

COURT FOR CHILDREN

German View of Justice as Dispensed in New York.

VICTIMS OF NEGLECT

Hugo von Kupffer Holds Our System of Juvenile Punishment as Example for Imperial Legislation—To Preserve the Child for the State, He says, is the Aim.

Hugo von Kupffer of the Berlin Lokalzeitung, who, upon his visit, interested himself in the juvenile courts of the United States, has contributed to that newspaper his ideas on the Children's Court of this city. He discusses this institution in connection with the projected reform of criminal procedure in the Imperial Department of Justice of Germany, pointing to the local Children's Court as an example of an advanced and humane movement.

"It was my pleasure," he says, "to observe the working of this Children's Court with its parental powers," so called by the court itself. Whoever has this opportunity of observing the practical workings of this court will welcome with the greatest hope and pleasure every step undertaken by German legislation in the direction of the American procedure, which is already in part practised in England.

The preventive moment, which plays so important a part, is certainly of decisive importance in the struggle of public order against criminality. But where could the work of moral prevention be better applied and with more hopeful prospect than with a child still capable of receiving education? For such a child makes its first step on the path of crime while still under the leading-strings of its morally poisonous surroundings. The Children's Court of New York has doubtlessly the most extensive field of work of all similar courts in the United States.

"Through the United States the sense of high responsibility on the part of the community for the moral and intellectual development of the mass of the people is constantly growing. For this reason children's courts are coming to be more and more regarded as something inevitably necessary, while in New York circumstances are so shaping themselves that the question of special courts for children becomes practically important. The large immigration of foreigners must be taken into consideration, and also the consequent over-crowding in certain city quarters. The circumstances of living become so peculiar that it must be even regarded as a wonder that no more cases are brought before the children's courts than is actually the case.

"It is an interesting fact that the number of arraignments in the Children's Court for the year 1906 was only 218 more than for the year 1905, this too when the boroughs of Manhattan and the Bronx, over which the court's jurisdiction extends, had an increase in population from 2,390,382 to 2,464,438 in 1906. We may thus observe a criterion for the reformatory, or more correctly, the preventive work of this Children's Court with tolerable certainty.

"It was demonstrated that the great majority of the children that appeared before the court were victims of bad surroundings and parental neglect. In all cases, the court proceeded on the principle of treating each case individually on the basis of humanity and human experience.

"The definite object of these children's courts is here strictly kept in view; namely to preserve the child for the State, for the community. And according to the above report, this object was achieved in a remarkably large number of cases.

"It was not until 1902 that a law was enacted providing for a separate court for the hearing and final disposition of the cases of children under the age of sixteen years taken into custody. Until the Children's Court was opened on September 2, of that year, all children taken into custody were arraigned in the magistrate's courts, commonly known as police courts, where they were exposed to contaminating associations and witnessed scenes that could not but leave lasting and harmful effects on their impressionable natures.

"Observe well that the limit of age is drawn at sixteen years. In the projected law of the Imperial Department of Justice, it is proposed to abolish the holding for examination of youthful offenders of twelve to eighteen years if the child can be consigned to an educational institution or an orphan asylum, or to some protective or similar organization. In our country the penal responsibility begins with the twelfth year. It is a real pleasure to recognize from this fact, that we are already approaching the American procedure in an important point.

"According to the corresponding law of the State of New York and various other States, the child does not come into the custody of the police, nor is it held for examination in prison. Immediately after arrest the child is placed in the custody of the New York Society for the Prevention of Cruelty to Children, where it is seen nothing suggestive of police arrest.—New York Post.

THROAT INSURED FOR \$50,000

This is the Price An Opera Singer Put on Her. Prominent among the curiosities of insurance are those policies issued to great artists who pay premiums to insure against accidents to their hands, feet, throat or eyes, as the case may be. Kubelik's right hand is insured for \$50,000, and for this he pays a premium of \$1,500 a year. This guarantees that if an accident to his hand prevents him fulfilling an engagement he will receive \$10,000.



MME. LINA CAVALIERI.

and that if he loses his hand he will receive \$50,000. Paderewski's hands are insured for rather less, that is to say, for \$45,000, while Carolus Duran, the famous pianist, sets the value of his fingers at \$30,000. La Belle Otero insures her feet for \$150,000, reckoning each toe at a value of \$15,000. Mme. Lina Cavallieri, the opera singer, whom King Edward and Emperor Wilhelm described as the "most beautiful" woman they had ever seen, insures her throat for \$50,000. It is hardly to be said that many other artists pay premiums for similar insurances.

That the artists are wise is obvious. Not so very long ago a well-known dancer sprained her foot during a performance of "La Ronde des saisons," and could dance no longer. As a result many of those in the stalls left their seats and rushed to the stage door to see what was the matter. As a French paper has it: "This anxiety was quite comprehensible. Mme. Zambelli had to take a three months' leave, be careful when she walked and had to have her ankle bandaged and massaged and take great care of her little feet, which were her fortune as well as her art and her whole life. Zambelli founded, in spite of her bright eyes and wit, the charm of her conversation, would no longer be the Zambelli whose appearance on the stage of the opera caused the miracle of awakening the old men in the stalls and stopping the chatter of the young women in the boxes."

ODD CENSUS CLASSIFICATIONS

Enumerators Give Too Literal Description of Employment.

According to an official of the Census Bureau at Washington, that organization is often puzzled to know how to classify the returns of occupations in cases where the enumerators have given a too literal description of a person's employment. There are two census terms to cover such cases. Occupations not included in the regular list, may be entered as "O. T." meaning "Other Things," or "N. G." which stands for "Not Gainful." To choose between the two sometimes suggests an amusing compilation.

An enumerator in Iowa reported "drunkard" as the occupation of one of his men. The Census Bureau entered his as "N. G." since the next column asserted this to be his occupation for twelve months in the year.

A New York enumerator, who seemed to evince the inclinations of a detective, reported several men in his district as "crooks," "pickpockets" and "gamblers." They were entered as "N. G." although their occupations may have been more sinful to them than to their victims.

An Alabama man whose occupation was reported as "odd jobs," goes on the records under "O. T." ("Other Things").

While some of the occupations which the enumerators give are unusual, they are probably correct. A camp was described as "loafer, not having any in the chair to get away. An extra thrifty person in one instance was reported as "Occupation, miser," and another "Lives on savings." A New England woman whose husband was described as an "idler," gave her occupation as "washing and wishing."



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SHAVING ON TRAINS.

The Operation Not Near So Dangerous as Most People Imagine.

"There was a hurrah when some of the railroads started barber shops on their fast trains," said a traveling man. "The newspapers said that at last travellers could have the luxury of a shave whenever necessary and that no longer would we see unkempt men leaving the trains at the end of a long run."

"Now, the barber shops on the fast trains are undoubtedly a blessing to men who are not able to shave themselves, but for my part I consider them far more dangerous than the simple operation of shaving yourself, even when going at the rate of sixty miles an hour."

"I always shave myself, and I do not use a safety razor, yet I would sooner scrape my chin with an unprotected blade while the train is going sixty or seventy miles an hour than let a barber on the same train lean over me with a sharp razor and perform the operation."

"The reason for this is that when one holds the razor in one's own hand the razor moves with you if there should be a sudden jar or jolt. If you fall toward the razor the razor falls away from you, as your arm is naturally outstretched to prevent you from striking a wall."

"But suppose the barber is leaning over you as you sit in a chair and a sudden jurching of the train throws him against the chair. What chance have you in the chair to get away from the sharp blade coming in your direction?"

"I have shaved myself dozens of times on fast trains and slow trains and I have never cut myself once. Yet a number of my acquaintances who have patronized the train barber shops have been compelled to wear court plaster during the remainder of the trip."

"Up to a year or so ago I never shaved myself on a train, and I never saw any one else doing it. Then, perhaps, because of the advent of safety razors, it became a comparatively familiar sight to see a man shaving himself in the smoking room of the Pullman."

"I have had travelling men, seeing me shave for the first time, express their surprise that I did not cut myself, owing to the lurching of the train and when I have explained to them how easily one can shave on a train they have become instant converts to the practice. Like all simple things, one does not realize how simple it is until one has tried it."

"Another thing it is infinitely smoother shaving when the train is going fast than when making only twenty-five or thirty miles an hour. The curves and the jolts seem more severe on a slow train. The steady motion of a swiftly moving train is more conducive to security and comfort than any slow train."

MEMORY IN MUSICIANS.

So Highly Developed Wonderful Feats Are Possible.

Memory is a faculty full of potentialities. Sometimes it is an advantage to remember, and sometimes it is not. In the case of musicians, however, there can hardly be any question about its being an undisputed blessing.

Wilhelm Kube, in his "Musical Recollections," relates that Sir Charles Halle was able to sit down and, at a moment's notice, play any composition of Bach, Beethoven, or Chopin. On more than one occasion, also, he played from memory, during a cycle of performances, the whole of Beethoven's thirty-two sonatas alternately with the forty-eight preludes and figures of Bach's "Wohltemperirte Klavier."

Campanini, a singer too soon lost to the English stage, was a remarkably quick study, and, what is more, could rely upon his recollection for every role that he had once learned. Although he had not played the part of Don Ottavio in "Don Giovanni" for over ten years, he, at a moment's notice, gallantly stepped into the breach caused by the sudden and unexpected absence of a brother artist; and, trusting entirely to his retentive memory, he sang the music as correctly and as brilliantly as he had done a decade since when just fresh from study and rehearsal.

How retentive was Liszt's memory for small as well as for great things connected with his beloved art is well exemplified by the following anecdote: In his younger days especially, his good-nature made him a victim of hoaxes. On one occasion one of his good-natured friends, who was a member of the orchestra of the latter's own composition, Liszt heard it with polite indifference, and at its conclusion dismissed its composer, as he hoped, forever. But such was not to be, for he turned up two weeks later, and with tears in his eyes told the master that his beloved composition had been accidentally burned. Liszt, struck by his evidently sincere grief, told him to be of good cheer and to call on the morrow. This he did, when the score of his lost work, which the kind-hearted master had written out from memory, was handed to him.

Floods Guard Nation's Hoard. The precautions to guard treasuries are not usually as picturesque, in modern times, as were medieval methods, yet the manner in which the Bank of France protects its vast accumulation of wealth savors a little of the elaborate care of the Middle Ages. It is said to guard its treasure even more jealously than the Bank of England.

Every evening the door of the strong-room is walled up by masons with hydraulic mortar. Water is then turned on until the vaults are flooded, and the only way to get at the treasures would be in a diving-suit and with a large supply of dynamite.

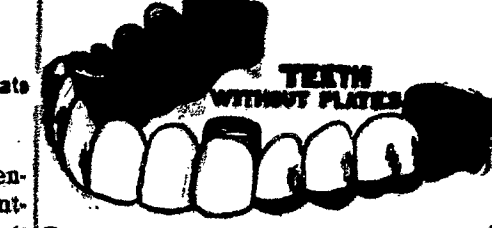
The efficacy of water as a barrier has been recognized in all times, as, for instance, in the moat surrounding the ancient strongholds of the middle Ages; but we are accustomed now to depend more upon firearms and the electrical appliances of modern contrivance. It is doubtful, however, if any of these can excel the water-guard for security; troublesome though it seems.—Scrap Book.

Leighton and His Critic. The late Lord Leighton, president of the Royal Academy, once had a chance to learn something about himself that perhaps he had not suspected. His chance came to him at a picture-gallery, where his painting, "Helen of Troy," was on exhibition. He joined a group of ladies who were standing before it just in time to hear one of the number say: "It's a horrid picture—simply horrid!" "I'm sorry, but it's mine!" Lord Leighton exclaimed involuntarily. "You don't mean to say you've bought the thing?" questioned the same lady.

"No, I—painted it," the artist humbly replied. The critical lady was momentarily abashed; then she said, easily: "Oh, you mustn't mind what I say." "No, indeed, you mustn't," another began earnestly. "She only said what everybody else is saying!"—Youth's Companion.

Cause for Indignation. The train was about to depart when a stout old lady ran on to the platform in haste. The obliging guard pounced upon her, fairly lifted her into the carriage; and as he slammed the door the train steamed out of the station. The first stopping place was thirty miles up the line, and when the train arrived the guard observed the old lady stepping out of the compartment in a state of boiling indignation.

"You nearly missed it, mum," he said. "Missed it! You silly ass!" fumed the old lady. "I didn't want to come by it at all. I simply wanted to post a letter in the late fee box on the train. And now perhaps you'll tell me who is going to pay my fare back. Talk about the intelligence of man. I'd rather have a donkey to deal with."



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