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The Soldier At Rest - Academic Drawing Signed Geltzer, Dated 1863



850 EUR

Signature : Getzler

Period : 19th century

Condition : Etat d'usage

Material : Paper

Description

A 19th-century academic drawing, signed Geltzer and dated 1863, depicting a classical soldier seen from behind, after a composition by Marc Antoine Hervier, engraved by Alexis-François Girard in the early 19th century.The figure stands in a classical contrapposto pose, with his weight resting primarily on one leg while the other is slightly bent. His head is turned to the right, and his right arm is bent, with the hand resting behind his hip. In his left hand, he holds a long spear, around which a drapery is arranged, falling in folds to the ground.At his feet lie several military attributes inspired by classical antiquity: a high-crested helmet, a circular shield decorated with foliage, and a sword in its scabbard, accompanied by its straps. The soldier wears sandals with crossed straps extending up his

Dealer

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calves.The study of human anatomy is central to the composition. The rendering of the back, shoulders, shoulder blades, and legs demonstrates careful attention to muscular structure and proportion.The modeling is achieved through fine, sometimes crosshatched lines and gradual tonal transitions, creating the effects of light and shadow. Particular attention is also given to the folds of the drapery, the military accessories, and the representation of different textures.Origin of the Composition and Academic ContextThe drawing reproduces the composition known as The Soldier at Rest (Le Soldat au repos), originally drawn by Marc Antoine Hervier and engraved by Alexis-François Girard in the early 19th century.This engraving was used as a teaching model in academic drawing, notably at the Academy of Fine Arts in Bruges, Belgium, where its use is historically documented.The collections of the Bruges Museums preserve two academic studies based on this same engraving, executed by students of the Academy.The first was completed in 1833 by Joseph van Biesbrouck, while the second was drawn in 1838 by Pierre Denis. Both were produced in the context of academic drawing competitions.These documented examples provide valuable evidence of the use of this particular composition in 19th-century artistic training.Academic instruction at the time generally followed a progressive method, beginning with the copying of prints, followed by drawing from plaster casts and eventually from the live model.Copying engraved figures enabled students to develop their understanding of human proportions, anatomy, drapery, shading, and the effects of light.Our drawing, signed Geltzer and dated 1863, reproduces the same composition approximately thirty years after the earliest documented examples from Bruges.The established use of this model at the Bruges Academy suggests the possibility that Geltzer may also have studied there. However, this remains a hypothesis, as no archival evidence has yet been found to confirm

the artist's enrollment or place of training.Signature and DatingThe drawing bears the handwritten signature "Geltzer" and the date 1863 in the lower left corner.Despite research into 19th-century artistic records and exhibition catalogs, the artist's identity and career have not yet been established.Further inquiries have been made with the Bruges Museums to investigate whether the artist's name appears in the historical enrollment records of the Academy.Condition and FramingThe drawing is in good overall condition for its age.There are some minor creases, small tears, and age-related marks to the paper, as visible in the photographs. These do not significantly affect the overall appearance or legibility of the composition.The fine lines, crosshatching, and tonal variations remain well preserved.The work is presented in a later gilt frame with a decorative mat and is protected under glass.DimensionsFramed height: 77 cm (30.3 in)Framed width: 57 cm (22.4 in)Visible drawing height: 61 cm (24 in)Visible drawing width: 42 cm (16.5 in)