Mount Shasta as a symbol of high ideals, as a symbol of God's domain, as a symbol of purity, and as an inspiring presence, are just some of the varied themes which run through the 19th and 20th Century poems about this majestic mountain. In 1854 John Rolli
ron Ridge, a Cherokee Indian who later became editor of the Sacramento Bee newspaper, wrote one of the earliest Mt. Shasta poems; entitled Mount Shasta it became one of the most famous California poems. Ridge's message was one for the entire state, and the poem contains lines such as "And well this Golden State shall thrive, if like Its own Mount Shasta, Sovereign Law shall lift Itself in purer atmosphere—so high..." The well-known abolitionist poet John Greenleaf Whittier, in 1863, used Shasta as a symbol of God's works: "Amidst the glorious works of thine, The solemn minarets of Pine, And awful Shasta's icy shrine,—Where swell thy hymns from wave and gale..." Many Mt. Shasta poems are less abstract and more personal in sentiment. Joaquin Miller, who lived from 1854-57 near Mt. Shasta, and who visited many times thereafter, wrote several poems about his old home mountain. In his Shadows of Shasta poem, reprinted in this section, one sees his recurring theme of the 'Shadows,' or dark secrets, he saw inflicted on the lives of the Indians at the hands of the whites: "In the place where the grizzly reposes, Under peaks where a right is a wrong...." See also Section 20. Literature: Joaquin Miller for more of Miller's Mt. Shasta poems. Poets have expressed and published their personal experience of Mt. Shasta for well over 130 years. Even publisher William Randolph Hearst could not resist the creation of a poem eulogizing Mt. Shasta and the rivers which flow off its slopes. In the main the poems in this section are from the 19th and early 20th Centuries. Later 20th Century poems, although numerous, are excluded due to limits of space.

The [MS number] indicates the Mount Shasta Special Collection accession numbers used by the College of the Siskiyous Library.


    Poem begins: "Hail glorious Shasta! Silent and alone!/Crowned with a grandeur that is all thine own!/The towering pinnacles are passing fair,/Glistening, resplendent in the upper air./Thou look'st serenely on the world below,/Decked in thine ermine of eternal snow."

    Poem ends: "Hail, SHASTA SPRING! Thou seem'st in very truth/The long sought 'Fountain of Eternal Youth."


    Poem begins "An old volcano, sealed in ice and snow./Looks from its airy height supreme/On lesser peaks that dwindle small below;/On valleys hazy in the beam."

    Poem ends: A mountain gem of pearly ray serene./Our old volcano shows afar./Fills all the panting soul with pleasure keen./And draws it heavenward like a star."


    Poem begins: "The Wonderful Winds of God!'/Perchance it is they who wrought/In sculpture a poet's face/Far up on
the mountain top."

Poem ends: "The music he dreamed is done./Ended in measures and bars./A rare, finished symphony/Completed under the stars."

Poem accompanied by a photograph of Mt. Shasta captioned: "...Mt. Shasta snow covered, showing the long hair, white beard, and outline of the features of Joaquin Miller, poet of the Sierra. The peak at the left furnishes a striking resemblance to the poet whose description of Shasta brought him world-wide fame." 23. Literature: Poetry. [MS1123].


[MS941]. Blanding, Don 1894-1957. Shasta [poem]. In: Blanding, Don 1894-1957. Mostly California. New York: Dodd, Mead and Company, 1948. pp. 57-59. Illustrated by the author. 68 line poem. Poem contains the lines: "'If there should be clouds when we passed:' I protested, 'Don't fear it./The peak, the great mountain, knows when its lovers are near it./We'll see it.' My pessimist friend gave a snort of frank doubting./A mountain's a mountain,' he said, 'how can our little outing/Affect the condition's that govern the rules of the weather?/How could this mountain possibly know...or care...whether/We saw it or missed it. You're simply being poetic./I knew with a sureness of knowing that

Poem ends: "In our hearts burns a white- gleaming jewel, a vision that hovers./An earth-goddess baring her breasts to her reverent lovers."

Poem illustrated by two drawings of Mt. Shasta as sketched by the artist/author. Other Mt. Shasta drawings by the author appear on p. 17 and p. 140.

Book also contains another poem mentioning Mt. Shasta with the lines; "I see Mount Shasta unveiling the white chastity of her majestic breasts/to the ardent eyes of the sun" (p. 142). 23. Literature: Poetry. [MS941].


"'As lone as God, and white as winter moon,/Mount Shasta's peak looks down on forest gloom,/The storm-tossed pines and warlike-looking firs/Have rallied here upon its silver spurs./Eternal tower, majestic, great and strong./So silent all, except for Heaven's song--/For Heaven's voice calls out through silver bars/To Shasta's height; calls out below the stars,/And speaks the way, as though but quarter rod/From Shasta's top unto its maker, God.' 23. Literature: Poetry. [MS1006].

[MS545]. Burchfield, Chris. The Sweet, Sad Song of Yellow Bird, California's Confederate Cherokee. In: The Californians. Nov.-Dec., 1990. pp. 17-26. Yellow Bird was the pseudonym of John Rollin Ridge. Ridge wrote one of the earliest, and most famous, poems about Mt. Shasta. How and why the Cherokee Indian Ridge came to California from his home in Georgia is explained in detail in Burchfield's article. The intertribal Cherokee rivalries which ended in the brutal murder of his father, and a darkly taken revenge by Ridge, culminated in travel to the western frontier. Ridge made his living through his writing- as a journalist, poet, and author. Ridge's Indian name was Chees-quat-law-ny, or Yellow Bird, and he signed his early poems as Yellow Bird. He became well-known for his book titled The Life and Adventures of Joaquin Murieta, the Celebrated California Bandit, published in 1854. This book became the primary literary source for the legend of the real bandit Joaquin Murieta. To many people, Joaquin Murieta was a hero, a "Robin Hood of El Dorado." Note that the poem and writer C.H. Miller so identified himself with the legend that by 1871 Miller was calling himself Joaquin Miller. Much of Ridge's time during his first three years in California was spent in the Shasta City and Whiskytown areas, hence the opportunity to see Mt. Shasta. Ridge was a good writer, and his talents led him in 1857 to become the first editor of the Sacramento Bee newspaper. 23. Literature: Poetry. [MS545].
Poem begins: "Over fields on those western skies.
Where life is a joy and the heart beats free,
Day shall the evanescent voice of song attain
To those calm heights so far above my world and me?"

Poem ends: "How shall I near thee, grey, old guardian of the plain?
How lift my fainting notes aloft to thee?
How na'er needs to knock.
Oh, sons of Earth, who seek more Light,
Learn first Love's Great Command!
Pour out Its Healing Love/To him who knows that 'Presence' well
And lives It, too, beside,
My Secrets are an Open Book,
From him I've found in all editions. GodfrŽ Ray King is a pseudonym for Guy Warren Ballard.

Edwin Markham wrote that in 1931 Witter Brynner was a "Poet and translator: graduate of Harvard: spent a year teaching poetry in Berkeley: now living in New Mexico: an authority on Chinese and American-Indian poetry " (p. 378). Brynner was a noted poet published by several major U.S. publishing houses. 23. Literature: Poetry. [MS296].

Poem begins: "How shall I near thee, grey, old guardian of the plain?
How lift my fainting notes aloft to thee?
How na'er needs to knock.
Oh, sons of Earth, who seek more Light,
Learn first Love's Great Command!
Pour out Its Healing Golden Streams/And in My Heart you'll stand." 23. Literature: Poetry. [MS2039].

Poem begins: "The canyon is deep shade beneath/And the tall pines rise out of it./In the sun beyond, brilliant as death/Is a mountain big with buried breath--/Hark, I can hear the shout of it!"

Poem ends: "Shall my good hopes continue still/And, gathering infinity./Inhabit many a human will?--/An Indian in me, toward that hill/Conceives himself divinity."

Edwin Markham wrote that in 1931 Witter Brynner was a "Poet and translator: graduate of Harvard: spent a year teaching poetry in Berkeley: now living in New Mexico: an authority on Chinese and American-Indian poetry " (p. 378). Brynner was a noted poet published by several major U.S. publishing houses. 23. Literature: Poetry. [MS296].

Poem begins: "Over fields on those western skies.
Where life is a joy and the heart beats free,
Day shall the evanescent voice of song attain
To those calm heights so far above my world and me?"

Poem ends: "How shall I near thee, grey, old guardian of the plain?
How lift my fainting notes aloft to thee?
How na'er needs to knock.
Oh, sons of Earth, who seek more Light,
Learn first Love's Great Command!
Pour out Its Healing Golden Streams/And in My Heart you'll stand." 23. Literature: Poetry. [MS2039].

Poem begins: "How shall I near thee, grey, old guardian of the plain?
How lift my fainting notes aloft to thee?
How na'er needs to knock.
Oh, sons of Earth, who seek more Light,
Learn first Love's Great Command!
Pour out Its Healing Golden Streams/And in My Heart you'll stand." 23. Literature: Poetry. [MS2039].

Poem begins: "The canyon is deep shade beneath/And the tall pines rise out of it./In the sun beyond, brilliant as death/Is a mountain big with buried breath--/Hark, I can hear the shout of it!"

Poem ends: "Shall my good hopes continue still/And, gathering infinity./Inhabit many a human will?--/An Indian in me, toward that hill/Conceives himself divinity."

Edwin Markham wrote that in 1931 Witter Brynner was a "Poet and translator: graduate of Harvard: spent a year teaching poetry in Berkeley: now living in New Mexico: an authority on Chinese and American-Indian poetry " (p. 378). Brynner was a noted poet published by several major U.S. publishing houses. 23. Literature: Poetry. [MS296].

Poem begins: "How shall I near thee, grey, old guardian of the plain?
How lift my fainting notes aloft to thee?
How na'er needs to knock.
Oh, sons of Earth, who seek more Light,
Learn first Love's Great Command!
Pour out Its Healing Golden Streams/And in My Heart you'll stand." 23. Literature: Poetry. [MS2039].
beauty astounds me as I see the grace of God unfold before my eyes/Oh what a majestic sight of glory as peace befalls the great mountain/I realize how lucky I am and begin praising God from whom all great things begin." 23. Literature: Poetry. [MS730].


Poem begins: "All day we played with the lone pile of coldness/Shadowy and white and far./Then like a kitten, catching its tail./We curved and frisked around its base./In and out among the lower hills/that never dared to look/Up to their frozen queen.

Poem ends: "That night I saw a woman-/Too tall and cold and beautiful for earth,/And against her frozen breast she held/A cluster of pomegranate flowers." 23. Literature: Poetry. [MS699].


"Grand and magnificent thou has stood/Through ages past, through storm and flood/Have tried unnumbered times to come/Thy hoary head will greet the sun/First of all at peep of day/While far below, still slumbering lazy/Fair peaks and mounts of lesser height/While in the vales, all yet is night./The feeble hand of man has built/Upon thy brow, and crowned with gilt/A monument, where naught but snow/Will through the ages come and go./As through the ages past has done./And which thus far has been thy crown./Oft up thy rugged sides we glance/Then bow to God's omnipotence." 23. Literature: Poetry. [MS788].

Fairchild, Ben H. **Golden Siskiyou [poem].** The Siskiyou Pioneer in Folklore, Fact and Fiction and Yearbook. Siskiyou County Historical Society. Fall, 1953. Vol. 2. No. 4. p. ii. 48 line poem. Contains the lines: "Wondrous Nature/At her best,/Created Shasta/Pride of the West/Whose glaciers shine/In the noonday sun,/And shadows grow long/When the day is done. 23. Literature: Poetry. [MS775].

Fairchild, Ben H. **The Call of the Klamath [poem].** The Siskiyou Pioneer in Folklore, Fact and Fiction and Yearbook. Siskiyou County Historical Society. 1955. Vol. 2. No. 7. p. 15. 48 line poem. The author explains that "The inspiration for the poem...was derived when one day I saw a handsome young Indian lad standing in front of the Draft Board office during World War II. I asked him where he came from and why he was so sad..."

Poem contains the lines "I like to be down on the river/and hear the Kingfisher scream./And watch the Silver Side Salmon/As they battle their way up the stream/To stand on the side of a mountain/Where I can see Shasta covered with snow./And be among the wild flowers./For here is where the wild lilies grow"

Poem ends: "Down in the deep rocky canyon/The water of the Klamath is hurled./And when I'm home I feel like a KING./Then I know I am at peace with the world." 23. Literature: Poetry. [MS785].


Giles, Rosena A. **Shasta [poem].** 1950. Poem and illustration. 1950. Original not available. Seen as digital image. Original was a tipped-in manuscript to an author's presentation copy of 'Shasta County, California: A History.' by Rosena A. Giles. This poem was photographed and included as part of an item sold on EBAY, item # 28116377 on 3/17/00. Poem reprinted here in its entirety: "Shasta the staunch stone house. Where in the Great Spirit dwell when the world was new. Around its hoary crest the fierce winds blew. While in its heart the warm hearthfire Burned with bright flame by spirits attended, And the spiraling smoke to the stars ascended." 23. Literature: Poetry. [MS2084].
Gillis, Alfred C. **To the Wenem Mame River** [poem]. In: Californian Indian Herald. Feb. 1924. p. 10. Important 60 line poem about the Mount Shasta region and the McCloud River. Alfred C. Gillis was a "Wintoon" Indian and his poem contains references to the land and events of the Indian past. Mount Shasta is mentioned in line 41: "Above eternal Shasta's snow." In the footnotes the author states that "The McCloud was known to all surrounding tribes as Toppy Mame, meaning the valuable and coveted river. [and] Wenem Mame: middle river. Wintoon's name for the McCloud River." Modoc, Shasta, and Wintoon tribes are portrayed in the poem as warring amongst themselves, with bravery and mortal combat the theme.

Poem begins: "Once again my footsteps stray / Where the mountain waters play, / I hear again the river's roar / That breaks upon its rocky shore / Through silent canyons wild and deep, / Its raging waters plunge and sleep, / Above the ancient mountains rise, / And point their clouds to the skies."

Poem ends: "O, white man, take this land of ours / Guard well its hills, streams and bowers, / Guard well the Mounds where Wintoons sleep, / Guard well these canyons wild and deep." 23. Literature: Poetry. [MS336].

**Yelland's Exhibition** [poem]. In: Greene, Charles S. **From the Sierra to the Sea or Songs from the Scaean Gate**. Berkeley, Calif.: The Sather Gate Book Shop, 1930. p. 13. Poem first appeared in the Oakland Enquirer, Sept. 28, 1900. 14 line poem about an exhibition of paintings by R. D. Yelland. Yelland was a popular artist and art instructor at the S.F. Art Institute. Yelland painted Mt. Shasta several times during his life.

Poem contains the lines "Could not alone have made the things we see-- / The mystic redwoods where the sunbeams dart / Great Shasta's snowy cone, the very heart / Of stormy waves that dash resistlessly.”

23. Literature: Poetry. [MS450].

**Mount Shasta** [poem]. In: Greene, Charles S. **From the Sierra to the Sea or Songs from the Scaean Gate**. Berkeley, Calif.: The Sather Gate Book Shop, 1930. p. 13. Poem first appeared in the Oakland Enquirer, Sept. 28, 1900. 14 line poem about an exhibition of paintings by R. D. Yelland. Yelland was a popular artist and art instructor at the S.F. Art Institute. Yelland painted Mt. Shasta several times during his life. Yelland's Exhibition [poem]. In: Greene, Charles S. **From the Sierra to the Sea or Songs from the Scaean Gate**. Berkeley, Calif.: The Sather Gate Book Shop, 1930. p. 13. Poem first appeared in the Oakland Enquirer, Sept. 28, 1900. 14 line poem about an exhibition of paintings by R. D. Yelland. Yelland was a popular artist and art instructor at the S.F. Art Institute. Yelland painted Mt. Shasta several times during his life. Yelland's Exhibition [poem]. In: Greene, Charles S. **From the Sierra to the Sea or Songs from the Scaean Gate**. Berkeley, Calif.: The Sather Gate Book Shop, 1930. p. 13. Poem first appeared in the Oakland Enquirer, Sept. 28, 1900. 14 line poem about an exhibition of paintings by R. D. Yelland. Yelland was a popular artist and art instructor at the S.F. Art Institute. Yelland painted Mt. Shasta several times during his life. Smokey Shasta by R. D. Yelland, in an exhibition of paintings by R. D. Yelland. Yelland was a popular artist and art instructor at the S.F. Art Institute. Yelland painted Mt. Shasta several times during his life. Yelland's Exhibition [poem]. In: Greene, Charles S. **From the Sierra to the Sea or Songs from the Scaean Gate**. Berkeley, Calif.: The Sather Gate Book Shop, 1930. p. 13. Poem first appeared in the Oakland Enquirer, Sept. 28, 1900. 14 line poem about an exhibition of paintings by R. D. Yelland. Yelland was a popular artist and art instructor at the S.F. Art Institute. Yelland painted Mt. Shasta several times during his life. Yelland's Exhibition [poem]. In: Greene, Charles S. **From the Sierra to the Sea or Songs from the Scaean Gate**. Berkeley, Calif.: The Sather Gate Book Shop, 1930. p. 13. Poem first appeared in the Oakland Enquirer, Sept. 28, 1900. 14 line poem about an exhibition of paintings by R. D. Yelland. Yelland was a popular artist and art instructor at the S.F. Art Institute. Yelland painted Mt. Shasta several times during his life. Yelland's Exhibition [poem]. In: Greene, Charles S. **From the Sierra to the Sea or Songs from the Scaean Gate**. Berkeley, Calif.: The Sather Gate Book Shop, 1930. p. 13. Poem first appeared in the Oakland Enquirer, Sept. 28, 1900. 14 line poem about an exhibition of paintings by R. D. Yelland. Yelland was a popular artist and art instructor at the S.F. Art Institute. Yelland painted Mt. Shasta several times during his life. Smokey Shasta by R. D. Yelland, in an exhibition of paintings by R. D. Yelland. Yelland was a popular artist and art instructor at the S.F. Art Institute. Yelland painted Mt. Shasta several times during his life.

Poem begins: "White, your snowy cap gleams at dawn,/High above Man's petty sphere/Like a mandate on high-/Courage, to us struggling here."

Poem ends: "For my head is in the heavens/And I see what's hid from you./All is well,' you tell us softly,/Rest-I watch keep-rest, adieu." 23. Literature: Poetry. [MS1089].

**Smoking Mount Shasta**. Brunswick, Me.: Blackberry, no date. 'Blackberry No. 12,' Pamphlet of poetry. Does not contain any poems about Mt. Shasta, though one poem is about a cabin at Meiss Lake, in northeast Siskiyou County, Calif. Cover engraving depicts a giant Indian smoking a giant pipe with an erupting volcano for a bowl. 23. Literature: Poetry. [MS531].

**The Song of the River** [poem]. In: Elder, Paul. **California the Beautiful: Camera Studies by California Artists with Selections in Prose and Verse from Western Writers**. San Francisco, Calif.: Paul Elder and Company Publishers, 1911. p. 72. Poem was originally published in Jury's Omar and Fitzgerald. A four line poem. Illustrated with a Mt. Shasta drawing. William Randolf Hearst was a well-known newspaper magnate. The Wyntoon retreat near Mt. Shasta was established around the turn of the century by his mother, the philanthropist Phoebe Hearst.

Poem begins: "The snow melts on the mountain/And the water runs down to the spring,/And the spring in a turbulent fountain,/With a song of youth to sing."

Poem ends: "Then the water harked back to the mountain top./To begin its course once more./So we shall reach the silent shore./Then revisit earth in a pure rebirth/From the heart of the virgin snow./So don't ask why we live or die./Or whither, or when, we go./Or wonder about the mysteries/That only God may know." 23. Literature: Poetry. [MS1211].

**Shasta** [poem]. In: Elder, Paul. **California the Beautiful: Camera Studies by California Artists with Selections in Prose and Verse from Western Writers**. San Francisco, Calif.: Paul Elder and Company Publishers, 1911. p. 72. According to the notes of Edward Stuhl, this poem was first
"Along, high lifted toward the north, there looms/ / A cone, snow-etched against the radiant sky. / With forest-fringed hem that would defy / Bleak rocks where icy streams from glacier tombs / Leap joyous downward. At the dusk it blooms / Above the somber world, serene and high / In roseate glory, while the pine boughs sigh / As night falls gradual, and the splendor glooms. / The Lord, by such high tokens, it would seem / Reveals a tithe of His majestic grace / To mortals who about His alter dream / Of spirit power to stir a worldly race. / Who, thus inspired, like Sacramento's tide / Bear Shasta's blessing o'er the valley's wide."

Charles Keeler was the director of the California Academy of Science Museum. He was also a well-known poet and author. 23. Literature: Poetry. [MS726].


'Above you there, the silver stars / Form a halo round your head; / While at your feet, the stately pines / Move with a silent tread. / You dwell upon majestic heights / But the tenor of your mood / Is wrapped in perfect purity. / Unsullied solitude. / Like some ethereal spirit / On a great white judgement throne. / You stand remote, in the moonlight. / Silent, aloof, and alone.' 23. Literature: Poetry. [MS770].

King, Clarence 1842-1901. [Mount Shasta rocks and glacier] [poem]. In: Wilkins, Thurman 1915. Clarence King: A Biography. Albuquerque, N. M.: University of New Mexico Press, 1988. p. 145. 'Revised and Enlarged Edition' Clarence King, having witnessed on Mt. Shasta the formation of conical pits a hundred feet wide and a hundred feet deep caused by the sudden collapse of glaciers with rocks on top undercut by streams and air, wrote a poem in dialect of the rocks which come tumbling down. He writes: "I've clum' mong alpine mountains / And forest that's all pine too. / I've drinkt at bitter fountains / Where some took whisky in lieu. / Not even all them postage stamps / Left by the late J. Astor / Would tempt this sorry child again / To shin the cone of Shaster / I'll bet that old Excelsior / For all he's reckoned limber / Couldn't dodge them rollin' rocks / Nor shy that rottin' timber." (p. 145). Wilkins explains King's poem in the context of dialect verse popularized by J. R. Lowell and Bret Harte. 23. Literature: Poetry. [MS307].


The Man with the Hoe and other Poems was Edwin Markham's best-known book. The book's title refers to the famous painting by Millet of a noble peasant leaning on a hoe. The "Rock Breaker" seems to take this image of the dignity of the working peasant one step further than the title poem, and apply it to the vision of a blasted and weary pine growing under the mighty weight of destiny high on the slopes of Mount Shasta. 23. Literature: Poetry. [MS321].

McAllister, Matthew Hall. Ode to the Shasta Alpine Lodge [poem]. San Jose, Calif.: July 10, 1927. Only typescript copy seen; possibly published in a San Jose, Calif. newspaper. 12 line poem.

"Land of the turquoise sky / Eight thousand feet above the worry level; / Where the planets shine brightest; / On the fringe of the covering snow; / Where the pine grouse sounds his drum; / And the Clark's crow feeds its young; / Where the soaring eagle scanning wide; / And the frisky chipmunk seeks to hide; / The hunted stag finds his well earned rest; / And the eager mountaineer seeks his quest / There is where I wish to go / To the land of the lasting ice and snow." 23. Literature: Poetry. [MS1104].

Mighels, Ella Sterling 1853-1934. Literary California: Poetry Prose and Poets. San Francisco, Calif.: Harr Wagner Publishing Co., 1918. Contains two short poems about Mount Shasta: 'Night on Shasta' by Ralph Bacon (p. 236); and 'Mount Shasta' by William F. Burbank (p. 125) (see also Burbank, Mount Shasta (poem)). Other interesting bits of far northern California material included in this book are a photograph of B.B. Redding; and a two page "The Story of Sawyer's Bar" (pp. 298-299). The book is highly noteworthy for the hundreds of small portrait photographs of California.
personalities from the 19th century; many of the portraits are not found anywhere else. Unusual portraits of John Muir, Joaquin Miller, Ina Coolbrith, Charles Keeler, Mary Austin, Harr Wagner, Paul Elder, Minnie Myrtle Miller, Benjamin P. Avery, all of whom have some relationship to Mount Shasta, are found among the numerous photographs. 23. Literature: Poetry. [MS35].


"In the place where the grizzly reposes,/Under peaks where a right is a wrong,/I have memories richer than roses./Sweet echoes more sweet than a song:/Sounds sweet as the voice of a singer/Made sacred with sorrows unsaid./And a love that implores me to linger/For the love of dead days and their dead./But I turn, throwing kisses, returning/To strife and to turbulent men,/As to learn to be wise, as unlearning/All things that were manifest then.” 23. Literature: Poetry. [MS728].


[MS778]. Ray, Dorothy. The Saga of Siskiyou [poem]. In: The Siskiyou Pioneer in Folklore, Fact and Fiction and Yearbook. Siskiyou County Historical Society. 1963. Vol. 3. No. 6. p. 58. 73 line poem. The poem is mostly about the despoliation of Mount Shasta and the county by the white people. Poem begins: "This is the saga of Siskiyou./Land of the great, white mountain." Contains the lines: With the passing of time and the Red Man/And his great veneration of Shasta,/The white men came from the valleys/To conquer the silent, white mountain;/To leave on her summit their names/And the mark of their civilized progress/But the furious anger of nature/At the despoliation of Shasta,/Released in the wind and the lightning/Reduced the proud marker to rubble./Where it lay 'neath the snow for a decade/'Til carried back home by the white men." 23. Literature: Poetry. [MS778].


Poem begins: "Behold the dread Mt. Shasta, where it stands / Imperial midst the lesser heights, and, like / Some mighty unimpassioned mind, companionless / And cold. The storms of heaven may beat in wrath / Against it, but it stands in unpolluted / Grandeur still; and from the rolling mists upheaves / Its tower of pride, e'en purer than before."

Poem ends: "And well this Golden State shall thrive, if like / Its own Mt. Shasta, Sovereign Law shall lift / Itself in purer atmosphere--so high / That human feeling, human passion at its base / Shall lie subdued; e'en pity's tears shall on / Its summer freeze, to warm it e'en the sunlight / Of deep sympathy shall fail; / Its pure administration shall be like / The snow immaculate upon that mountain's brow."

John Rollin Ridge was a Cherokee Indian from Georgia. He came to California in 1850 and spent his first three years in the state mining and hunting in the region of Shasta City and Whiskeytown. During those years the bandit Joaquin Murieta was often in the news, and Ridge wrote a book about the outlaw. Titled The Life and Adventures of Joaquin Murieta, the Celebrated California Bandit, the book was published in June of 1854, and it became a best seller. Burchfield says: "More popular with Yellow Bird's gold rush readers than his book about Joaquin Murieta was his poem to Mt. Shasta, which was carried in many newspapers".

Ridge's poem about Mt. Shasta contains the lines: "To gaze upon its honored form, aye standing / There are the guarantee of health and happiness / Well might it win communities so blest / To loftier feelings and to nobler thoughts / The great material symbol of eternal / Things! ..." 23. Literature: Poetry. [MS544].


Begins: "Child of the dark, primeval seas,/Cloaked in the ages mysteries,/To-day thy kindly bulk doth rise/To face the
over-arching skies, Whence by a Power we do not know/Is wrought thy diadem of snow, Lord of the Lordly Mountain Range.

Ends: "Alone, supreme, a Lord of Lords, Ruling, the sweeping mountain hordes, Until the earth shall fade away/Unchallenged shalt thou hold thy sway, Lord of the Lordly Mountain Range." 23. Literature: Poetry.  [MS308].


[SMS2038].

[Sches. Charles Henry 1853. On Summit of Mount Shasta [poem]. In: Idle Rhymes from Oregon. East Aurora, N.Y.: The Roycrofters, 1907. p. 20. 14 line poem: "Serene on Shasta's utmost spire I stood/With joy of conquest filled; its western flanks/Obscured by thunder-clouds, whose dark'ning ranks/Uprose and swelled, a threat-intoning brood;/The lightening glowing red (like opal fire-imbued/Within its matrix rough) burst thro' their liquid banks,/Then downward rushed a silver-plumed phalanx-/Cool streams to bless the parched and waiting wood/"The mind of God as perfume"-fragrant breath/Of lofty heights-swept by and canceled Death./So deep was life, so wide the human span./All things I either felt or saw or heard;/The universe seemed uttered in one word./And Time itself shrank back from mortal man." 23. Literature: Poetry.  [MS613].

[SMS613].


[SMS614].


[SMS2025].


[SMS1105].


[SMS1105].


Begin: "Mount Shasta, with her cap of snow/In the vivid summer sunset glow/Reflects the brilliant flame-red hue/As if on fire, against the blue;"
Ends: "One's heart is filled with wondering awe/Looking on the majestic scene./So beautiful, so calm, serene." 23. Literature: Poetry. [MS298].

[MS2175]. The Well Versed. The Well Versed Anthology: Volume One: Collection of Mount Shasta Poets. Mount Shasta, CA: The Well Versed, 1996. x; 98 p.; 22 cm. "The Well Versed, a guild of poets from the Mount Shasta area... have revealed their most secret and sacred expressions to create a volume of collected work... Poets of all ages and all stages of development have brought together in this anthology the writings focused by the unique energy of the mountain they are privileged to live near.' (Book jacket) 23. Literature: Poetry. [MS2175].

   Poem begins: "'Twas evening's hour; the light and fleecy clouds/That softly floated on the zephyr's breath/Were blushing crimson, 'neath the ardent kiss/The Day-God gave, e'er from the western hill."
   Poem ends: "I bent my homeward steps, for in that hour/My soul had felt communion with its God." 23. Literature: Poetry. [MS574].


   Begins: "Mount Shasta appears - a snow-capped wonder/ Her lofty peaks upreaching towards the sky-/Changeless she stands - yet ever changing/With each new hour as time goes passing by."
   Ends: "Fortunate - we who live in her shadow-/Ever in awe of her beauty sublime-/Changeless Mount Shasta - yet ever changing./With each passing hour through endless time!." 23. Literature: Poetry. [MS312].

[MS159]. Wendling, George Xavier. The Silent Monitor [poem]. San Francisco, Calif.: Sunset Publishing House, 1912. Only 500 copies printed. This copy signed by the author. The silent monitor is Mount Shasta. The book consists of a 24 line poem with photographs. Lines include: "Like the sentinel at the gateway./ Stands Mt. Shasta at the pass" and "As the sphinx stands guard o'er Egypt./So Mt. Shasta holds in care/All of lovely Klamath Valley./In that land beyond compare." The book contains photographs by noted photographer H.C. Tibbitts. Each photograph is accompanied by two lines of the 24 line poem. Contains several beautiful photographs of Mount Shasta. 23. Literature: Poetry. [MS159].

   The poem begins: "Amidst the glorious works of thine./The solemn minarets of the pine./And awful Shasta's icy shrine."
   The poem ends: "That song shall swell from shore to shore./One hope, one faith, one love, restore/The seamless robe that Jesus wore."
   In a letter Whittier once said: "I have just sent what I think is a Hymn to T. S. King for the opening of his new 'steeple house'" (see Pickard. Vol. III, p. 53.) Whittier does mention Mount Shasta again in a preface to a book published in 1889 (see Pickard Vol II, p. 571).
   Thomas Starr King's fondness for the mountains was well-known: Mount Starr King in Yosemite is named for him. Reverend King sent several letters on different occasions in different years mentioning Mount Shasta (pp. 114-119). It is perhaps in such a letter sent to Whittier that the poet picked up the reference to Mount Shasta. 23. Literature: Poetry. [MS320].

Ticknor and Fields, 1867. pp. 167-169. First time published in a book (see Wendte 1921) Important poem using Mt. Shasta as a one symbol or example of God's work's. Whittier was a famous abolitionist poet, and Thomas Starr King was a famous pastor credited with keeping California an anti-slavery state.

The 1863 Civil War period poem begins: "Amidst the glorious works of thine,/The solemn minarets of the pine,/And awful Shasta's icy shrine,-"/Where swell thy hymns from wave and gale./And organ-thunders never fail./Behind the cataract's silver veil,-/Our puny walls to Thee we raise./Our poor reed-music sounds thy praise:/Forgive, O Lord, our childish ways!/For, kneeling on these altar-stairs,/We urge Thee not with selfish prayers,/Nor murmur at our daily cares./Before Thee, in an evil day,/Our country's bleeding heart we lay./And dare not ask thy hand to stay;/But, through the war cloud, pray to thee/for union, but a union free,/With peace that comes of purity! /That Thou wilt bare thy arm to save./And smiting through this Red Sea wave,/Make broad a pathway for the slave!/For us, confessing all our need,/We trust nor rite nor word nor deed,/Nor yet the broken staff of creed./Assured alone that Thou art good/To each, as to the multitude./Eternal Love and Fatherhood,-/Weak, sinful, blind, to Thee we kneel./Stretch dumbly forth our hands, and feel/Our weakness is our strong appeal./So, by these Western gates of Even/We wait to see with thy forgiven/The opening Golden Gate of Heaven!/Suffice it now./In time to be/Shall holier altars rise to thee,-Thy Church our broad humanity!/White flowers of love its walls shall climb,/Soft bells of peace shall ring its chime,/Its days shall all be holy time./A sweeter song shall then be heard,/The music of the world's accord/Confessing Christ, the Inward Word!/That song shall swell from shore to shore,/One hope, one faith, one love, restore/The seamless robe that Jesus wore." 23. Literature: Poetry. [MS943].

Whittier, John Greenleaf 1807-1892. [letter, 1863, containing a poem mentioning Mt. Shasta]. In: Pickard, John B. The Letters of John Greenleaf Whittier. Cambridge, Mass.: The Belknap Press of Harvard University Press, 1975. pp. 52-53, 571. Vol. III. This letter to Whittier's publisher, dated Nov. 28, 1863, contains the first six lines of a church dedication hymn sent to Thomas Starr King. The poet prefaces the verse, which uses Mount Shasta as a symbol, by stating: "I have delayed sending my copy of the Prose volumes, as I hope to be in Boston ere-long. I shall not have anything ready for the next No. of the Mage. I have just sent what I think is a Hymn to T.S. King for the opening of his new 'steeple house.' I give thee the first verse as a specimen brick.--"Amidst the glorious works of thine, / The solemn minarets of the pine, / And awful Shasta's icy shrine,- / Where swell thy hymns of wave and gale / And organ-thunders never fail / Behind the cataract's silver veil" (pp. 52-53). 23. Literature: Poetry. [MS323].


Withrow, Shasta Sherri. Shasta [poem]. In: Withrow, Shasta Sherri. Shasta Land. the author, 1985? Pamphlet of self-published poems. No date is given but was purchased by COS in 1985. The pamphlet contains 11 poems. One of the poems is called 'Shasta' and another is called 'Mystified Mountain.' 23. Literature: Poetry. [MS711].


Ends: 'For what are we to Nature's life?/To what amounts our petty strife?/I am no greater than a tree/In Nature's painted scenery.' 23. Literature: Poetry. [MS297].