

# The Devil

By FERENC MOLNAR

Dramatized by OLIVER HERFORD  
Adapted by JOSEPH O'BRIEN

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## SYNOPSIS OF PRECEDING CHAPTERS.

**CHAPTER I.**—In the studio of Karl Miller, a young painter, Olga Hoffman, for six years the wife of Banker Herman Hoffman, feels stirring again her girlish love for Karl. At her husband's request Karl is to paint her portrait. Suddenly, rising from an armchair, a mysterious, repellent, yet fascinating stranger appears before Olga. He seems to her the incarnation of evil, and she flees.

**CHAPTER II.**—Karl seems to have outgrown his boyish passion for Olga. After the sitting for the portrait, on the same evening, Karl is to meet at Olga's reception a young girl, Elsa, whom Olga has in mind as bride for the young painter.

**CHAPTER III.**—Karl is oppressed by the feeling that an unseen presence occupies his armchair. His model, Mimi, to whom he has been painting, is a girl who loves him, reproaches him for neglecting her in view of his approaching engagement.

**CHAPTER IV.**—Left in the studio with Karl for the sitting, Olga tells the artist she has fought for six years against going there. She is overwhelmed with a sense of terror.

**CHAPTER V.**—Despite the earnest efforts of Olga and Karl the past rises. As she takes off her waist in the dressing room preparatory to donning a shawl in which to sit, the mysterious stranger appears.

**CHAPTER VI.**—The stranger calls himself Dr. Miller. He recalls to Karl a meeting at Monte Carlo, where his gold enabled the artist to win. He seems to bring to the surface of the young woman and the artist their unlawful passion. Olga, dismayed, rushes into the outer studio.

**CHAPTER VII.**—Under the cynical observation of Miller the wife and the artist feel themselves compromised by their presence together in the studio, although they are innocent. Olga is fascinated by Miller and invites him, despite her initial fear of him, to her reception. After warning Karl against marriage, he joins Karl's hand and Olga's, declaring they would make a splendid couple.

**CHAPTER VIII.**—Incited by the subtle urging of Miller, the devil incarnate, Olga and Karl, forgetful of their husband, cling to each other. As their lips meet there comes a ring at the doorbell. It is Herman, returning of his wife.

**CHAPTER IX.**—The devil inspires Herman with suspicion concerning the hour spent in the studio, during which no work was done on the portrait. Miller interests Herman by his knowledge of business affairs, and at Herman's behest Olga again invites the devil to her ball despite her own wishes. Olga and Herman leave the studio, Karl remaining with Mimi. Olga becomes jealous of Mimi, and Miller promises to interrupt the model's chat with Karl.

**CHAPTER X.**—Inflamed by the devil with renewed love for Olga, Karl tries in vain to shoot him with his own pistol. The devil tells him he will himself make love to Olga in her own home that same night at the ball.

**CHAPTER XI.**—Freed from the influence of Miller, Olga is again the dutiful wife, but in his presence at the ball she is infatuated by him. She presents Karl to Elsa.

## CHAPTER XII.

**M**ILLAR had played with devilish laziness on the tender susceptibilities of Elsa. He encouraged her in her love for Karl and her determination to win him, evidently with the deliberate purpose that she should repel the boy whose will he had determined to subordinate to his own. He watched as a cat watches its prey the meeting between Karl and Elsa after he withdrew quietly into the sheltering recess behind the palms.

Karl had been searching for her and stopped, barring her way into the ballroom.

"So here you are at last, Miss Elsa," he exclaimed.

"Yes," Elsa replied, dropping her eyes demurely.

"Why are you not in the ballroom?"

"I wanted to be alone. If any one really wanted me he could find me."

Her dejection surprised Karl.

"You seem sad. Are you worried?"

"No."

"Then what has happened?" Karl asked.

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Hyomei also cures asthma, bronchitis, coughs and colds, croup of infants, and any inflammatory disease of the respiratory tract.

He walked toward her, and as he did so Miller emerged from his place of concealment. Karl looked at him.

"Ah, now I understand," he said.

"Surely you do not mean to suspect that I am the cause of Miss Elsa's unhappiness," he said blandly.

Karl ignored him and turned to Elsa, looking at her in frank admiration.

"You are very pretty tonight," he said, going close to her. "It is because you are yourself—a sweet, pure, natural girl. I like you better this way. Elsa, I could take you in my arms and hug you."

"Oh, Karl!" Elsa exclaimed, blushing and hiding her face.

Miller's cynical smile overspread his face, and he turned away, well satisfied with the progress he was making.

"Excuse me," he murmured. "I must say good evening to our hostess." And he stole quietly out.

The two young people did not notice him. They sat down very close to each other. Karl leaning forward and look-

ing into the big blue eyes of the girl, Elsa gave a glance at the disappearing figure of Miller.

"I am awfully glad to be alone with you, Elsa," Karl said. "You are the one natural thing in the fetid, artificial atmosphere. Don't you feel warm?"

"Yes, as if some hot breeze were blowing through this room. It stifles me."

"You never spoke like that before," Karl said.

His back was toward the ballroom door, and he did not see Miller usher Olga into the room. The man had brought Olga that she might witness the fulfillment of her plan and that he might triumph in her jealousy and further thwart them. Elsa saw them come in and seat themselves across the room.

"There is Olga," she said, and she, too, is jealous. "Don't you want to speak to her?"

"I have seen her," Karl replied without turning around. "I would rather talk with you. It's far more interesting."

"They are talking about us," Elsa said warningly as she saw Olga and Miller look toward them.

"Oh, what of it?" Karl exclaimed impatiently. "Let us be glad we are together. I am just beginning to know you, Elsa."

"Why do you look around then?" Elsa said.

"Am I looking around?" Karl asked.

"I wasn't aware of it."

But even as he spoke he could not help furtively glancing around to see what Miller and Olga were doing. He remembered the man's declaration in the studio that afternoon, and he distrusted and feared him. He was beginning to hate him.

By a sheer effort of will he forced himself to turn to Elsa. He resolved that he would talk to her; that he would make love to her; that he would marry her and banish from his heart those hateful emotions which Miller had aroused. He leaned forward and spoke of love to the girl in low tones, while Elsa, with color coming and going in her face, listened and watched the woman she knew for her rival.

"Our first love usually is our last love—our last love always is the first," Karl said.

"I don't know," Elsa cried demurely.

"I have never been in love, although I was disappointed twice," she added demurely.

Karl was beginning to find his task difficult. His attention wandered to Olga.

"Disappointments! Well, yes, who has not been disappointed?"

Elsa observed his growing inattention, his efforts to concentrate his thoughts on their talk, his futile love-making, and she turned from him coldly. Meanwhile Miller and Olga were having a conversation in which Olga was being torn on the rack of her jealous emotions.

Miller had brought her into the ante-room to show her Karl making love to Elsa. Every circumstance favored his design. Olga at first was disposed to withdraw when she saw them.

"Don't you think we should leave the young people together?" she said.

"You are too considerate," Miller replied cynically.

"They seem to be growing fond of each other," Olga said jealously.

"Yes. Do you dislike it?"

"No."

"Shall we leave now?"

"No. I rather enjoy watching my seed bear fruit."

Olga tried to speak lightly and smile. Miller, watching her closely, saw her lips twitch, and it was with difficulty that she controlled herself.

"They are an interesting couple," he said.

"Can't we discuss something besides these two?" Olga asked impatiently.

"Yes, certainly," Miller acquiesced.

"I came here tonight to decide a wager," he went on.

"What was it?" Olga asked absently.

Karl, also, his face white with passion, had jumped to his feet. Elsa, almost in tears, stamped her foot at him.

"Why do you stand there? Take me away. Aren't you coming?"

She turned and started to the door. Karl following. They passed Miller and Olga, still seated at the table.

"I thought you were in the ballroom," Olga said sweetly to the girl.

"Oh, did you?"

"I hope you are enjoying the dancing."

"I hate dancing, but I shall dance every dance tonight," Elsa cried passionately.

She looked angrily at Olga, who arose and moved toward her. Karl stepped between them, giving his arm to Elsa. The two walked together, leaving Olga looking helplessly into the smiling face of Miller.

(To Be Continued.)

## RECORD OF COURT HOUSE

### Real Estate Transfers.

Katherine G. Folkers to Anton G. Folkers, north one-half northeast quarter section 22, southeast one-quarter section 15, north one-half northwest section 22-20-2e. \$1.

John O. Nelson to Peter Madison, lot 5, block 1, Wheelock Fifteenth street addition, Moline. \$3,500.

Thomas J. Medill to William J. Bleuer, lot 3, block 3, Guyer's third addition, Rock Island. \$1.

William J. Bleuer to F. C. Clow, lot 3 block 3, Guyer's third addition, Rock Island. \$2,500.

James H. Sharp to Augusta O. Pershing, lots 3, 4, Auderberg's replat, Lincoln Heights. \$1.

Charles F. Degan and Mary H. Degan to Henry E. Krell, lot 21, block 3, College Heights addition, Rock Island. \$1,900.

Jane S. Cable to Matilda Hutchinson, lot 16, block 12, Buford & Guyer's addition, Rock Island. \$250.

Emil A. Peterson to Andrew Johnson, lot 3, block U, Moline Water Power company's seventh addition, Moline. \$2,400.

John Jung to Charles O. Sayer, lot 28, block 2, Acme addition, Moline. \$300.

John McGraw to Ellen Ramsey, lot 3, W. A. Nourse second addition, Moline. \$1.

Charles H. Pope to Merritt G. Crutch, lot 9, block 181, village East Moline. \$200.

Jane S. Cable and R. R. Cable to Matilda Hutchinson, lot 16, block 12, Buford & Guyer's addition, Rock Island. \$250.

S. McCabe to Hope Thompson, lot 22, McCabe's first addition, Rock Island. \$1.

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—Second Floor.

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—Main Aisle, Front.

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—Second Floor.

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—Main Aisle.

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—Main Aisle.

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—Second Floor.

## New Fall collection fancy wool waistings, 75c yard

**T**HE newest and daintiest designs recently brought out find a place in this assortment. Among them are fine French Chalis and fancy striped weaves. Also the "Viyella" material—a fine, durable flannel appropriate for women's waists shown in a good range of refined patterns. At yard, only 75c

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10c

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10c

—Basement.