



Jacob R Meslee Chest Of Drawers, Mahogany, 1805-1810



8 500 EUR

Period : 19th century

Condition : Restauré par notre atelier

Material : Mahogany

Width : 128 cm

Height : 89 cm

Depth : 60 cm

Description

Mahogany, black marble top, gilded bronze accents, and carved, ebonized wooden legs Paris, circa 1805-1810 Height 89 cm, width 128 cm, depth 60 cm Stamped JACOB R. MESLEE Chest of drawers made of solid mahogany and veneered with fine-grained mahogany, featuring a top made of polished black "Sainte-Anne"-style marble with straight edges. The front features three large drawers arranged horizontally, with the veneer laid out symmetrically to create a mirror-like effect in the grain. Each drawer has a central circular keyhole and gilded bronze ring handles supported by finely chiseled lion masks. The front corners are defined by straight pilasters topped with gilded bronze capitals featuring stylized floral motifs. The piece rests on ebonized, claw-shaped front legs that contrast

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with the warmth of the mahogany. The entire piece features a hand-polished shellac finish that enhances the wood's chromatic depth and surface luster. The "JACOB R. MESLEE" stamp is located beneath the marble top. This type of chest of drawers is a high-end storage piece intended for aristocratic or prestigious interiors in the Parisian context of the First Empire. The Jacob R. Meslee firm represents the evolution of the renowned workshop founded by Georges Jacob, one of the most influential cabinetmakers of the late 18th century, whose son François-Honoré-Georges Jacob adopted the name "Jacob R. Meslee" following the reorganization of the workshop around 1803-1805. This period coincided with a phase of expansion for the workshop, characterized by production for the Napoleonic court and official commissions, in which the quality of the materials and the precision of the craftsmanship reached an exceptionally high standard. The combination of imported mahogany, mercury-gilded bronze, and black marble reflects a material language associated with prestige and permanence. The presence of the maker's mark reinforces the piece's value as the work of a leading workshop on the European scene, where the standardization of marks coexisted with a highly skilled production system. The piece is a product of the height of the French Empire, characterized by a reinterpretation of classical antiquity through a monumental and symbolic aesthetic linked to Napoleonic power. The lion masks, bronze rings, pilasters with capitals, and the clearly architectural structure of the piece draw on models from Imperial Rome, reinterpreted with a restrained yet strongly formal aesthetic. The rigorous symmetry, the contrast between materials, and the clarity of volumes reflect the principles of late Neoclassicism in its most codified phase, in which furniture was conceived as an extension of the Empire's political and cultural discourse.