

## Trapping a Spy.

(Original.)

In a dimly lighted room on the top-most story of a house in the outskirts of Moscow a number of revolutionists were plotting the assassination of the minister of the interior when a quick footstep was heard on the staircase below, and a moment later the door was thrown open and a man excitedly entered.

"We have been betrayed!" he said. "The police will be here directly!"

"Who is the traitor?" asked a number of voices at once.

"I don't know, but I do know that he is one of us here present."

Every man blanched and looked at every other man fiercely, suspiciously, despairingly. Only the president maintained his equanimity.

"Korloff," he said to the man who brought the information, "how do you know this?"

"Through one of our spies in the service of the minister we intend to put out of the way. We are to be arrested tonight at 9 o'clock. The traitor has informed the minister that we would be in session at that hour."

"It is now a quarter to 9," the president suggested, looking at his watch. "We have time to get away."

"Not at all," said Korloff. "There has been a secret watch kept all the evening."

"Then we are surely lost."

There seemed nothing to do but await their doom. Presently the president said:

"Our only hope is in submitting peacefully to arrest and afterward endeavoring to throw suspicion on the informer. Since he is one of our number we can accuse him with a fair show of being able to prove him guilty. As your leader, with full power to execute any plan I may determine upon, I direct that we remain in our seats, with the door unlocked. When the force arrives we will pretend surprise, declaring that we are a society for the study of geography. Indeed, as you know, I have kept geographical maps here for an emergency like this. Let the librarian get them out."

"There is another precaution to be taken of great importance. Arms will not only avail us nothing, but will betray us. Give your weapons to Korloff, who will take them away and throw them down a secret shaft provided for the purpose of getting rid of incriminating documents."

The members, who were sworn to obey their president, all gave up their arms, and the librarian brought out the books. The table around which they sat was strewn with rough sketches of partially explored countries—everything made to look as scholarly as possible.

Shortly before 9 o'clock the sound of footsteps came up from below, and in another minute the door was pushed open and a single man entered, while others remained in the hall. The man who came in was in ordinary apparel and masked. All looked at him astonished. The police were not used to making their descents in this way.

"What means this intrusion?" asked the president.

"It means that the minister of the interior, knowing of your intentions, has sent his own secret force here instead of the police to annihilate this assembly. You will all disappear without the slightest commotion. Tomorrow Moscow will not know that you are dead. I have men in the hall to execute you and lower your bodies into the court, from whence they will be carried in barrels as merchandise to a spot where they will be buried."

"This is indeed tyranny!" exclaimed the president.

The man, paying no attention to him, called to those without. They entered, every man, like his commander, in citizen's dress and masked. They were exactly the same number as the conspirators. Their leader drew a revolver, cocked it and covered the president, while each of the others covered a conspirator.

"Captain," cried one of the doomed men, "have you not been informed?"

"Informed of what?"

"About me."

"You? What about you?"

"I am exempt."

"For what reason?"

"It is I who gave the minister the information."

Every pistol was instantly lowered. "That will do," said the president. "You may unmask."

The captain took off his mask and was followed by the others. Every one of them was a member of the circle.

"Comrades," said the president, "I was informed that we had a traitor among us; but, despite the employment of our best men as spies, I could not discover his identity. Finally I hit upon this plan of forcing him to declare himself. Our associate, Ivan Svlazhsky, by his own confession has betrayed us. What is your pleasure concerning him?"

"Mr. President," interposed Svlazhsky, "I have been a spy, I admit, but not a traitor. I am a member of the detective police. Give me my life, and I will not only give you valuable information, but I will hereafter work on your side. My sympathies have long been with you, but I have not dared to desert my post to join you."

"How can we be assured of this?"

"In half an hour this house will be surrounded by the real police. You have only anticipated the raid. This you can prove by taking position where you will be safe."

The offer was accepted, the man's

story continued, and he is now working in the police force—for the revolutionists.

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It Appears to Have Originated in Italy in the Year 1600.

The way Streafeld, author of "The Opera," traces the development of opera through the centuries is most clear and concise and leaves you with the impression that upon the matter of history, at any rate, he is master of his subject. Opera, it is shown, was the result of an attempt made by some Florentine amateurs to revive the lost glories of Greek tragedy. They failed to get back to the conditions of Athenian drama, but in failing they unconsciously laid the foundations of a new art form which soon worked itself into the affections of the people. The beginnings of opera might be said to date from the year 1600, when a public performance was given in Florence of Peri's "Euridice" in honor of the marriage of Maria de' Medici and Henry IV. of France. This work consists almost entirely of accompanied recitative, which was the invention of these Florentine reformers, and the voices were accompanied by a "violin, chitarone (a large guitar), lira grande, luto grosso and gravicembalo or harpsichord, which filled in the harmonies indicated by the figured bass."

It is interesting to know that in this very primitive work the composer tried to follow as closely as possible in his music the ordinary inflections of the speaking voice. Monteverdi, who was a contemporary of Peri, but whose first opera was produced some seven years after "Euridice," made a similar effort to reconcile music with speech, and many years after Gluck and still later Wagner tried to do so, and it is amusing when one knows how far in other directions music as an art and opera as a convention have progressed since 1600 to think that old Peri was probably closer to the Debussys and Reynalds Hahns of our day than all the great men who have come between.—New Age of London.

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12:45	9:20		6:39				Lv.	FT. STEVENS	Lv	110	7:42		2:00	10:27							
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