Dear Vic,

It was a pleasure to finally meet you on Friday and make better acquaintance. Unfortunately I cannot give you any better news than that it appears we are talking about the final state of the print in question, and that it is likely a later impression: Watelet or Basan, likely late 18<sup>th</sup> century. Nonetheless it is a very handsome thing, and likely to have some value, and I hope Jan Johnson will be able to help you with it. Please find the photocopies of the relevant pages from the Rembrandt volumes in the Hollstein series on Dutch and Flemish prints, a leading authority.

With my best regards,

David de Witt



Judey Aug 21. 09

V. K. WHITTAKER

V.K. Whittaker  
8 Foxmeadow Lane  
Ottawa, Ontario  
K2G 3W2  
Canada

Mr David De Wall  
Queens University

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Re: Rembrandt. Van Rijn  
Dutch 1607 to 1669

titled

"Presentation in the Vaulted temple"

Framed with Horners leather.  
Purchased in 1968 by V.K. Whittaker

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I require an estimate of Value for  
my Estate - How much for the  
estimate?

V.K. Whittaker

3-8x10 Photos attached

613-224-1263

V.K. Whitaker  
8 Foxmound Lane  
Toronto, Ontario  
M3J 1W1  
Canada



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HOLLSTEIN'S  
DUTCH AND FLEMISH  
ETCHINGS, ENGRAVINGS  
AND  
WOODCUTS

VOLUME XVIII  
REMBRANDT VAN RIJN

TEXT

COMPILED BY  
CHRISTOPHER WHITE & KAREL G. BOON

VANGENDT & CO  
AMSTERDAM



Early impressions, e.g. in *Amsterdam* and *London*, show burr on the Child's mouth and head.

B 48

COPIES

1. Deuchar, in same direction (9.3 × 6.8)
2. J. van Vliet, in same direction (8.4 × 6.1)
3. Novelli (no. 36), in reverse (11.5 × 8; subject 8.8 × 6.4).
4. Contemporary, in reverse (9 × 6.3). *Amsterdam*

THE PRESENTATION IN THE TEMPLE: OBLONG PRINT

B 49

G.49 M.208 (1639) H.162 (1639 or later) Mz.210 (1640/1) BB.40-1

Etching and drypoint. 21.3 × 29

c. 1639

- I. Simeon's head is bare  
*Amsterdam\**, *Cambridge*, *London* (Boon 154; White 44), *New York P.M.L.*, *Oxford*, *Paris* (R.165), *Vienna*.
- II. Simeon wears a skull cap. His and the Virgin's garments shaded more darkly with drypoint. Joseph's beard shortened by burnishing.  
*Amsterdam\**, *Berlin*, *Cambridge*, *Haarlem*, *London* (R.166; Mz.237; White 45), *Oxford*, *Paris*, *Paris Dutuit*, *Vienna*.  
Counterproof in *Amsterdam*
- III. Two white patches on the upper margin filled in. General reworking of the shadows, for example, on either side of the column, and on the arch on the right.  
*Amsterdam\**, *Berlin*, *Leningrad* (R.167), *London*, *Paris*, *Vienna*.

de Haan, 1767

Watelet

Basan

Modern

COPY

In reverse (subject 21.4 × 29). Signed: *Rembrandt f.1639. Amsterdam*

THE PRESENTATION IN THE TEMPLE IN THE DARK MANNER

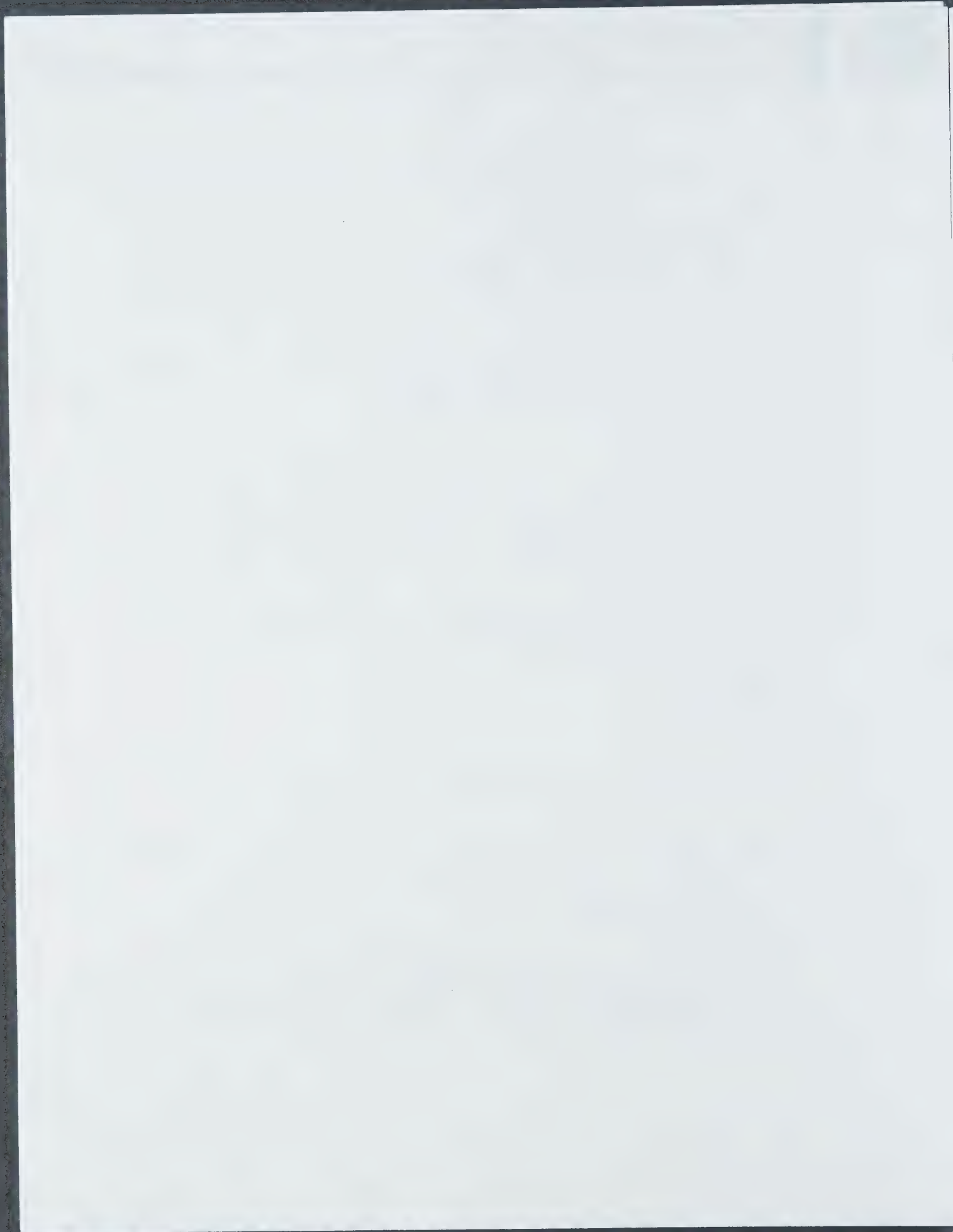
B 50

G.50 M.243 (1654) H.279 (1654) Mz.240 (1657/8) BB.57-1

Etching and drypoint. 21 × 16.2

c. 1654

*Amsterdam\** (Boon 258), *Berlin*, *Cambridge*, *Haarlem*, *Leningrad* (R.168), *London* (Mz.277; White 106), *New York P.M.L.*, *Paris*, *Paris Dutuit*, *Paris Rothschild*, *Vienna*.  
Heavily inked impressions printed with surface tone in *Amsterdam* (Boon 258; White 108), *Haarlem* (White 110), *London* (White 107), *New York P.M.L.*, *Paris Rothschild*, all on Japanese paper. A more lightly inked impression, printed with surface tone on white paper, in *Paris*.







B 48 (actual size)



B 49/I (reduced)





B 49/II detail (actual size)



B 49/III (reduced)

