

**NA POLEDINAMA DVIJU SLIKA VEDUTA (SL. 16. I SL. 18.)**

nalaze se tiskane naljepnice pravokutnoga oblika s odsjećenim uglovima. Naljepnica na ATM 696 (sl. 17.) u potpunosti je sačuvana, a onoj na ATM 697 (sl. 19.) poderan je znatan dio gornjega i bočnih dijelova, no tekst je ostao čitljiv, iako nepotpun. Sa sačuvane naljepnice tekst možemo iščitati u potpunosti, kako slijedi: PLAIN & ORNAMENTAL PICTURE FRAMES ELEGANT CHIMNEY & PIER GLASS FRAMES / HILLMAN, / CARVER & GILDER, / LOOKING GLASS AND PICTUREFRAME / MANUFACTURER, / 55 PARLIAMENT STREET, LONDON / OLD FRAMES REGILT & C. BLACK & GOLD BORDERING FOR ROOMS WITH EVERY / PICTURES CLEANED DESCRIPTION OF GILT FURNITURE LINED & RESTORED / GLASSES POLISHED AND SILVERED. Na adresi Parliament Street 55 u Londonu zabilježen je rezbar, pozlatar i trgovac slikama Edwin Hillman, koji je djelovao između 1835. i 1837. godine kada upada u financijske probleme i proglašava bankrot. Kako Hillman nakon proglašenja bankrota prestaje s radom, možemo utvrditi da su okviri slika nastali najkasnije 1837. godine, a posredno odrediti i *terminus ante quem*, odnosno da su slike vjerojatno naslikane prije te godine. Osim oznaka i natpisa, u rijetkim slučajevima poledina slike može sadržavati i sasvim novo umjetničko djelo. Umjetnički materijali kroz povijest često su bili skupi, ili iz drugih razloga nedostupni, pa su umjetnici štedjeli ponovno koristeći isti nositelj za novu sliku. Slika *Kupačica* Pierrea-Augustea Renoira iz stalnoga postava Muzeja Mimara, na svojoj pozadini otkriva novu sliku *Djevojka u molitvi*, znatno različitoga kolorita i ugođaja.



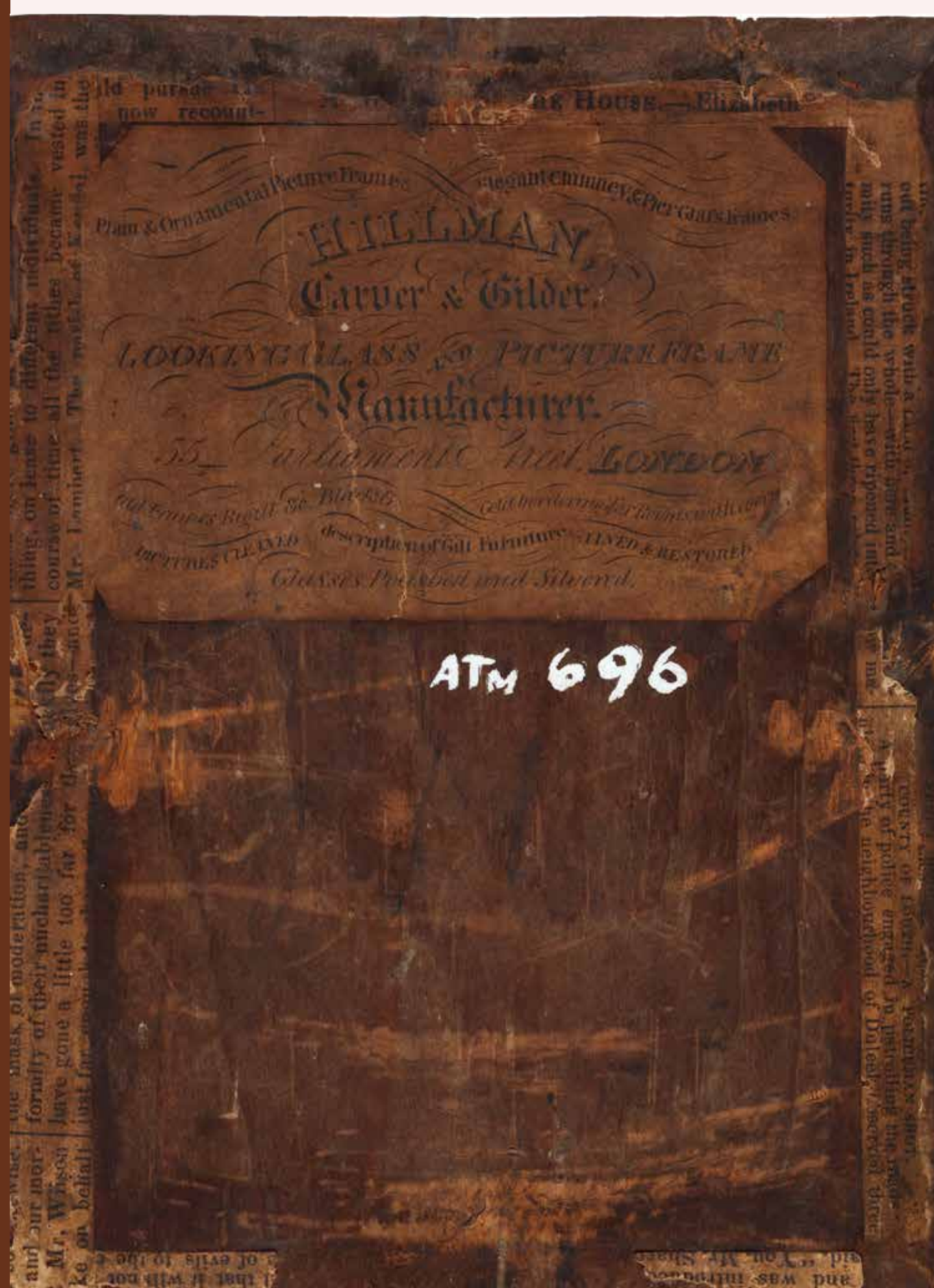
16.  
**NEPOZNAT AUTOR / UNKNOWN AUTHOR**  
Veduta  
Engleska, XIX. st. / England, 19th c.  
akvarel na papiru / watercolour on paper  
16 cm x 11 cm  
ATM 696



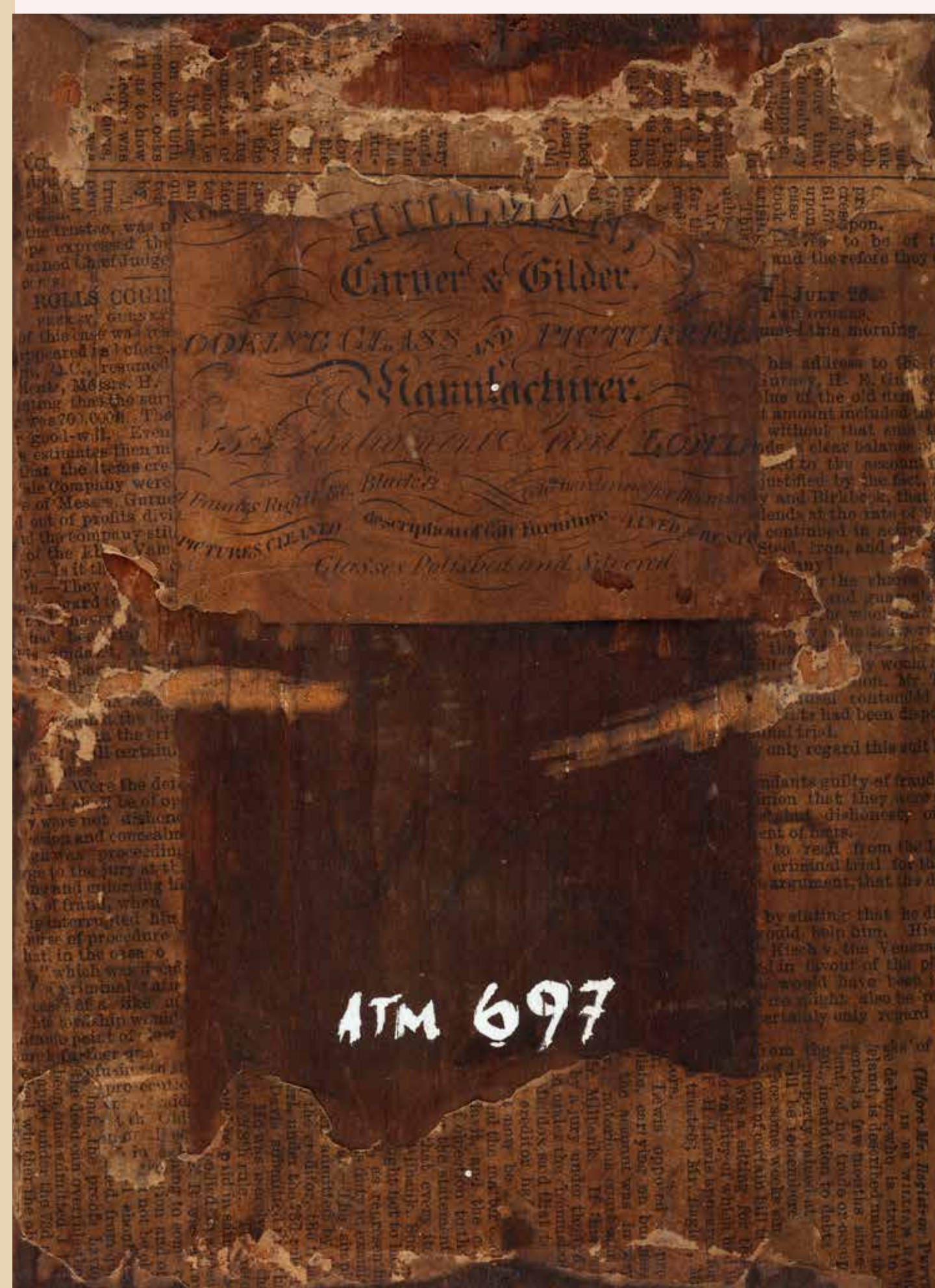
18.  
**NEPOZNAT AUTOR / UNKNOWN AUTHOR**  
Veduta  
Engleska, XIX. st. / England, 19th c.  
akvarel na papiru / watercolour on paper  
16 cm x 11 cm  
ATM 697

**ON THE BACKS OF THE TWO VEDUTE (FIG. 16 AND FIG. 18)** there are rectangular printed stickers with truncated corners. The label on the ATM 696 (fig. 17) has been completely preserved, while a considerable part of the the upper and side parts of the one on the ATM 697 (fig. 19) has been torn off, but the text has remained legible, albeit incomplete. It can be read in its entirety from the preserved label as follows: PLAIN & ORNAMENTAL PICTURE FRAMES ELEGANT CHIMNEY & PIER GLASS FRAMES / HILLMAN, / CARVER & GIL-

DER, / LOOKING GLASS AND PICTURE-FRAME / MANUFACTURER, / 55 PARLIAMENT STREET, LONDON / OLD FRAMES REGILT & C. BLACK & GOLD BORDERING FOR ROOMS WITH EVERY / PICTURES CLEANED DESCRIPTION OF GILT FURNITURE LINED & RESTORED / GLASSES POLISHED AND SILVERED. Parliament Street 55, London was where Edwin Hillman was situated. He was a carver, gilder and art dealer active between 1835 and 1837 when he ran into financial trouble and declared bankruptcy. As Hillman ceased to operate after the declaration of bankruptcy, we can establish that the picture frames were created no later than 1837, and indirectly determine the *terminus ante quem*, i.e., that the paintings were probably painted before that year. In addition to markings and inscriptions, in rare cases the back of the painting may contain a completely new work of art. Throughout history, art supplies have often been expensive or otherwise unavailable, so artists would save by reusing the same surface for a new painting. The back of the painting *The Bather* by Pierre-Auguste Renoir from the permanent exhibition of the Mimara Museum reveals a new painting of the *Girl in Prayer*, with a significantly different color and atmosphere.



17. Poledina sl. 16 / The reverse of fig. 16



19. Poledina sl. 18 / The reverse of fig. 18