

# OUR DRAPERY STORE

Can assist measurably in the agreeable task  
of beautifying your home for the fall and winter

WHILE our drapery stocks afford many rare opportunities for the selection of appropriate fabrics for all purposes, their advantages are greatly multiplied by the expert advice and capable workmanship at the command of patrons in the modern and effective treatment of windows, doorways, dens and rooms requiring special color schemes. Let us mention a few of the things in which our Special Order Department excels:

**PORTIERES**—A choice and extensive selection of tapestries, velours, monks' cloth, Tiffany art fabrics, jasper cloths, etc.

**BEDROOM WINDOWS AND DOORWAYS**—In dainty cretonne effects, fine poplins and dimities with two-toned borders, and taffetas with hand decorated borders in Art Nouveau designs.

**DENS**—The newest materials for den portieres and window hangings are illuminated arras cloths treated with Art Nouveau borders in copies of old Flemish and similar designs.

**WINDOW LACES**—Brussels and Arabian effects for parlors, cluny and Marie Antoinette treatments for dining rooms and libraries. The old-fashioned antique curtain is again in vogue and with it we can secure very pretty results at moderate expense.

**MADRAS AND CRETE**—We produce novel and dainty effects in straight curtains and overhangings with these materials, which are often very desirable where just a touch of color is required.

**BEDSPREADS**—Our assortment of Bedspread laces is a choice one and our designs are both novel and artistic.

**WINDOW SEAT CUSHIONS**—There is always a brisk demand for our cushions. We make them of velours, tapestries and leather, to exactly fit the places for which they are intended. Our wide range of colors insures cushions in harmony with the general color scheme of any room.

**FINE UPHOLSTERY**—Our trained craftsmen know how to do only one kind of work, and that is the best. If you have a choice piece of furniture that needs reupholstering, we solicit the opportunity to demonstrate that our facilities are equal to any demand that may be made upon them. Suitable coverings may be easily selected from our large assortment of French and English tapestries, mohair damask, panne mohairs, brocatels, silk damasks and velours, and our chief upholsterer is always ready to answer questions and make suggestions when desired to do so.

**WINDOW SHADES**—Our window-shade workroom is a very busy place. Possibly the fact that we guarantee every shade we make is the reason. Howe & Rogers Co. window shades are made from the best cloths only, are carefully mounted on Hartshorn rollers, are properly put up, and consequently always work well.

**OWEN COMBINATION BED AND DAVENPORT**—We introduced this best of all davenport beds to our customers last April. Our six months' experience with it convinces us that we were wise in accepting the Rochester agency, which was urged upon us by the manufacturers. The "Owen" is always ready either as a davenport or a bed, as it is never necessary to disturb the bedding. We can supply it in tapestry, silk, plush, panne, mohair or leather, on a mahogany, birch, quartered oak or overstuffed frame. Bed is full size and construction is strong and simple.

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## TRAINING GELISHA GIRLS

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### HOW FREEDOM IS BOUGHT

Even Made to Sing on the House-tops  
on Bitterly Cold Nights So as to  
Become Hoarse to a Proper De-  
gree—Why They Are Grave When  
They Are Dancing.

The geisha girls of Japan are bought by their masters when they are little children and their training begins straightway. They must learn to dance, to sing and play, to be apt in conversation and to have bewitching manners.

The training is very rigid. Sometimes on bitterly cold nights the little girls are sent upon the house-tops to sing until it is no longer possible to make a sound, for the long period of hoarseness which follows imparts a desired timbre to their voices.

The hours of their practice are long and their lessons hard. They must know many, many dances and games, and the greater the number of their accomplishments, of course, brighter is their future. When they have learned to play sufficiently well on a musical instrument they are sent out to feasts with the older geisha, and as they take some little part in the music which accompanies the dances, they observe, for future use, the manner of the geisha toward the guests.

The money they receive is given over to their master. He it is who provides them with their garments, often of indescribable beauty. Only geisha, by virtue of their profession, may wear such elaborate garments, and they brighten the effect by many little tricks of dress, not permissible by other women.

The romances of the little geisha are often unutterably sad, says a writer in the Housekeeper. The brightest future they may look forward to is that they may sufficiently win the favor of some man to have him redeem their liberty. But at the feast, while they dance, no sadness is apparent.

Imagine yourself seated on the floor before a tiny table, at a Japanese banquet. Before the dancers enter, older geisha, more soberly dressed, take their places upon the floor and play upon stringed instruments and little drums, making sounds that seem weird and unmusical yet undeniably fascinating.

Are the radiant creatures who follow in their soft, trailing silks and brilliant obi, with costumes an abandon of richness, girls or are they women? You do not know, and you cannot know, for the little girls, under their smiling, childlike faces, conceal the experience of women, and the women are in many ways but little children. They are puzzling and bewildering and beautiful—that is all you know.

Their dance, a series of poses, expresses an idea, or a poem, as our music. The charm of the motion is in the little feet in spotless white tabi, in the obedient motion of their silken draperies upon the floor, the fluttering of the long sleeves the disposition of the head and the opening and closing and undulating of a fan, that speaks and lives as a fan can live and speak only in the hands of a Japanese dancing girl.

During the dance the geisha do not smile; afterward as they fill your cup and set vials before you, they laugh and chatter gaily. Their conversation is full of little personal compliments and solicitude for your comfort. If you are an American woman in evening dress they pretend to fear greatly lest you are cold.

With deep concern they look up at you, touch your gown very lightly and say that it is very beautiful; they wish they might wear gowns like it; you know the whole that in their secret souls they think it atrociously ugly; but they are afraid you are cold; how delightful it must be to wear one's hair dressed so, they continue in Japanese, but with their straight, black hair they say they would not look well. And what you necklace and may they see your rings? Unfortunately, miserable Japanese women who wear no jewelry!

When they resume their dance their faces again become quite grave. A Japanese man in comparing the American and the Japanese idea of grace in dancing suddenly remarked on the gravity of the faces of the Japanese girls during the dance, and asked the reason of one of the older women, who played the samisen.

Her answer was enlightening. When the geisha are having their lessons, she said, they are strictly enjoined not to smile when dancing; for as they are standing and the guests seated on floor, a smile from such an angle might appear somewhat superficial.

The geisha dance in its most elaborate aspect may be seen in the "Myoko Odori," given during one week of the cherry blossom season, by the geisha girls of Kioto. Several hundred geisha, dressed alike in the most brilliant raiment and during a part of the dance carrying fans and during another part carrying branches of cherry blossoms, dance continuously for two hours.

The last movement, which is most complicated and captivating, is elaborated to an undecipherable degree of Oriental splendor.

## OPIMUM, ITS USE AND EFFECTS

In India It Is Commonly Taken While It Is Smoked in China.

Comparatively few persons know what opium really is. When they turn to a dictionary and learn therefrom that it is the "distilled juice of the somniferous poppy," they are still likely to be in the dark.

The definition can be rendered in simpler language, says a writer in Chamber's Journal. Opium is solidified juice obtained by cutting the unripe heads or seed vessels of a species of poppy extensively cultivated for the purpose in Asiatic provinces.

The process of obtaining it is to score the pods at fixed intervals during a certain period. The milky liquid which comes out soon turns to a dark or hue and thickens, and is then scraped off and moulded into cakes, with poppy leaves for an outside covering.

It was ascertained from evidence afforded to the Indian Opium Commission of 1895 that in some States of India not a few of the natives took as much as forty to eighty grains of opium a day, and that consumption of forty grains was common.

Contrary to the impression that death results from a sudden cessation of the habit, it has been proved that when continued opium eating has been imprisoned for a while, and thereby deprived temporarily of their favorite drug, their breath has not usually suffered.

The article has a varying effect on different races and constitutions, exciting some and stupefying others. It reduces the average Chinaman to a state of torpor if he takes it plentifully, and not infrequently causes the Malay to run amok. It has been recorded that the Japanese regularly took it before going to fight, so as to work themselves up to a pitch of excitement.

Most of the drug that is imported into England is much stronger than what is ordinarily consumed in India, and imported into China. The stipulation of the British Pharmacopoeia is that all opium used medicinally should yield at least 2 1/2 per cent. of anhydrous morphine.

The morphine percentage in much of the opium prepared in India for consumption there and exported to China is less than half this specified strength. This is a detail which novelists who are addicted to poisoning their characters should note.

It is rather striking that opium does not seem to be largely resorted to in India as a means of suicide. The evidence of the largest insurance company was to the effect that after twenty years' experience there the company had decided that it was not necessary to impose any extra premium on the lives of moderate opium users.

The difference in the use of opium in India and China is that in the former country it is commonly eaten, while in the latter it is chiefly smoked. Although some proportion of the natives of India may be addicted to opium smoking, it is generally regarded there as a disreputable habit, because it is associated with laziness; whereas the eating of opium is indulged in largely as a means to an end—namely, the keeping of the body in a sound working condition.

Several members of the Indian medical service, in support of their allegations that opium was extensively resorted to as a stimulant in physical emergencies, cited that thousands of natives in the Punjab abstained from opium eating during about three-quarters of the year, only taking it in the winter months. The natives customarily eat opium at betrothal ceremonies and the practice of drinking kushmbha (opium solution) at betrothals, marriages and funerals alike is common in some of the native states.

The preparation of opium for Chinese smoking is termed *chandu* and that used in India *masak*. The former is made by boiling down the strained solution of opium to a thick consistency.

For *masak* the crude opium is dissolved in water, and after boiling the solution is strained through a cloth and then boiled to a syrup and mixed with charred leaves of *ascala*, *betel* or *gunya*. When it has been moulded into a sort mass it is divided into balls like small marbles.

The *chandu* pipe is peculiarly constructed, the stem being of bamboo about twenty inches long and more than an inch thick, with one end closed and the other shaped into a mouthpiece with large orifices. There is a round hole about seven inches from the closed end to accommodate the neck of the bowl, which is usually of terra cotta.

Armed with a pointed probe or style, he dips the print into his supply of *chandu* and takes up a suitable quantity, which forms a little drop at the point of the style. This he now carefully heath over the same of a lamp until it dries up into a sort pipe. He next transfers the little pipe to the shallow cup on the upper surface of the bowl.

Then, assuming a reclining position, he cautiously applies the pipe to the flame of the lamp and at the right moment when the *chandu* begins to bubble and emit smoke he takes a full inspiration and fills his lungs with smoke, and then slowly discharges it. One or two such inspirations exhaust the charge. A practiced smoker will smoke fifteen or twenty pipes at one sitting.

You have mistaken the purpose of your grindstone if you are holding your nose to it.

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