

WHERE AND HOW TO DINE IN NEW YORK

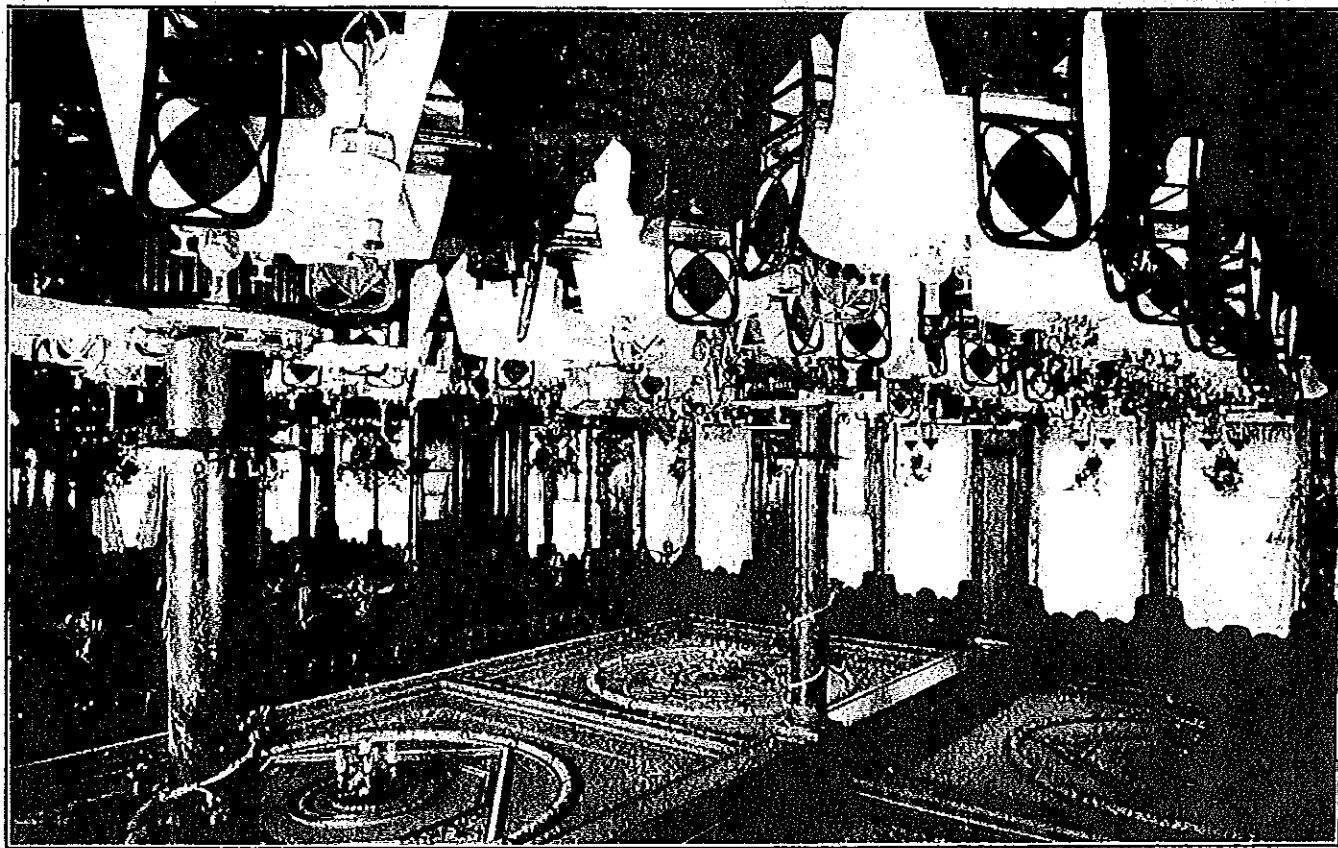
THE PRINCIPAL HOTELS, RESTAURANTS
AND CAFÉS OF VARIOUS KINDS AND
NATIONALITIES WHICH HAVE ADDED
TO THE GASTRONOMIC FAME OF NEW
YORK AND ITS SUBURBS : : : : :



LEWIS, SCRIBNER & CO.

NEW YORK : : : MDCCCIII
(1903)

THE EMPIRE ROOM, Cafe Martin.

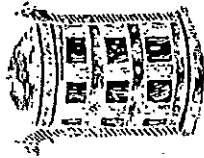


HOF-BRAU HAUS

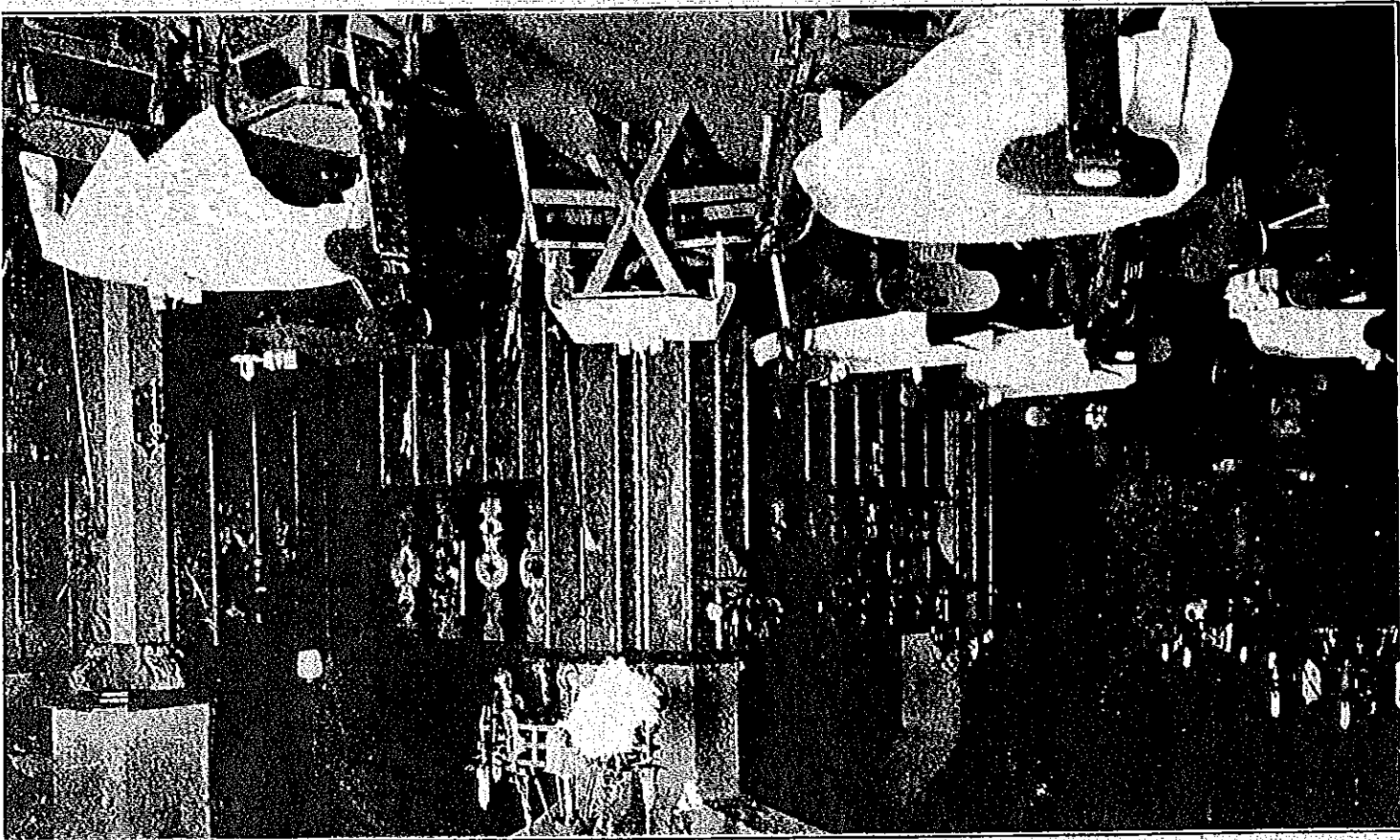
Broadway, near Thirtieth Street

The Hof-Brau Haus is a complete representation of old Germany. Outside, it is a striking example of Nürnberg architecture—red, tile roof, receding balcony, leaded windows of the Bavarian colors, an odd, old sign, and quaint doorways—all contrasting sharply with the surroundings of upper New York. Inside, it is a museum (without the tiresome, scientific, classified regularity that is deadening

historic and interesting Germany. The walls and ceilings are reproductions of famous Weinstubes. Doorways, corners, high shelves, cupboards, chandeliers, friezes, ornaments and wainscoting fairly bristle with historic and significant interest. It would take a whole day to go through this building properly and discover the meaning and significance of all the mottoes, and wise sayings, and pictures, and decorative lanterns, and furniture, and famous potteries and steins which represent the growth of states. Going through the Hof-Brau for the first time, one fails to realize that every object his eye rests upon is bulging with folk-lore and traditions. One pewter stein was made in 1688, another in 1705. And so it goes.



A QUIANT CORNER IN THE HOF-BRAU HAUS



In one room there is a case filled with knitted caricature images of Bismarck, Kneipp, Gasperoni and other celebrated Germans. Silly little things, they seem, but as used in Germany they have a purpose. They are sold by women in German gardens where thousands of people are drinking beer. All the steins are just alike, so that to make sure the right stein is returned to the right individual when it is refilled, said individual hangs one of these odd "beer-markers" on the handle of his mug for identification.

The little pictures made on the wainscoting by the famous artists, Leighton Budd, George Viereck and Sadakichi Hartman would require hours of study and appreciation to thoroughly digest.

Wonderfully clever these studies are. The outlines are burned into the wood, and then the color is added. With the genius of men who know an opportunity when they see one, they have employed contours of obstacles to enhance the charm of their work. The spindles in the stair-cases are irregularly outlined boards with round holes in the center. The artists have utilized these spindles as the setting for soldiers and peasants and cooks and butlers. In one instance, the round holes in the spindles on a stair-landing are converted into the mouths of a line of squalling cats. The "key-knockers" on the walls over each table, used in calling the waiter, are in the form of old door keys, the back of a dude, and the door of a house.

Dachshunds are stretched around corners; German students kiss their sweethearts where the light is dim; tourists climb the Alps around door-posts. The wall behind the Hungarian orchestra is covered with funny, fat Germans fairly bursting themselves with blowing notes out of big horns. Near them, is a deaf man placidly listening through his trumpet. "Jags" are trying to find dozens of key-holes. Quaint faces peep out of the most unexpected places.

The Hof-Brau Haus is divided into a number of interesting rooms. In the door-way of each swings a dragon sign that tells you the atmosphere "zur" which you are entering. For instance, "Zur Schenke" means that you are about to be conducted into an old still. In this room there is a model (exact size) of the celebrated Bratwurst Glöcklein Inn (roof and all), which leans against the celebrated Sebaldus Kirche in Nürnberg. Being interpreted "Bratwurst Glöcklein" means "sausage and a little bell." In the original establishment a little bell is rung when the sausage is ready and the beer is drawn. At the Hof-Brau, it means that a new keg of beer has been tapped: The little bell on the top of the model Inn is said to be four hundred years old. Its tinkle sounds out many times during an evening. This reproduction of the old Inn is very complete, from the iron gratings on which the steins are hung to the green shutters with the geese hanging on a nail.

Suspended from the ceiling of this Schenke are four large barrels, the heads of which are carved with the emblems of the four famous breweries of Germany—Bürger Braü Pilsen, Münchener Hof-Bräu, Würzburger Bürger Brau and Nürnberger Tucher Bräu. The Münchener barrel is carved with the arms of the King of Bavaria, that being the royal brewery. A little keg protruding from the wall is the present of a half dozen jolly Germans who congregate at a certain octagonal table in this room every night.

When you have passed under the sign "Zum Münchener Hof" (Munich Court) you are in the home of the Münchener Hof-Brau. Two sides of this room are made of old wainscoting, emblazoned with gold, taken from the Sebaldus Kirche. Here is a clock hundreds of years old, quaint lanterns, and emblazoned mottoes.

The partition which divides this room from "Nürnberger Halle" is made to represent the wall of an old monastery. Inside the wall are old German stone arches overhead with the decorations as they are seen in the German monasteries, done by Grutzner. On one wall is the "Inheritance tree" with all the coats-of-arms on it. Underneath another arch is a finely lettered motto in German from Goethe to the effect that the great poet appreciated a hilarious man and thought a man who couldn't take a joke at his own expense was a cad. The chandeliers in this room are old wooden stars with mot-

toes on the arms hung by chains. They were brought over from an old cloister in Bavaria. Here, too, are valuable potteries. This room represents an old Kreuzgewölbe.

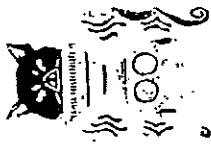
From the "Halle" you ascend by a stairway to a little balcony, under a sign which reads, "Zum Luftsprung" (to the air-jump). This might mean to the elevator, if there was one. But the balcony is only a resting-place, and you move on to the "Wallenstein's Lager," so called because the paintings on the walls represent scenes during the Peasants' War. This room is over the Thirtieth Street entrance. The wainscoting sketches are particularly fine. This is the room where a lunch was served by prominent Germans to Prince Henry and suite during their visit to this country.

The "Fasszimmer" (barrel room) is so called because from the walls protrude barrel heads representing all the German states. The band of six pieces which plays *potpourris* of operas and popular songs is in the room.

"Rothenburg on the Tauber" is a large room upstairs on the Broadway side. The mural paintings in this room, by Thomas, are of the roofs and towers of Rothenburg bathed in brilliant yellow and red sunlight. Here are famous old chandeliers of black iron with the coats-of-arms in colors. Here, also, are interesting illustrated mottoes. One of them reads thus: "Eating, not drinking, makes a man stout. When the stout man gets on the ladder to heaven it

BROWNE'S CHOP HOUSE

Broadway, Between Thirty-Eighth
and Thirty-Ninth Streets



breaks. Moral: Eating is more injurious than drinking."

The Hof-Brau Haus is a tavern in the true sense of the word. Lawyers, doctors, brokers—prosperous business men of all kinds—meet there every evening over a social glass. All meals are served *a la carte*. The cuisine is famous. German dishes are served that tempt the epicure. The reputation of the Hof-Brau cooking has gone abroad. Many well-known personages are frequent diners at this hostelry. Edwin Gould, Chatfield Taylor, ex-Secretary of the Treasury John G. Carlisle, Ambassador von Holleben, and many others find the atmosphere of the Hof-Brau delightful to linger in.

By common consent the lower floor is occupied by men, the upper floor being the province of ladies and their escorts. The hostelry has occupied its present location for twenty-four or more years, but not in its present character. August L. Janssen, the present proprietor, is an ambitious man, and is working out his ideal in the unique character of the Hof-Brau Haus. His intention is to develop it along the lines which he has begun, keeping it consistent with the German character. With this end in view he is importing from Germany a cargo of interesting relics with which he will fit up the third floor of his "Haus."

There is a fascination about a bachelor place, a place made simply and solely to please men, that is most enticing to women. Many a woman in New York would give a pretty penny to dine at the famous Browne's Chop House. There one finds an air of good-fellowship, of freedom, of lack of conventionality, that is undoubtedly attractive. If a man once gets the habit of frequenting a place of this character it will take more than the gout or marriage to knock it out of him.

The moment a visitor steps inside the door, he feels the subtle charm of the place. This is the home of gentlemen—men of all kinds, perhaps, but gentlemen while they are at Browne's. Men meet here to talk on men's topics, tell men's stories, eat a man's dinner, or drink a man's health. From all over the United States and from the other side men come to Browne's. Actors, the best of them, singers with international reputations, club men who love the stag life, college men from all the universities drop in at Browne's.

Browne's is one of the most famous places in New York. It was established in 1857, down on Twelfth Street, in the rear of the old Wallack's theatre, by George Browne,