

Rápes a Tabac Treen - Snuff Rasps

O = grater intact



1.

1. Walrus. Crown with face at top, mouth contains a hole for snuff. Pierced heart by arrow at top is repeated on both sides with crowned heads and scrolls at each end. Armoured warrior “conquistador” with accoutrements of battle.

Portuguese/Spanish possibly circa 1570

120 x 40mm

Damage plus crack to lower right. O



2.

2. Boxwood. Heart held by two cherubs at top out of which comes the snuff. Bird in flight, bird holding flower in beak, candle, skull, sandglass, snake, apple (?) rosebush in flower. Purchased Kugel, Paris.

German circa 1700

108 x 34mm

Condition 100%, see number 3. O



3.

3. Boxwood. Clearly by the same hand as number 2, with same birds, candle, skull, hourglass, snake, apple, rosebush in flower but instead of heart, cherubs fruits, an eye and the inscription GOTT SICHT ALLES. Further description at base O MENSCH GEPENN WER DUPIST EINIEDE STUND. DIE LEZTE IST. The inscription would appear to relate to St Anthony and the “All seeing eye of the almighty.” Purchased Kugel, Paris.

German circa 1710.

121 x 38mm

Condition 100%.



4.

4. Boxwood. Coronet above complex arms and initials IAV. Monogram below, silver mount to hole at top with stopper shaped as head of beast, possibly the crest of the commissioning family.

French circa 1710.

127mm to include stopper 106 x 29mm.

Condition 100% O



5. & 5a

5 & 5a. Shell and Silver. Similar examples are in the Gilbert & Untermeyer Collections, the shell is a Cypraea Cernietta from the Galapagos Islands.

Probably English circa 1665.

136mm to incl. protruding fleur de lys.

93 x 57mm O

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6.

6. Tortoiseshell and silver. Design includes birds, crown over oval with initials J.B. Grater missing but hole at end with silver cover. Two chips in tortoiseshell side, hidden by silver rim. The inlay of silver into tortoiseshell in the Berainesque manner is found in French clock and watch cases, circa 1700-1720. French circa 1710.
125 x 50mm



7.

7. Boxwood. AMO NICOLAHENOC 1704 inscribed on side Bishop, mitre + staff holding basket full of three children, for St Nicholas patron Saint of Children. The other end depicts man with stick and hole in head for snuff. Dated 1704.
165 x 55mm
Condition 100%.



8.

8. Boxwood. Amorous lady & gentleman with arms around each other and his leg behind and around hers. Snuff end is mask of a lion. (?) Slight damage to rim. Possibly French circa 1710.
183 x 60mm ○



9.

9. Wood, not box. Baron Schmiedel, somewhat Eastern appearance, hat, with crown for snuff hole, carrying basket and something in other hand. Mice hopping out of basket. Indistinct inscription, could be NOM AVA.. Schmiedel was the Jester at the Court of Augustus the Strong, Elector of Saxony. Modelled by Kandler his bust with mice issuing from his hat and mouth exists in two versions and three examples. German circa 1730.
168 x 45mm
Condition 100% ○



10.

10. Boxwood. softly worn, no snuff hole but mask at end. This form of straight sided, round topped rasp may well be exclusively German. German circa 1725.
166 x 32mm
Condition 100% ○

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10a.

10A. Boxwood. A small early rasp with no snuff hole. The snuff falling out below the metal rasp. Central carving of a two headed eagle holding a sword and a sceptre. The bodies co-joined at the centre contain a communion chalice containing a wafer for the body and blood of Christ. This may suggest a Hapsburg link as rulers of the Holy Roman Empire. See number 59 for similar.

German circa 1725.

144 x 28mm

Condition 100% O



11.

11, & 11a. Hardwood. With chip carving and tulip and daisy on bottom. Ivory at end with tulip decoration. Ivory clock face with brass hands which turn and when put to a particular time set would allow a catch to withdraw so that the rasp opens, wooden catch piece missing. The Dutch in the 17th Century liked this form of mechanical box. The tulip decoration and the timber suggest a Dutch colonial history, the square dial decoration, a date.

Circa 1680-1700.

153 x 27cm

Note: see number 17 for similar concept.



11a.



12.

12. Boxwood. Scroll carving with bird escaping from devil. Small part of rim missing.

French circa 1710.

150 x 50mm



13.

13. Boxwood. Fine carved wolf head at end with mouth as snuff spout. Saint with halo carrying plant. Purchased Kugel, Paris.

Possibly German circa 1710.

160 x 40mm O



14.

14. Boxwood. Primitive early carving but with much detail of the Crucifixion: sun, moon, cross, INRI Christ, many tools, two female figures with hearts (possibly angels) small face and two flowers beneath. Both ends and reverse carved. Possibly Belgium circa 1715.

190 x 55mm

Condition 100%

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15.

15. Boxwood. Reverse carved with coronet and heart shaped snuff end. The front inscribed IEAN LE BRUN who may be the maker or owner and depicts a monk with spade ascending steps to a church. Below are various tools and two gardeners planting a tree. Further below is a coronet surmounting a crossed rake and side above two jugs. All enclosed within carved rope work with shell at base. This shape, which is similar to (14) may indicate non French rasps.

Possibly Belgian circa 1715.

203 x 63mm

Condition 100%



16.

16. Boxwood. The reverse having carved bowl of three tulips and date 1748 at large end and heart shaped snuff end. Fleur de lys within central circle below large crown. Above are two hearts inscribed SHI with crosses. Around the centre are two crowned mythical fish/beasts with three rose heads and initials on opposite sides FG and TB. Both ends carved.

French dated 1748.

190 x 60mm

Condition 100%



17.



17a.

17 & 17a. Boxwood. A very detailed complex and important rasp signed and dated on the back, '1727 Louis Routier.' Below signature are bands of decoration and flower heads. Central, under coronet with mystical beasts as supporters is a coat of arms below which are more bands of decoration and flower heads. The front depicts a cathedral with a figure walking, his sword on the roof. Below this is a clock dial with brass hands which turn to release a silver catch that allows the rasp to open. Below this there is a further coronet, arms and tassels. The shell shaped snuff end has free standing carved mystical beasts supporting, as number 19.

Maker Louis Routier, French dated 1727.

230 x 65mm

Minor repair. ●

Note: see numbers 11 and 87. For clock closure, see number 19.

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18.



18a.



18b.

18 & 18a, b. Boxwood. Signed and dated '1730 Louis Routier' above a saddled riderless horse. Same coronet arms and tassels, as no 18, also similar decoration but single case. Below the shell shaped snuff end are the same freestanding mystical beasts supporting a bowl with central flowers and two others drooping either side and fleur de lys above. At the other end are the flowers in pot supported by two naked figures. Note: Old label states "Arms of Jean le normand Evique D' EVT ...1710-1772. Maker Louis Routier, French dated 1730. 223 x 65mm
Tips of snuff end chipped.



19.



19a.

19 & 19a. Boxwood. Finely carved figure (King?) with crown on stool at his feet and cherub holding wreath above his head, detailed shell carved snuff end. Busts of male (hatted) and female figures embracing. 195 x 60mm
Condition 100% **O**



20.



20a.

20 & 20a. Boxwood. Lady at prayer (Virgin Mary) Looking up to angel above. Above that a dove and four heads with wings. (angels) Finely carved surrounds and snuff end. On the reverse a bust inscribed Louis XV. Purchased from Kugel, Paris who said it was Royal. French circa 1730. 1958 x 58mm
Condition 100% **O**
Note: very similar carving style to number 21.



21.



21a.

21 & 21a. Boxwood. Complete scene of Judgment of Solomon showing King on throne, man waving sword and holding child, real mother on her knees and false one standing po faced. Above are crown and plain cartouche held by cherubs. On reverse bust. Note: Carving very similar to number 20 and bust is identical. Louis XV. French circa 1730. 233 x 70mm
Snuff end chipped.
Numbers 20 & 21 must be by the same hand.

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22.



22a.

22 & 22a. Boxwood. Crucifixion with monk like figure (with halo) kneeling on kneeler inscribed SCHB. Below two angels hold a crown above three fleur de lys suspended from which is a small medallion (with figures on it) supporting a cross on chain below. (see number 23) The reverse has a bird and date 1726 and decoration identical to numbers 20 and 21. French 1726.

233 x 73mm

Tiny chip on lip of snuff end.



23.

23. Boxwood. Encircled bust facing right, presumably King Louis, above crown and three fleur de lys. Below slightly smaller busts of same King and Lady (Queen ?) above black scrolls. Base has coronet above coat of arms with same cross (though smaller) as number 23 and a medallion. On each side are Indian supporters with bows and arrows in sheaths wearing nothing but (tobacco) leaf headdress and around their waists. On the reverse a stag pursued by two hounds, inscription: MON SPORT DE PEND DE MA COURSE, decoration also the same as previous numbers 20, 21, 22. Chip on lip of snuff end and hole drilled in it presumably for display.

French circa 1730.

223 x 64mm

All these four, 20, 21, 22 & 23 have identical double shell design for snuff end and style of back together with many other similarities must be by the same hand.



24.

24. Boxwood. Two busts above central encircled, Royal Portrait? crown over encircled three fleur de lys. Around this are five flowers with letters in their blooms LRHDP (Louis Roy H... D...P) suspended below is a medallion with figure and cross. as no 23. On reverse coronet and worn arms and supporters. Condition not good as part of snuff end missing and sides have been shaved, but the remaining quality is excellent.

French circa 1730.

200 x 63mm

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25.



25a.

25 & 25a. Boxwood. The Nativity with Mary, Joseph, baby, donkey and cow clearly visible beneath arch and drapes with angel above and indecipherable inscription .. IA IN... Angel head and wings at base. On reverse woman kneeling in front of large tree, cross book and skull inscribed LES EAUX DE MON NAVFRAGE ME SAWENT.

French circa 1735.

198 x 60mm

Condition 100% but for chip and tiny hole drilled in snuff end. **O**



26.

26. Boxwood. Plain, flat front but for pattern of dots and stars. Design of back is similar to that of number 27 and inscription is also same style as this group, (numbers 27-32) The central subject is a kneeling man kissing a stag that is lying down. Behind the man is what appears to be an anvil. Inscription : SIMILIS SIMILI GAUDET.

French circa 1735.

182 x 58mm

Condition 100% **O**



27.



27a.

27 & 27a. Boxwood. Below arch and drapes an ass leaps upon a seated cardinal with inscription SIMILIS SIMILI GAUDET. Small face at base. On reverse is a windmill with access ladder and worn inscription OVD FLARET BENE EST.

French circa 1735.

205 x 68mm

Slight damage at end of snuff end.



28.



28a.

28 & 28a Boxwood. Standing figure patting dog below arch and drapes. Inscription FIDELITE MERITE AMOUR. On reverse an angel is catching a fish using fishing rod. Inscription: LE MEURS OU JE MATACHE.

French circa 1735.

200 x 60mm

Condition 100%

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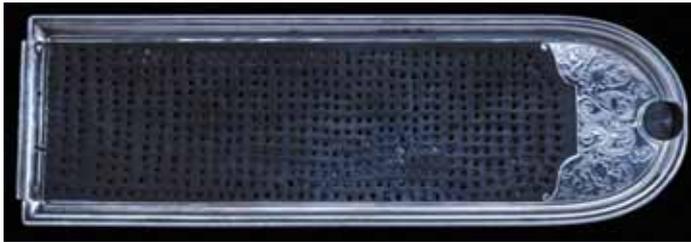
29.

29a.

These five rasps numbered 25 – 29 have so many similarities in style, with identical pivots, script and general design including base and top, they must have the same origin.

29 & 29a. Boxwood. Below arch and shell a man dressed only in loincloth holds a dagger above his head about to plunge it into a clothed kneeling female figure gripped in his left hand. Inscription: UNA JUNCTI UNA MORIMUR. At the base there is a face with moustache. On reverse there is a face at top above an arch with heads and scrolls at each side. Central a lady stands holding and looking at an apple ?, raising her skirt with the other, while a hound lies at her feet looking up at her. Inscription: FIDELITE MERITE AMOUR. This rasp retains label of Alaret Collection, number 194. Although this does not correspond with the sale catalogue. French circa 1735. Purchased Kugel, Paris. 220 x 70mm

Tiny chip in snuff end, otherwise 100% **O**



30.

30. Silver. Plain back but for later inscription B from B, decorated front with snuff hole and rasp that slides out.

English or German circa 1730.

158 x 52mm **O**



31.

31. Boxwood. Intricately and boldly carved with coronet and armorial, carefully delineated with three fleur de lys at top and three double stripes below. Reverse edges and snuff hole finely carved. A fine specimen of an 18th Century rasp. Purchased Kugel, Paris Possibly by Bagard, see number 96. French circa 1705.

200 x 82mm

Condition 100%



32.



32b.



32a.

32 & 32a, b. Possibly Boxwood. Coronet above cross surrounded by an S with a fleur de lys on each side. The sides visible from back and front are two fearsome mythical beasts. Lower down a bird stands in a tree with inscription above: CHANTE MERLE. Reverse edges also carved and the snuff hole is the mouth of a mask. Faded writing in ink states: Du chateau de chasse soiv J Louis d yegoso en allaret (more indecipherable).

Purchased Kugel, Paris.

French circa 1745.

218 x 88mm Condition 100%

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32A

32A. Boxwood. The rear of the rasp has a snuff hole in the form of a gargoyle, topped at the other end with a scroll monogrammed RMR? The front of the rasp is topped by a cartouche containing three fleur de lys from which fall a string of finely carved tools possibly associated with the trade of the leather worker, to include: a hammer, pinchers, knife, gimlet, leather cutter and others. Below these in a cartouche are a boot with pinchers and other objects.

French circa 1720.

233 x 90mm

Slight chip above monogram to rear.



33.

33 & 33a. Boxwood. Assumed to be St Paul on road to Damascus, emerging from an archway he is struck by a vision in the sun of Christ on the cross. A bearded angel lies on the ground amongst flowers and an uncertain tomb like object. The snuff end is a double face and the reverse depicts a large lion holding a cartouche standing on a plinth. Further decoration includes flowers. A rare double sided rasp.

French circa 1740.

202 x 80mm

Condition 100%



33a.



34.

34. Boxwood. Above is a heart superimposed on a star on a circle. Below is a lady with prominent bare bust and large shawl holding a cross. She is barefoot with a lamb at her feet and inscription IN MHP. There is a crown on reverse. These shell ended straight sided rasps would appear to correlate in date with enamel examples which are nearly always of this form. French circa 1730. Purchased Kugel, Paris.

198 x 60mm

Condition 100%



35.

35. Boxwood. A Crucifixion surrounded by a man, sun, moon, crown, hammer, spear, jug, fish, glove, dice etc. Inscription apart from INRI on cross: JESUS CHRIST MO.

Possibly Belgian circa 1730.

208 x 55mm

Condition 100%

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36.



36a.

36 & 36a. Boxwood. A fleur de lys then two flowers and a canopy below which a crowned Queen holds a scepter in one hand and crowned baby in the other. Below is a cross on a ball and scrolls with shell at the bottom. On reverse there are two coats of arms and snuffbox instead of end. Note see number 84. This rasp has indecipherable ink inscription except for.... la grace de Dieu but has an old note with it also impossible to decipher ".... de Gerbe Hemouchamps (?) et de Armoine de Georges Louis de Bergles (?) Primie inglere de Liege 1724 - 1744. Possibly Belgian circa 1730. 195 x 52mm
Condition 100%



37.

37. Boxwood. Coach with head at window, three fleur de lys below and L on each side. Coachman has whip and pair of horses. Inscribed Charle Drouet 1733. A note with this rasp when purchased stated that Charle Drouet was Postmaster at St Menehould and that his son Jean-Baptiste Drouet recognised Louis XVI after his flight and had him arrested at Varemes in 1791. These three rasps are inscribed and the same shape as numbers 14,15 and 16. Possibly Belgian. Dated 1733. 233 x 75mm
Condition 100%



38.



38a

38 & 38a. Boxwood. Beneath flowers a nun wearing a crown of thorns holds a crucifix to her cheek. Below is the inscription SA CATHARINA SENENSIS within scroll and more flowers. On the reverse flowers coronet and initials. Numbers 38 to 43 have similarities in shape, construction and decoration. French circa 1740. 190 x 65mm
Condition 100%



39.



39a.

39 & 39a. Boxwood. Beneath flowers a bishop's mitre surmounts a coronet and coat of arms with lion supporters, scrolls below. On the reverse, more flowers, scrolls, coronet and initials with small mark below. Silver snuff spout. French circa 1740. 170 x 63mm.
Condition 100% O

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40.

40. Boxwood. Plain back but for two leaves at each end and perimeter pattern. Silver snuff spout. C Bagard type flower design at top above crown with arms below, three birds the supporters also being birds standing on cornucopias. (?) Purchased Kugel, Paris. French circa 1740.
170 x 70mm
Condition 100% **O**



41.

41 & 41a. Boxwood. A winged angel walks with stick through flowers and trees led by a dog on lead. Inscribed: LA FIDELETE ME CONDUIT. On the reverse below flowers and scrolls and coronet are two coats of arms. French circa 1740.
185 x 64mm
Condition 100%



41a.



42.

42 & 42a. Boxwood. Priest kneels in front of crucifixion with trees and grapes in background. Inscription EGO SUM VITIS VOS PALMITES. On the reverse below flowers and scrolls are a coronet and initials. French circa 1740.
170 x 65mm
Condition 100%



42a.



43.

43 & 43a. Boxwood. A monk laden with pack on his back walks with staff through trees back to the cells at the monastery. Inscription: PROVISION POUR LE CONVENT. This is a well known scene poking fun at the church which appears in ceramics and ivory including tobacco stoppers, the point being a girls head is seen peeping out of the pack (or sheaf in some examples with feet visible too, at bottom). It is interesting that in this case an owner has eliminated the lady. On the reverse flowers, wreath and initials. Purchased Kugel, Paris. French circa 1740.
180 x 60mm
Condition 100% **O**



43a.

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44.

44. Boxwood. Penwork decoration. Plain back, front has coat of arms beneath coronet depicting three stars and three salamanders with two lions under a canopy. Purchased Kugel, Paris.

French circa 1740.

190 x 58mm

Tiny chip in snuff end, otherwise 100%



45.

45. Boxwood. Large heart plus cross with stars, circles connected to smaller heart. Fish scale end.

French circa 1750.

240 x 90mm

Chipped at both ends.



46.

46 & 46a. Boxwood. At top a large rose with bush and leaves. The centre of the bloom holds a cardinal playing in front of a cross. Below, with crown above U Mater Dolorosa with date 1729 and inscription: STABAT MATER DOLOROSA. On the reverse a bird with wings spread perched on a chain surrounding a heart. Two inscriptions: NOSTRI FAMULORUM / IELEPORTEPAPTOUT MON COEUR.

French dated 1729.

268 x 80mm

Snuff end chipped.



46a.



47.

47 & 47a. Boxwood. Drapery with coronet and arms below, encircled with complete carvings having small medallion and cross pendant below. Further below is scroll work leading to shell at back of snuff hole being mouth of fearsome mask. At top of reverse are books, inkwell and quill with open book etc. With this rasp comes a label, mainly indecipherable, inscription "Armes de Dogaesse an chancelier e.e conevaties (? \ de L`ordre du Saint - Esprit."

French circa 1730.

260 x 84mm

Condition 100%



47a.

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48.

48. Steel. Plain surface, snuff hole at each end. Slight dent. This group numbered 48-51 have the same outward shape, hence from the same source, number 50 is French so have assumed they are all French circa 1720.

176 x 48mm **O**



49.

49 & 49a. Steel. With gold inlaid patterns, indistinct.

French circa 1720.

160 x 46mm

Condition 100% but for decoration. **O**



49a.



50.

50 & 50a. Steel. With gold inlaid patterns to include coronet on reverse and inscription: TOUR LERELLE EN AMOUR ALMOUS NOUS DE MEME.

French circa 1720.

170 x 50mm

Condition 100% but for decoration. **O**



50a.



51.

51 & 51a. Steel. With gold inlaid patterns and inscriptions "preneg en it est bon and Je (?) suis vos Liens" with encircled heart below.

French circa 1720. Purchased Kugel, Paris.

165 x 48mm

Decoration missing and rust. **O**



51a.



52.

52 & 52a. Steel. Most unusual and rare rasp of fish with gold inlaid eyes, mouth and gills opening at tail. Mouth is snuff hole and scales and tail fin clearly in the steel. The origin of this rasp is unknown. A similar example LE SECQ de TOURNELLES Museum Rouen.

190 x 48mm **O**



52a.

Rápes a Tabac Treen - Snuff Rasps



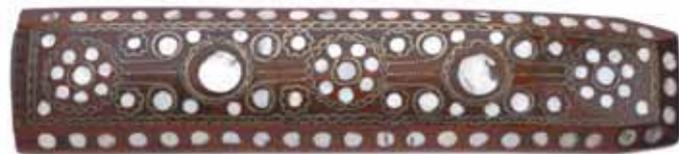
53.

53. Brass. Inscribed "Mrs Gloyne. March 29, 1782." The only known dated English rasp. English, dated 1782.
135 x 33mm
Condition 100%



54.

54. Wood. With mother of pearl inlay depicting sprig of flowers, buds and leaves. Colonial or Scandinavian circa 1730.
252 x 59mm
4 m.o.p inlays missing. ○



55.

55. Wood. With mother of pearl and gold wire inlay to create intricate patterns. This continues on reverse to include heart.
Colonial or Scandinavian circa 1730.
158 x 35mm
Condition 100% ○



56.

56. Wood. Very similar to number 57, but no heart.
Colonial or Scandinavian circa 1730.
150 x 35mm
Condition 100% ○



57.

57. Wood. Very similar to number 56 but decoration includes two hearts, identical measurements. Reverse in same design with heart as number 55.
Colonial or Scandinavian circa 1730.
150 x 35mm



58.

58. Wood. With mother of pearl sprig of flowers, similar to number 57.
Colonial or Scandinavian circa 1730.
170 x 38mm
Three Mother of pearl inlays missing. ○



59.

59. Wood. With mother of pearl and gold wire patterns to include heart (back and front) flowers and chalice. One mother of pearl inlay missing. A link with the Court of the Elector's of Saxony has been suggested
Possibly Polish circa 1730.
146 x 30mm ○

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60.



60a.

60 & 60a. Wood. With mother of pearl and gold wire inlay depicting sprig of flowers and heart, beak and front.

Colonial or Scandinavian circa 1730.

144 x 38mm

Condition 100% **O**



61.

61. Wood. With mother of pearl inlay depicting sprig of flowers with green stave at centre.

Mask on reverse. Four odd pinholes.

Colonial or Scandinavian circa 1730.

145 x 35mm **O**



62.



62a.

62 & 62a. Wood. With ivory and gold wire inlay to create background of sprigs of leaves and flowers. Also included are a face, three birds and heart on rasp cover side and on back same two birds with face but below a crown and then the double headed eagle holding sword and sceptre then and there ordinary bird. At base a heart and date, 1730. Rope work carving at sides. This is possibly the finest dated example of this form of long, thin, wire work, inlaid rasp in the collection. The timber will eventually prove the origin of these rasps, be it Colonial or Scandinavian.

Circa 1730.

170 x 47mm

One piece of ivory missing otherwise 100%. **O**



63.

63. Wood. Of identical form and similar in style, materials and construction to number 65. The two headed eagle with sceptre and sword is topped by a crown of a different form. At the base of the rasp is a crowned figure of a sovereign wearing a wig of long hair stylistically of the 1660's holding a sword and an orb. Mother of pearl and brass inlay throughout. No snuff hole but metal rasp slides out to allow the snuff to escape. Number 65 is dated 1752 therefore this example should be circa 1750 although the sovereign depicted because of his order of dress leads one to think that this rasp is 17th century.

Scandinavian/ Baltic states, circa 1750?

180mm x 40mm Condition 100 % **O**

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64.

64. Wood. With mother of pearl and gold wire inlay. At top below a canopy a crown, a lion rampant and at bottom a large exotic bird. Scandinavian/Saxony? circa 1750.

174 x 37mm

Condition 100% **O**



65.

65. Wood. With mother of pearl and gold wire inlay. At top a crown with below a lion rampant holding an axe within a circle. Below is the double headed eagle holding sword and sceptre and at the base the date 1752.

Scandinavian/Saxony? circa 1750.

188 x 40mm

Condition 100%. **O**



66.

66. Wood. With mother of pearl and gold wire inlay. Uniquely has twenty sets of bristles down one side to form a brush. These are alternatively dark brown and light grey. At the end is the long neck and head of a bird in a shape which enables the rasp to be hung up. Decoration starts with a crown at the top above a m.o.p. oval on which is depicted a rampant lion coming out of a bottle (?) with another inscribed on it. Both lions have two tails. Below is the double headed eagle with sword and sceptre. Note: Eagle does not look like an eagle but looks very similar to bird at end, presumably also intended to represent an eagle. Colonial or Scandinavian circa 1740.

178 x 38mm (48mm inc bristles)

Condition 100% **O**



67.

67a.

67 & 67a. Ivory. String of tulips on one side, on the other a rose with a large flower (peony?) a coat of arms and a heart pierced by an arrow. Possibly Dutch circa 1690.

132 x 36mm

Tip of snuff head missing.

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68 & 68a. Ivory. Bushy tree at top, shell at base but bulk of surface occupied by standing female figure. On the reverse a snuff box cover depicting male and female sitting at table. Male wearing hat and smoking a long pipe with smoking accoutrements on table in front of him. The attachment of a box to this rasp to hold the ground snuff may indicate a Dieppe source for the ivory carving.

French circa 1730.

198 x 56mm

Condition 100%



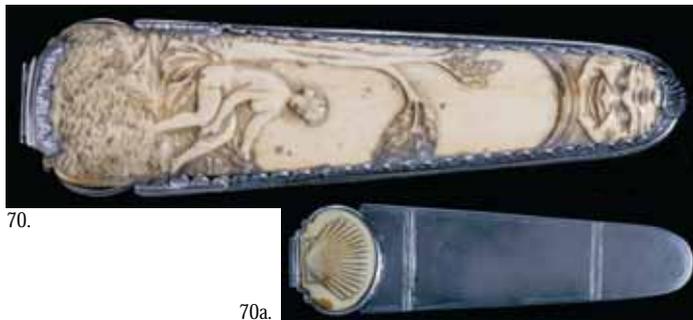
69.

69. Ivory. Plain black, double shell with snuff hole at end, silver swivel. Palm tree at top, the kneeling female playing with bible plus aura behind, skull at her feet. Below angel head with wings and halo above fruits. A very early ivory rasp.

French circa 1700.

160 x 40mm

Condition 100% **O**



70.

70a.

70 & 70a. Ivory. Mounted in silver with silver back, two indistinct makers' marks. At top of front is small silver shell above ivory mark. Below a tall tree beneath which on a shawl sits a naked lady with her feet in a river. On reverse the snuff box has an ivory shell as the top, all else being silver. With the attachment of a box.

Possibly Dieppe, circa 1720.

200 x 58mm

Condition 100% **O**



71.

71. Ivory. Hatted smiling toper with tall glass in right hand. End missing. A magnificent carved caricature.

French circa 1740.

196 x 55mm



72.

72. Ivory. Sampson. End missing plus crack.

French circa 1740.

175 x 60mm

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73.

73. Bronze. At top, what appears to be the sun ? Central bust below canopy with fleur de lys, tassels and arrow below. At bottom crown above three fleur de lys on ball. Cast bronze rasps would appear to be extremely rare and may have been cast by a bronze founder in the arms or furniture mounting trades.
French circa 1740.
198 x 60mm
Condition 100%



74.

74. Lacquer. A moth above flowers, tree and pagoda. Heart shaped snuff at back. Seemingly unique.
French circa 1725.
200 x 58mm
Condition 100% but slight damage to metal of rasp. **O**



75.

75. Verni martin. Green background, ribbons, flowers etc. Seemingly unique.
French circa 1760.
171 x 53mm
Condition 100%



76.

76 & 76a. Tortoiseshell. With gilded mounts and snuff hole. Tiny hook for chain.
French circa 1750.
144 x 50mm
Condition 100% **O**



76a.



77.

77. Tortoiseshell (very dark) Shaped as box with silver hinges and plain base. Silver snuff end and pique top depicting: flower, rabbit, fish (?) satyr with horn, bird on table, hound on stand, further bird on table and horseman also bird on back at one end and butterfly at the other.
French circa 1710.
155 x 52mm
Chip off rim of corner. **O**



78.

78. Enamel. Coronet and arms above mask and scrolls. Main design is a mermaid wearing a scarf seated on the head of a dolphin at sea. Restored at neck.
French circa 1720.
173 x 70mm

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79.

79. Enamel. This rasp has lost its snuff end and then been finely restored. At top is spray of flowers above a vivid depiction of the presentation of the head of John the Baptist with Salome in background, angel above etc. Initials PN at base for Pierre Nouaither, Limoge Enameller 1657 to 1717.

French circa 1710.

183 x 72mm **O**



80.

80. Enamel. Spray of flowers above portrait, possibly Empress Maria Theresa. Appears 100% to me but I believe it may have had some restoration. It maybe suggested that enamel rasps, delicate by nature may have been made for ladies.

French circa 1710.

170 x 65mm **O**



81.



81a.

81 & 81a. Wood. With ivory decoration including rope work at sides, eyes and teeth. Base decoration is a string of flowers. The top, which slides out to expose the rasp is also decorated with a string of flowers. The snuff box has a hinged top and depicts the head of an animal (fox?). The front having a jagged set of ivory teeth enabling the box to snap shut. Dutch/Colonial? 1720

253 x 70mm

Condition 100% **O**



82.



82a.

82 & 82a. Wood. Similar to 86 except rope work is double on each side, teeth not jagged and base has four tiny ivory wheels for passing down the table. Top cover missing. These two boxes are by the same hand and somewhat naïve and have a Colonial feel in their design. Dutch/Colonial? 1720.

225 x 70mm **O**



83.

83. Wood. Coronet above double coats of arms, one with stave and heart the other with bird and balls (?). The supporters are two lions rampant above two birds sitting on flowers above tassels. In the centre a circle enclosing initials I B (with a star between them) above DR. Shell snuff end and on the reverse an angel at top and flower on bottom.

French? circa 1730.

223 x 80mm

Condition 100%

Rápes a Tabac Treen - Snuff Rasps



84.

84. Boxwood. A boldly carved depiction of a Queen wearing a crown holding a sceptre in her right hand and child (who in turn is holding orb) in left arm. See number 36 for similar subject.

French circa 1730.

230 x 70mm

Condition 100% **O**



85.

85 & 85a. Boxwood. Reverse having shell and flowerpot containing flowering shrub. The front having further flowers and a cross with centrally what appears to be a sunflower with cross in its centre. At bottom a heart pierced by two arrows.

212 x 64mm

Chip out of side of top.



85a.



86.

86 & 86a. Walnut. Depicts tree with leaves, flowers and birds the reverse having more scrolls and flowers. This appears to be a unique shape and I tend to agree. Evan Thomas, page 90/91 N, says walnut and Italian. Ex Evan Thomas Collection.

Italian circa 1740.

220 x 65mm

Snuff end (damaged) is a mask. Slices off sides at top.



86a.



87.

87 & 87a. Wood. Base depicts forest scene with hare chased by a hound followed by two stags pursued by another hound and a man with a gun at his shoulder. The top included another stag running from behind a tree, scroll work and an intricate clock like mechanism clearly designed, (but not functioning) to close the cover. Round the sides is carved "HASDDUGUDENDO WACKPEIDIRSONMIN HERR AUSUNDREIWEMIRINSP 1742.

Note: See numbers 11 and 17 for clock closure. The shape of rasp, see number 2 & 3 appears to be German.

German 1742.

210 x 44mm

Condition 100% but for closing mechanism.



87a.

Rápes a Tabac Treen - Snuff Rasps



87A

87A. Boxwood. Plain back terminating in finely carved animal masks. Rasp opens on an ivory pin and depicts to the front two ducks swimming in a pond with rushes and trees at both ends chased by a large pike with its head out of the water trying to take one. A well dressed hunter with a large hat and dagger in his belt is loading his musket behind the tree with a house visible in the background on a hill top. French circa 1720.

205 x 77mm

Condition 100%



87B

87B Boxwood. Another hunting rasp superbly carved and possibly royal. The background segmented into squares containing alternately rosettes and fleur de lys, the edges gadrooned. Over this background from the top are carved the accoutrements of the chase to include a fishing net, gun, rapier, spear, whip, arrow, hunting horn and a slip lead for coursing dogs, all centered by a boars head, topped by a crown of five fleur de lys. To the base of the rasp a branch of an oak tree with acorns partly conceals a "Royal" (12 pointer) stag with two collared hounds to his sides. Purchased Kugel, Paris 1971 for £2,300.

French circa 1720

Condition 100%

205 x 72mm



88.

88. Boxwood. Fish scale sides and end. Mixed bunch of flowers including rose, tulip etc. Chip off snuff end. This is an unusual shape and gives no clue as to the origin.

Circa 1730.

158 x 65mm



89.

89. Box ? wood. Plain back. Front has simple naïve flowers and bird complete but short crack at back.

168 x 50mm

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90.

90. Heavy hard black wood. Unusually heavily carved eg. sides 8mm thick. Decoration comprises three oval sections, the top one having a heart and foliage above a helmet and coat of arms. The middle has the head of a man. When purchasing this from a French dealer in New York it was suggested that this was a portrait of Jean Nicot. The lower decoration has a figure astride an animal and two heads (?) above a large urn with two female supporters. The timber maybe a clue to origin. Possibly French circa 1730.
250 x 65 x 8mm thick.
Condition 100%



91.

91. Wood. Mainly carved with simple flowers plus shell.
196 x 60mm
Chips off snuff box lid.



92.

92. Wood. Plain with carved shell at each end.
233 x 65mm
Condition 100%



93.

93. Wood. Plain but well carved. Chip off snuff end. 175 x 50mm



94.

94. Boxwood. Plain except for shell over snuffbox. 205 x 60mm
Condition 100%



95.

95. Wood. With marquetry decoration, scrolls, mask of lion, military accoutrements including drum, horn, battle axe etc. above a coronet and coat of arms. Another possibly unique rasp of uncertain origin and date.
205 x 58mm
Condition 100%

Râpes a Tabac Treen - Snuff Rasps



96.



96. Bois de Sainte – Lucie Wood. A variety of cherry, *Cerasus mahaleb*. The largest table rasp in the collection attributed to Cèsar Bagard one of the most important wood carvers in France, he was born at Nancy in 1620 and died there in 1709, one of the greatest sculptors in wood of the 17th Century. His works include religious statues to be seen in the cathedral but he is mainly remembered today for small objects made in Cherry wood then found in the local area. In 1689 and again in 1709 Louis 14th ordered his subjects to turn in their possessions made of silver and gold so that they could be melted down to finance his debts, this may explain a lack of French silver rasps, circa 1700. The Cherry wood is hard and dense and a deep reddish brown colour which develops a lustrous surface when polished. I think it is fair to assume that this master carver, through his apprentices would have created a Nancy School of Carving and I attribute items number 31, 99 & 101 to this school. Victor Martin may well be the finest exponent of this art. Decorations to include flowers, sunflower, tulip, roses etc. Central helmet and coat of arms.

French circa 1720. Purchased Kugel, Paris.

463 x 205mm

Small nick in centre of end.



97.

97. Wood. Shell with date 1738 at top below which a monk within a church prays holding cross kneeling at altar. Below with bishop's mitre, staff and a cross above is a shield inset. Shell at base. On reverse date 1737 with again ISI. French dated 1737/38. Purchased Kugel, Paris.

452 x 150mm

Condition 100% except for bridge across snuff spout.



98.

98. Boxwood. Shell top above scroll work in the manner of Bagard with shield enclosing fierce animal, possibly a leopard it has very long claws, above three fleur de lys, .

French circa 1740.

395 x 112

Condition, crack, otherwise nearly 100%

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99 & 99a. Boxwood. Bagard School. The longest rasp Pinto had ever seen, or so he said when shown to him. Bagard decoration including double heart pierced with arrow beneath birds and coronet. Reverse end also similarly decorated including bird.

French circa 1730.

368 x 92mm

Condition 100% but for minor crack and nick.



100. Boxwood. Very fine rasp decorated with scrolls, flowers etc. and within central circle of tulips, inscription NOLI ME TANGERE. Reverse also has end decoration and heart shaped snuff. Label number 96 of Alaret Collection.

French circa 1725.

348 x 103mm

Condition 100%



101 & 101a. Boxwood. Superbly carved rasp signed VICTOR MARTIN. Scrolls flowers and leaves with two monograms the top one beneath a coronet. Carving extends along sides and ruins. On reverse the signature and shell snuff hole while at top a crown above shield of three fleur de lys with pendant medallion and cross. Sotheby's auction description stated that it belonged to the Kings brother, the Prince de Conde. Purchased for the collection in 1980 for £3,200.

French circa 1740.

414 x 102mm

Condition 100%

Numbers 96-101 are a unique group of large communal table rasps.



102, 102 a,b & c. Boxwood. Possibly the finest wooden rasp in existence. Purchased Christie's 1977. At the top two freestanding putti hold open the mouth of a dolphin. Below, surrounded with scrolls etc is a bust of the Emperor with an angel beneath. At the bottom is more free standing carving. The top slides down to expose the metal rasp (missing) and the snuff hole is the dolphins mouth, referred to above. On the reverse an angel holds the crown above the head of the Empress with a further angel below holding up the scrollwork round the portrait. Acquired for the



102a.

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102b.



102c.

vendor at Christie's in 1953 from Blumka Galleries in New York. Carved by the Austrian Master Carver 'WITZ' with portraits of the Empress Maria Theresa and the Emperor Francis. Formerly in the 'Figdor' Collection in the 19th Century.

Austrian circa 1700.

205 x 55mm

Condition Mint 100%



103



103a



103b

103, 103a & b. Boxwood. In the shape of a boat, the snuff hole being a mouth of a mask of a man in the bow. Plain hull with keel but the top decorated to include stern deck and upfront drapes above a monk praying with arms stretched toward Heaven. Above is the inscription TOY SEUL ME CONSOLE. Descending from Heaven is a bottle of wine. A similar rasp is illustrated Pinto.

French circa 1740.

200 x 50mm

Condition 100% but for small incision, probably at one time to obtain entry.



104



104a

104 & 104a. Walnut ?. Plain back but at top a greyhound, freestanding, has caught a hare and is on top of it with one of its feet in his mouth. He stands on a substantial scroll.

Possibly English circa 1760/70.

190 x 40mm

Condition 100% ○



105



105a

105 & 105a. Wood ?. Well carved back with rim and scroll working surrounding a plain surface. At the top free standing scroll work with a putti (also three dimensional) appearing over the top from behind.

200 x 40mm

Condition 100% ○

Rápes a Tabac Treen - Snuff Rasps



106.

106 Straw work. French prisoner of war straw work is an art form effected towards the end of the 18th Century by French prisoners of war engaged in the Napoleonic Wars and made from straw used in their bedding, coloured with various dyes. This seemingly unique example must be one of the last French snuff rasps manufactured before the introduction of snuff as a commercial factory product.

French circa 1790.

178 x 63mm

Condition 100%



107

107 Pewter/lead. It is difficult to determine the metal but it is of great weight. The booted and belted Frenchman is rasping his snuff and the snuff hole is in the hat. A similar example is to be found in the Alaret Collection.

French circa 1720.

152 x 52mm

Condition 100%

References:

1 Evan Thomas:

Plate 35 page 91, illustrates his collection of rasps.

N is 91

B is very similar design to 45

F is a similar boat to 108

H see 38 (also in Pinto 376)

Q & R see 67 (also in Pinto 377)

T see 59 (also in Pinto 376)

Plate 36 page 93. This rasp is clearly of the same series as 29 & 31 etc. Note also appears Pinto plate 373

2 Pinto:

Plate 371

D is same shape and style as 68 -70

Plate 372

CDE see 41-46

Plate 377

H&J have certain similarities with 86-87. Note Pinto says Dutch and has 1725 date on H.