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Allyn, T. J., Ione, Or. Horses GG on left shoulder; cattle same on left hip, under bit on right ear, and upper bit on the left; range, Morrow county.

Armstrong, J. C., Alpine, Or.—T with bar under it on left shoulder of horses; cattle same on left hip.

Allison, O. D., Eight Mile, Or.—Cattle brand, O D on left hip and horses same brand on right shoulder. Range, Eight Mile.

Adkins, J. J., Heppner, Or.—Horses, JA connected on left flank; cattle, same on left hip.

Baird, D. W. and son.—Horses branded D B on the left hip; cattle the same on left flank, crop off right ear, undercrop in the left. Range in Morrow County.

Bartholamew, A. G., Alpine, Or.—Horses branded T E on either shoulder. Range in Morrow county.

Bannister, J. W., Hardman, Or.—Cattle branded B on left hip and thigh; split in each ear.

Brenner, Peter, Gooseberry Oregon—Horses branded P B on left shoulder. Cattle same on right side.

Burke, M St C, Long Creek, Or—On cattle, MAY connected on left hip, crop off left ear, under half crop off right. Horses, same brand on left shoulder. Range in Grant and Morrow county.

Broseman, Jerry, Lena, Or.—Horses branded 7 on right shoulder; cattle B on the left side. Left ear half crop and right ear upper slope.

Barton, Wm., Heppner, Or.—Horses, J B on right thigh; cattle same on right hip; split in each ear.

Brown, Isa, Lexington, Or. Horses IB on the right stifle; cattle same on right hip; range, Morrow county.

Brown, J. C., Heppner, Or.—Horses, circle C with dot in center on left hip; cattle, same.

Brown, W. J., Lena, Oregon. Horses W. bar over it, on the left shoulder. Cattle same on left hip.

Boyer, W. G., Heppner, Or.—Horses, box brand on right hip cattle, same, with split in each ear.

Borg, P. O., Heppner, Or.—Horses, P B on left shoulder; cattle, same on left hip.

Brownlee, W. J., Fox, Or—Cattle, J B connected on left side; crop on left ear and two splits and middle piece cut out on right ear; on horses same brand on the left thigh; Range in Fox valley, Grant county.

Carsner Warren, Wagner, Or.—Horses branded O on right stifle; cattle ≡ (three bars) on right ribs, crop and split in each ear. Range in Grant and Morrow counties.

Cain, E., Caleb, Or.—Y D on horses on left stifle; U with quarter circle over it, on left shoulder and on left stifle on all colts under 5 years; on left shoulder only on all horses over 5 years. All range in Grant county.

Cate, Chas. R., Vinson or Lena, Or. Horses H C on right shoulder; cattle same on right hip. Range Morrow and Umatilla counties.

Corrigall, M M, Galloway, Or—Cattle crop out of each ear and underbit, wattle in forehead; horses half circle C on left stifle. Range Morrow and Umatilla counties.

Curl, T. R., John Day, Or.—Double cross on each hip on cattle, swallow fork and under bit in right ear, split in left ear. Range in Grant county. On sheep, inverted A and spear point on shoulder. Ear marked swoe, crop on left ear punched upper bit in right. Wethers, crop in right and under half crop in left ear. All range in Grant county.

Cook, A. J., Lena, Or.—Horses, 90 on right shoulder; Cattle, same on right hip; ear mark square crop off left and split in right.

Currin, R. Y., Currinsville, Or. -Horses, 22 on left stifle.

Cox Ed. S., Hardman, Or.—Cattle, C with E in center; horses, CE on left hip.

Cochran, R. E., Monument, Grant Co., Or.—Horses branded circle with bar beneath, on left shoulder; cattle same brand on both hips, mark under slope both ears and dewlap.

Chapin, H., Hardman, Or.—Horses branded ↄ on right hip. Cattle branded the same. Also brands CI on horses right thigh; cattle same brand on right shoulder, and cut off end of right ear.

Douglass, W. M., Galloway, Or.—Cattle, R D on right side, swallow-fork in each ear; horses, R D on left hip.

Ely, Bros., Douglas, Or.—Horses branded ELY on left shoulder, cattle same on left hip. hole in right ear.

Emery, C. S., Hardman, Or.—Horses branded [)— [reversed C with tail] on left shoulder; cattle same on right hip. Range in Morrow county.

Florence, L. A., Heppner, Or.—Cattle, LF on right hip; horses F with bar under on right shoulder.

Florence, S. P., Heppner, Or.—Horses, F on right shoulder; cattle, F on right hip or thigh.

French, George, Heppner, Or.—Cattle branded WF, with bar over it, on left side; crop off left ear. Horses, same brand on left hip.

Gentry, Elmer, Echo, Or.—Horses branded H. S. with a quarter circle over it, on left stifle. Range in Morrow and Umatilla counties.

Hiatt A. B., Ridge, Or.—Cattle, round-top A with quarter circle under it on the right hip. Range in Morrow and Umatilla counties.

Hinton & Jenks, Hamilton, Or—Cattle, two bars on either hip; crop in right ear and split in left. Horses J on right thigh. Range in Grant county

Hughes, Samuel, Wagner, Or.—⊥ (T F L connected) on right shoulder on horses; on cattle, on right hip and on left side, swallow fork in right ear and slit in left. Range in Haystack district, Morrow county.

Hale, Milton, Wagner, Or.—Horses branded -O- (cattle with parallel tails) on left shoulder Cattle same on left hip also large circle on left side.

Howard J L, Galloway, Or.—Horses ∓ (cross with bar above it) on right shoulder; cattle same on left side. Range in Morrow and Umatilla counties

Hall, Edwin, John Day, Or.—Cattle E H on right hip; horses same on right shoulder. Range in Grant county.

Hughes, Mat, Heppner, Or.—Horses, shaded heart on the left shoulder. Range Morrow Co.

Hansaker, R A, Wagner, Or.—Horses, 9 on left shoulder; cattle, 9 on left hip.

Humphreys, J M Hardman, Or.—Horses, H on left flank

Huston, Luther, Eight Mile, Or.—Horses H on the left shoulder and heart on the left stifle. Cattle same on left hip. Range in Morrow county

Jones, Harry, Heppner, Or—Horses branded H J on the left shoulder; cattle branded J on right hip, also underbit in left ear. Range in Morrow county.

Junkin, S. M., Heppner, Or.—Horses, horseshoe J on left shoulder. Cattle, the same. Range on Eight Mile.

Johnson, Felix, Lena, Or.—Horses, circle T on left stifle; cattle, same on right hip, under half crop in right and split in left ear

Kenny, Mike, Heppner, Or.—Horses branded KNY on left hip cattle same and crop off left ear; under slope on the right

Kirk, J. T., Heppner, Or.—Horses 69 on left shoulder; cattle, 69 on left hip.

Kirk, Jesse, Heppner, Or.; horse 11 on left shoulder; cattle same on right side, underbit on right ear.

Kumberland, W. G., Mount Vernon, Or.—I L on cattle on right and left sides, swallow fork in left ear and under crop in right ear. Horses same brand on left shoulder. Range in Grant county.

Lofton, Stephen, Fox, Or.—S L on left hip on cattle, crop and split on right ear. Horses same brand on left shoulder. Range Grant county.

Lieuallen, John W., Lexington, Or.—Horses branded half-circle J L connected on left shoulder. Cattle, same on left hip. Range, near Lexington

Lesley, J. W. Heppner Or.—Horses branded L and A on left shoulder; cattle same on left hip, wattle over right eye, three slits in right ear.

Lord, George, Heppner, Or.—Horses branded double H on neck; Sometimes called a swing H, on left shoulder.

Maris M. C., Heppner, Or.—Cattle branded circle on right hip; horses same on right stifle. Range in Morrow county.

Minor, Oscar, Heppner Or.—Cattle, M D on right hip; horses M on left shoulder.

Morgan, S. N., Heppner, Or.—Horses, M) on left shoulder cattle same on left hip.

Mitchell, Oscar, Ione, Or.—Horses, 77 on right hip; cattle, 77 on right side.

McClarem, D. G., Brownsville, Or.—Horses, Figure 5 on each shoulder; cattle, M2 on hip

Mettler, Frank, Fox Valley, Or.—Mule shoe with toe-calk on cattle on ribs and under in each ear. horses same brand on left stifle.

McHaley, [illegible] Hamilton, Or.—On horses, [illegible] with half circle under on left shoulder; on cattle, four bars connected on top on the right side Range in Grant County.

Neal Andrew, Lone Rock, Or.—Horses A N connected on left shoulder; cattle same on both hips.

Nordyke, E., Silverton, Or.—Horses, circle 7 on left thigh; cattle same on left hip.

Oliver, Joseph, Canyon City, Or.—A 3 on cattle on left hip; on horses, same on left thigh. Range in Grant county

Olive, Perry, Lexington, Or.—P O on left shoulder.

Olp, Herman, Prairie City, Or.—On cattle, O LP connected on left hip; horses on left stifle and wattle on nose. Range in Grant county.

Pearson, Olaus, Eight Mile, Or.—Horses, upper circle shield on left shoulder and 24 on left hip. Cattle, fork in left ear, right cropped. 24 on left hip. Range on Eight Mile.

Parker & Gibson, Hardman, Or.—Horses IP on left shoulder.

Pigoe, Forest, Lexington, Or.—Horses branded ⊥E (L E connected) on left shoulder; cattle a pin on right hip. Range, Morrow county.

Pigoe, J. H., Lexington, Or.—Horses, JE connected on left shoulder; cattle, same on left hip, under bit in each ear.

Pettys, A. C., Ione, Or.; horses diamond P on [illegible] shoulder; cattle, J H J connected, on the off hip, upper slope in left ear and slit in the right.

Reed, Andrew, Harlman, Or.—Horses, square cross with quarter-circle over it on left stifle.

Reninger, Chris, Heppner, Or.—Horses, C R on left shoulder.

Rush Bros., Heppner, Or.—Horses branded 3 on the right shoulder; cattle, 3X on the left hip; crop off left ear and dewlap on neck. Range in Morrow and adjoining counties.

Reeves, Andrew, Lexington, Or.—Horses branded A R on right shoulder, vent quarter circle over branch; cattle same on right hip. Range Morrow county.

Ryan, Wm. H, Dairyville, Or—HR connected with quarter circle over top on cattle on right hip and crop off right ear and split in left. Horses same brand on left shoulder. Range in Morrow Grant and Gilliam counties.

Rector, J. W., Heppner, Or.—Horses, JO on left shoulder. Cattle, O on right hip.

Straight W. E., Heppner, Or.—Horses stacked J S on left stifle; cattle J S on left hip, swallow fork in right ear, underbit in left.

Sapp, Tom, Heppner, Or.—Horses, S A P on left hip; cattle same on left hip.

Stone John, Fox, Or.—SC connected on horses on right hip, cattle, same on right hip, crop off right ear and under bit in left ear. Range in Grant county.

Smith Bros., Susanville, Or. Horses, branded H. Z. on shoulder; cattle, same on left shoulder.

Squires, James, Arlington, Or.; horses branded JS on left shoulder; cattle the same, also nose waddle. Range in Morrow and Gilliam counties.

Stephens, V. A., Hardman, Or.; horses SS on right stifle; cattle horizontal L on the right side

Stevenson, Mrs A. J., Heppner, Or.—Cattle, S on right hip; swallow-fork in left ear.

Swaggart, G. W., Heppner, Or.—Horses, 44 on left shoulder; cattle, 44 on left hip.

Sperry, E. G., Heppner, Or.—Cattle W C on left hip, crop off right and underbit in left year, dewlap; horses W C on left shoulder.

Thompson, J. A., Heppner, Or.—Horses, 2 on left shoulder; cattle, 2 on left shoulder.

Tippets, S. T., Enterprise, Or.—Horses, C on left shoulder.

Turner R. W., Heppner, Or.—Small capital T left shoulder, horses; cattle same on left hip with split in both ears.

Thornton, H. M., Ione, Or.—Horses branded HT connected on left stifle; sheep same brand.

Vanderpool, H. T., Lena, Or;—Horses HV connected on right shoulder; cattle, same on right hip.

Walbridge, Wm., Heppner, Or. Horses, U. L. on the left shoulder; cattle same on right hip, crop off left ear and right ear lopped.

Wilson, John Q., Salem or Heppner, Or.—Horses branded Jq on the left shoulder. Range Morrow county.

Warren, W H, Caleb, Or—Cattle W with quarter circle over it, on left side, split in right ear. Horses same brand on left shoulder. Range in Grant county.

Wade, Henry, Heppner, Or.—Horses branded ace of spades on left shoulder and left hip Cattle branded same on left side and left hip.

Wolfinger, John, John Day City, Or—On horses three parallel bars on left shoulder; 7 on sheep, bit in both ears. Range in Grant and Malhuer counties.

Woodward, John, Heppner, Or.—Horses, UP connected on left shoulder.

Watkins, Lisle, Heppner, Or.—Horses branded UE connected on left stifle.

Wallace, Charles, Heppner, Or.—Cattle, W on right thigh, hole in left ear; horses, W on right shoulder some same on left shoulder.

Whittier Bros., Huntington, Baker Co., Or.—Horses branded W B connected on left shoulder

Williams, Vasco, Hamilton, Or.—Quarter circle over three bars on left hip, both cattle and horses. Range Grant county.

Williams, J O, Long Creek, Or—Horses, quarter circle over three bars on left hip; cattle same and slit in each ear. Range in Grant county

Wren, A. A., Heppner, Or.—Horses running A A on shoulder; Cattle, same on right hip.

Young, J. S., Gooseberry, Or.—Horses branded TS on the right shoulder

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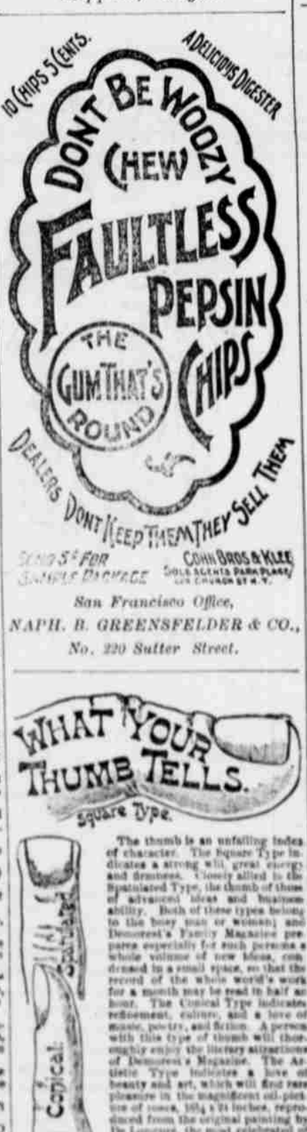

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A DIMINISHED SEVENTH.

BY EUGENE E. WOOD.

She was the youngest but one of a family of eight. Physically, her life was and could be nothing save one long crucifixion. Crippled and deformed, there stretched behind her a record of suffering; before her the prospect of greater torture still. Nature had used her cruelly, for while her puny and misshapen frame inspired ridicule, or, at best, shuddering pity, she had been dowered with a capacity for affection that burnt itself into fiercer intensity waiting the love that never came. Misunderstood, she had gradually retreated into a little world of her own, with nothing to love. Nothing? There was her violin, but that could hardly be considered apart from Ida's own individuality. It was her violin that expressed more eloquently than herself could ever have done the loneliness and the lovelessness of her life.

"It speaks for me," she once confessed to the old doctor, who understood her better than anyone else. "What other people feel they can explain in words; but I seem to have no power of expression except through my violin."

Dr. Marshall was silent for a moment; then he asked presently: "Did you ever hear my boy Austin play?"

Ida shook her head. She had heard no one. Her morbid consciousness of infirmities prevented her from attending any public concert, and Austin Marshall, as she well knew, was a professional violinist of repute.

"You ought to hear him. They tell me his execution is remarkably good—and, besides, geniuses like you two ought to know each other. I'll tell you what I'll do," he added kindly; "I'll bring him round one evening to see you, if you like, when he isn't busy."

Not many days elapsed ere the doctor kept his promise, and Austin Marshell, tall and strong, held the small, wasted hand of the diminutive musician, and wondered the while how the perfect soul his father had described had managed to find itself in that misshapen little body. And later on, when Ida had completely astounded him with her rendering of Dvorak's "Romance"—wild, intense and heartbreaking—he told himself that such a thing was monstrous. Here was an untutored genius, beside whom himself would pale into comparative insignificance, doomed by nature to perpetual solitude while, Orpheus-like, she ought by her music to charm into life the rocks and trees.

"You want some lessons to correct a few technical errors," he said at last, "and then you ought to be able to hold your own at Queen's hall or St. James' with the best of them. If I could believe in the transmigration of souls, I would swear the lost soul of some repentant sinner is imprisoned in your violin."

He spoke with the generous enthusiasm of genius, mere talent is sparing of praise and begrudges success.

"I can never play in public," she answered, briefly, with a painful flush that testified to her sensitive recognition of physical defects.

"Ida on a public platform! Why they'd never see her!" interpolated a jovial elder brother with the brutal candor admiring friends had sometimes mistaken for frank geniality. "We call her the Diminished Seventh," he added, with a conscious smile that betrayed the originator of the questionable pleasantry.

Poor Diminished Seventh! She winced as from a blow, and Austin, with the intention of covering her confusion, observed with ready tact:

"I suppose because the minor harmonies are most perfect and least understood."

That evening was but the forerunner of many similar. Scarce a day passed without Austin Marshall contriving to spend some time with the deformed musician. And as the days lapsed into weeks, and the weeks into months, it was noted that when Ida played alone her airs were more romantic than before. And even her unmusical family became infected with their gayety; her mother (who frequently alleged she could enjoy good music as much as anyone—if she could only get it) was cheered to the verge of joyful anticipation. For who knew that Ida might not attain the supreme height of inspiring dance-music, such as her mother loved, and abandon forever those ghoulish wails she said were classical.

But when the old doctor noticed the change he shook his head in apprehension, while tears of pity filled his eyes. His profession had trained him to read the longings of the heart as well as the infirmities of the tenement it inhabited, and if all he thought and dreaded were true—! Had things been different! If Ida had not been distinctly isolated by nature from the sweetest gifts that life can hold!

And one evening came the crisis the good doctor feared.

"I shall miss all this dreadfully when I'm away," Austin said, as he turned over a pile of music for a particular duet. "I'm going north in a day or two, you know—didn't I tell you?" he added, answering the unspoken question.

"Next autumn, when I am back again," he said, presently, feeling vaguely that something was wrong, "we shall have some more pleasant evenings together, I hope."

Ida spake not. For a moment she was conscious of naught save a terrible sense of absolute despair and a curious buzzing in her head like the repeated twanging of the G string. Stole away—and until the autumn! Why, by that time she might be dead and buried. She looked round vacantly, as one gropes blindly in the dark for some familiar object. She tried to speak, but the words refused to come. Something like a dry sob rose and was strangled in her throat. Then, without a single word, she took up her bow again and drew it softly across the vibrating strings. Austin looked up in momentary surprise. Then he sat spellbound while she played the weird "Romance" of Svendsen's, once heard, never forgotten.

He had heard it played by more than one finished musician; but this was a different rendering. It was like the despairing cry of a lusty swimmer falling close to shore, or the wail of a lost soul striving to escape from the sea of torture and driven by a host of fallen angels. In those strains he read her heart plainly, as though speech had passed between them; he knew the bitterness of her life; he saw the vista gray and barren before her; and when the last notes died away he learnt in a brief glimpse from Ida's eyes all the strange discords had not confessed.

It was but for an instant. For, in the next, overcome by the strong excitement she had just experienced, the bow slid helplessly from her nerveless fingers and she fainted.

Symptoms of little moment in an ordinary person might in her case prognosticate the worst, and any new phase, however slight, was at once submitted to medical opinion. In the present instance, as she failed to respond readily to the customary treatment, Austin hastened for his father while she was carried to her room. She had over-excited herself with her music was the general explanation of the seizure, and this was what the doctor was told when he answered the hasty summons. In a brief space, however, she yielded to his restoratives, and before he left the house she had dropped into a sleep quiet and natural.

For some time father and son went homeward in silence. Then the doctor asked abruptly:

"Does Ida know you are going away?"

"I told her this evening," Austin answered, and in some confusion as he recalled the way she had received the news. "Father, do you know—"

"Ah! That accounts for it," said the old man, as though speaking to himself. "Yes. Do I know what?"

"Well—I think—that is, I'm afraid—that Ida ——" He stopped short, for the confession was alike tender and humiliating. But his father, who had feared such a contingency well-nigh from the first, understood what had been left unsaid.

"I know, Austin, I know. But what is to be done? The friendship that you have felt for her—that she believes she has felt for you—has been the one bright spot in her life. Seventeen years old—and seventeen years of perpetual martyrdom. Do you know how long I give her to live?"

"I suppose that when she is twenty-one—" Austin began, but the doctor cut him short.

"If she lives to see the spring," he said, gravely, "I shall be surprised."

The young man was startled, even shocked. There was silence between them for a few moments. Then the doctor said, with hesitation:

"Austin, I suppose you would not think of putting off your visit to the Harrisons? I know Marian expects you—but I think if she knew the pleasure you would be giving that poor child whose days are numbered, she would be the first to bid you stay. In a case like this there can be no question of disloyalty to her. And, Austin, —if you can—for Heaven's sake let her still believe that she has found the affection she has craved all her life. The deception won't be very long, and it will comfort her more in her last struggles than I—or the entire college of physicians—could hope to do with all the science that the world has ever known!"

Five weeks later, in Ida's bedroom a thin ribbon of spring sunshine had struggled through a crevice of the window-blind and lay a bright streak across the floor. Outside, the garden was cheerful with the song of birds and the rustling of leaves. Inside, sat the little cripple propped up with pillows, her pitiful vitality burning itself slowly away.

She knew she was dying, but the knowledge brought her no fear. Perhaps she believed that if eternity held for her worse torture than she had yet endured she had served on earth an apprenticeship to pain long enough to fit her for it. Perhaps Austin Marshall's companionship and sympathy during the last few weeks were making the end comparatively easy. At any rate, when the door was opened quietly and he looked in, violin in hand, she greeted him with a grateful smile.

"Like to have some music?" he asked, cheerfully, though he was pained to mark each day how her hold on life was weakening. "What shall I play?"

"Give me mine," she said, suddenly, "and we'll play together."

The violin lay, as usual, on the table close by, but Austin hesitated.

"If you really feel equal to the exertion," he began, and then, answering the command in her eyes, he passed it to her without another word.

With tremulous fingers she drew her bow across the strings, and, recognizing in the opening notes her favorite "Lied," by Schubert, Austin softly followed, and in a moment was so absorbed he scarce noticed how her bowing became gradually weaker, until it faltered and stopped just before the concluding bars. He looked up in sudden apprehension. Surely her face had not worn that strange gray shadow just before?

"Ida!"

She did not move.

"Ida! What is the matter—what is it?"

She opened her eyes, but they fell on him without a gleam of recognition. Then she dropped them on the violin she was still holding. A faint smile rested for a moment on her lips. With an unsteady hand she mechanically raised her bow. Then, with one chord—that of the Diminished Seventh—it [illegible] not before Austin had involuntarily concluded the phrase, so that the Diminished Seventh was resolved into perfect harmony.—Black and White.

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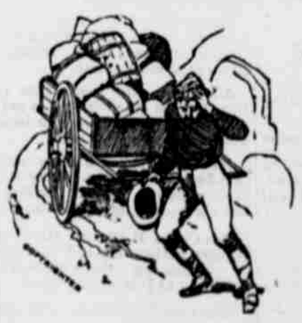

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