



POMPEIAN ROOM IN NATHAN STRAUS'S HOUSE.

TWO HIGHLY INTERESTING ROOMS.

A "Kneipstube" in the House of Jacob Ruppert and the Pompeian Parlor of Nathan Straus.

There is a room in the Fifth-ave. home of Jacob Ruppert, the brewer, that is as delightful as it is unique. A peep inside the "kneipstube," as the quaint room is called, is, in imagination, a trip to the Fatherland. Few places were more dear to the Germans of yore than their drinking rooms, for as they had rooms in which to eat, rooms in which to sleep, so they had rooms in which to quaff their beverages and puff away at their pipes. The "kneipstube" in the Ruppert house at Fifth-ave. and Ninety-third-st. is a faithful copy of one of these old drinking rooms. Situated on the basement floor, it is the coolest spot to be found in the big house on a hot day. In the daytime the light from outside filters through windows of the old style bull's-eye glass. The effect is a soft, subdued glow. At night the light comes from an old style wrought iron chandelier, and its intensity is regulated by parti-colored shades.

In the centre of the room is a great table of antique oak, and the chairs grouped about it are of the same wood. The wainscoting is also of oak, set off by the use of oldtime, square headed copper nails. A series of bronze panels, bearing representations of different German characters of olden times, stretches around the room, and a cornice of vines, in which the grapes are done in jet, also adds much to its general appearance.

The walls above the wainscoting and panels are appropriately decorated, and the finishing touch is given in the little narrow shelves with their burden of old style drinking mugs running around the walls of the room close to the ceiling.

Over the Fifth-ave. window of the room is the inscription in German:

Malz und hopfen
Gibt gute tropfen.

The date of the building of the house—1883—is beneath this appetizing inscription which, translated, means:

Malt and hops
Make good drops.

At the opposite end of the room, high up on the wall, is a painting typical of "wine, woman and song."

At either side of this painting are the following German inscriptions:

Der Wein soll Zungen lösen,
Zum Guten mit zum Bösen.
Rundgesang und Gerstensaft,
Bannet jede Leidenschaft.

These inscriptions are in keeping with the purpose of the room, meaning in substance that wine should loosen the tongue with joy and that song and drink must make all happy.

The painting and its accompanying inscriptions surmount what seems at first sight to be the end of a great hog's head protruding from the wall. Close inspection shows, however, that it is a cleverly constructed cupboard. The spigot

which protrudes beneath the concealed doors is one of the first ever used in the now great brewing establishment of Mr. Ruppert.

In a corner at the opposite end of the room stands what at first glance might be taken for an overgrown refrigerator. This is an old German stove, imported for Mr. Ruppert several years ago. It is made of tile, and presents an appearance odd enough in this country, where most stoves are of iron. This is one of the most highly valued articles in the room.

Another unique chamber in a New-York house is the Pompeian room of Mr. and Mrs. Nathan Straus. This is the front room of the second story, and the fourth of a suite including reception room, library and dining room as well. When the sliding doors are pushed back the Pompeian room is entered from the reception room at the head of the broad, winding stairway. As the visitor ascends he is accompanied at each step by a view of clustered paintings which appear to follow the side wall to the top of the tall house. Advancing to the front room, the softly playing fountain in the centre, with its low basin of black marble, at once attracts both eye and ear. The mosaic floor of stone which surrounds this veritable "home centre" is strewn with the skins of tiger, bear and leopard, and it takes only a small stretch of the imagination

to recall the women and children of long ago reposing or playing beside it.

The furniture, though upholstered and with frames of carved wood, is designed from the ancient originals of stone. The reproductions are exact to the smallest detail, not only the mural paintings which cover the walls, but the winged Mercury and other bronzes, the camoes, metal pitchers, toilet articles of cunning workmanship, hanging lamps of graceful shape, the very brazier to be moved as needed and filled with fuel—each and all are faithfully copied and were done expressly for their owner by the president of the Naples Museum. The impression given by these copies is that of impossible freshness, until it is remembered that the work is exact and that the originals have this appearance on account of the preservative quality of the covering of loose ashes and powdered pumice stone which hermetically sealed ill fated Pompeii. That the colors of the paintings compare so favorably with ours to-day is accounted for by Sir Humphrey Davy, who discovered that they used the same pigments as our artists. They, however, knew some secret that prevented fading. To the uninitiated eye it seems as if a slight fading would soften their tints to advantage.

The subject of the mural painting to the left of the entrance is "The Wedding of Zephyr and Flora." This shows the beneficial influence of gentle breezes on vegetation. Zephyr is represented as a beautiful boy; Flora a fainting Hebe. Over the mantel is the painting of the child Hercules strangling a serpent in presence of his father, Jupiter. Opposite the mantel is the well known strong figure of Hercules watching his son while nourished by a fawn. In the group are Pomona, Paris and Fortuna. On the left of the large window, which is directly opposite the entrance, is a painting of Thetis, calmly surveying her buxom charms in the polished shield of her son, Achilles, wrought by Vulcan. To the right is "The Supplication of Ixion," bound to the wheel in the presence of Juno, Diana, Mercury and Ulysses. These paintings cover the entire walls, except for the space taken by the window and the four gilt figures each side of and opposite the mantel, which appear to support the ceiling.

THE CANNY SCOT.

Andrew Carnegie told several good Scotch stories the other night. One ran thus:

A Scotchman and an Englishman went to see "Douglas," and after Norval's great speech, the Scotchman asked his companion:

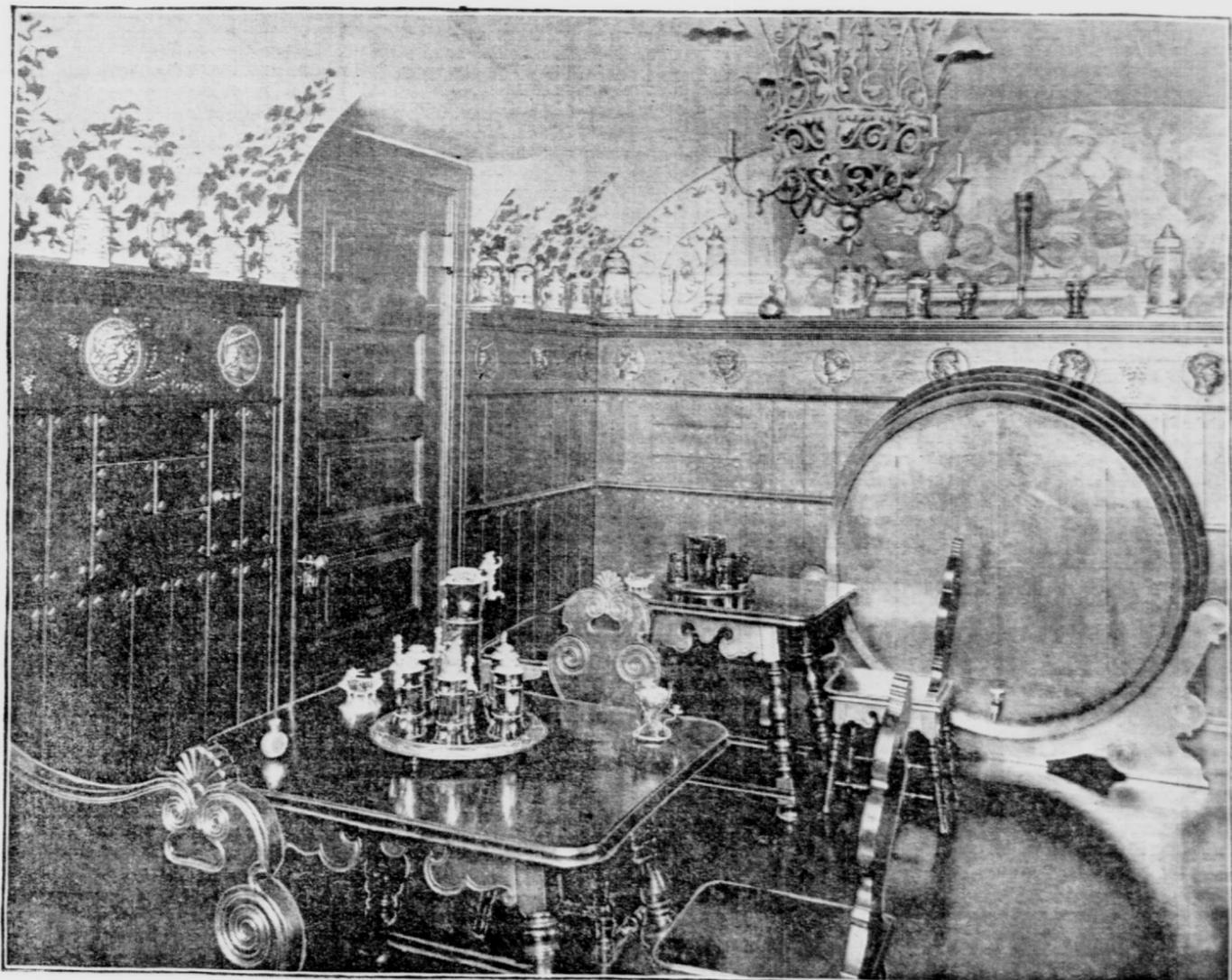
"What do ye think of your Willie Shakespeare the noo?"

"Well," was the answer, "you have claimed Chaucer, Milton, Spenser, Wordsworth, Byron and most of the others; I suppose you'll be claiming Shakespeare as Scotch."

"Weel," said the Scot, "ye'll allow there's a prima facie case for that; ye'll allow he had intellect enough?"

Another told of the theological disputes of some shepherds, who could not agree on the characteristics of Paradise, until finally one old fellow said:

"O, ay—that's easy—it maun be just like the Hielan's."



KNEIPSTUBE IN JACOB RUPPERT'S HOUSE.