

Mount Shasta Annotated Bibliography

Chapter 27

Art: Fine Arts

Entries in this section either contain illustrations of Mt. Shasta or contain information pertaining to the experiences of various artists at Mt. Shasta. The earliest known artworks of Mt. Shasta date from 1841, when both Alfred Agate and James Dwight Dana sketched the mountain as part of their duties as members of the Wilkes-Emmons overland expedition. Since then literally hundreds of artists, including some of the best known American artists of the late 19th and early 20th Centuries, have come to Mt. Shasta for inspiration. For an account of Mount Shasta's extensive art history see Miesse: The Significance of Mount Shasta as a Visual Resource in 19th and early 20th Century California Art.

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

[MS829]. Allen, Chas. H., Sweet, John, and Royce, Josiah. **Fourth Reader, Indiana State Series**. Indianapolis, Ind.: Indiana School Book Co. and A.L. Brancroft Co., 1889. Contains a John Muir story entitled: 'Snowstorm on Mount Shasta,' and illustrated with an engraving of Mount Shasta by William Keith (see Muir 'Snow-Storm on Shasta' 1877). 27. Art: Fine Arts. [MS829].

[MS830]. Alta California Bookstore. **Edwin Deakin (1838-1923)**. Berkeley, Calif.: Alta California Bookstore, 1963. Exhibition Catalogue. Contains notes about Deakin's Mt. Shasta paintings. 27. Art: Fine Arts. [MS830].

[MS833]. Arkelian, Marjorie Dakin. **Thomas Hill : The Grand View**. Oakland, Calif.: The Oakland Museum, 1980. A biography of Thomas Hill. Hill painted dozens of Mt. Shasta paintings including several reproduced in John Muir's 1888 'Picturesque California.' 27. Art: Fine Arts. [MS833].

[MS834]. Barchus, Agnes 1893. **Eliza R. Barchus : The Oregon Artist**. Portland, Ore.: Binford and Mort, 1974. Eliza Barchus (1857-1959) painted dozens if not hundreds of Mount Shasta paintings for the tourists visiting the West Coast. Most of her Mount Shasta paintings bear only slight resemblance to the actual mountain. 27. Art: Fine Arts. [MS834].

[MS835]. Berger, John A. **Fernand Lungren**. Santa Barbara, Calif.: The Schauer Press, 1936. Contains a reference to a painting of Mount Shasta by 1920s California artist Fernand Lungren. 27. Art: Fine Arts. [MS835].

[MS832]. [Bierstadt, Albert 1830-1902. **A Rest on the Ride, 1863-64 [painting]**. In: Gerald Peters Gallery. **The West Explored: The Gerald Peters Collection of Western American Art**. Santa Fe, N. M.: Gerald Peters Gallery, 1988. This painting by Albert Bierstadt was probably painted to illustrate the upper Sacramento River Canyon. In 1863-1864 Bierstadt and the writer Fitz Hugh Ludlow traveled together on horseback up the canyon. They stayed for several days at the Sisson house at the base of Mt. Shasta (see Ludlow 'On Horseback into Oregon' 1864). 27. Art: Fine Arts. [MS832].

[MS634]. [Bloomer, H. R. **portrait of J. H. Sisson painted by H. R. Bloomer**]. In: Yreka Union. Yreka, Calif.: Sept 28, 1870. Vol. 18, No. 50, p. 3. Mentions a portrait of Mount Shasta guide and innkeeper J. H. Sisson: 'Portrait painting. Mr. Bloomer, a portrait painter, has painted a portrait of Mr. Sisson, of Strawberry Valley, which is said to be a

very fine specimen of art. He is now engaged in painting one of Mrs. Sisson. We hope Mr. Bloomer may place some specimens of his work on exhibition at the Fair. Mr. Bloomer is a cousin of Mr. Hanford of this city, and we believe has not been long in this state.' A portrait of J. H. Sisson which now hangs in the Sisson museum in Mt. Shasta City, Calif. and may be the Bloomer painting. 27. Art: Fine Arts. [MS634].

[MS836]. Broekhoff, Helen V. **Thad Welch: Pioneer and Painter**. Oakland, Calif.: Oakland Art Museum, 1966. 27. Art: Fine Arts. [MS836].

[MS839]. Chamberlain, Gala. **William S. Rice: An Exhibition of Color Woodcuts**. Santa Rosa, Calif.: Annex Galleries, 1984. Exhibition Catalogue Contains a black and white reproduction of Rice's 'Sunset Glow-Shasta' circa 1926. 27. Art: Fine Arts. [MS839].

[MS840]. Conn, Richard G. and Kennedy, Stephen. **An Art Perspective of the Historic Northwest**. Montana Historical Society and the Eastern Washington Historical Society, 1963. Exhibition Catalogue. 27. Art: Fine Arts. [MS840].

[MS229]. Cornelius, Brother 1877. **Keith: Old Master of California**. New York: G. P. Putnam's Sons, 1942. Two volumes, with Volume II being a supplement published in 1957. The definitive study on the life and times of the 19th century California artist William Keith. Keith was perhaps the best known of the San Francisco artists who thrived during the S.F. art boom of the 1870s and 1880s. Keith's first trip to Mount Shasta was in 1868 (I. p. 28), and later documented trips to the mountain took place in 1882 (I. p. 83), 1888 (I. p. 163), and 1895 (I. p. 388). Cornelius quotes an 1895 S.F. Chronicle article titled 'Keith's Lofty Themes - The artist has returned to his old love the mountains, Shasta and Castle Crags.' Keith remarks: 'I much prefer that point of view [Shasta from near Castle Crags Tavern] to that from Sissons. The grandeur of Shasta is much better appreciated there to my mind than near its base'(I. pp. 387-388). According to the article, Keith spent three or four weeks at Castle Crags Tavern during the summer of 1895. Even as early as 1871, Keith's Shasta paintings were given nationwide publicity. In 1871 a New York correspondent to the S.F. Bulletin wrote that 'William Keith's landscapes, views of 'Tamalpais' and 'Shasta' now on exhibition at the New York Academy of Design, have introduced to the lovers of art in this section a name which is evidently destined to become justly famous (I. p. 45). Keith is frequently given credit for illustrating a well-known California - Oregon Overland Stage route poster which shows Mount Shasta in the background. However, as this book shows, Keith probably only engraved a small early version of that poster; the early version is reproduced on p. 33 of Vol. I.

The book as a whole contains many stories about the great friendship between Keith and John Muir. Vol. II contains many references to different paintings of Mount Shasta by Keith. Brother Cornelius, of Saint Mary's College near Oakland, California, spent decades compiling this book. Today, Saint Mary's college houses the Hearst 'Keith Gallery,' which displays on a rotating basis many fine Keith paintings of Mount Shasta, Yosemite, and the Sierras. 27. Art: Fine Arts. [MS229].

[MS315]. Dana, James Dwight 1813-1895. **The Shasty Peak - bearing by compass N E b N. [etching]**. American Journal of Science. 2nd Series. 1849. No. 7. p. 251. Appearing as an illustration in 'Notes on Upper California: From Observations Made During the Cruise of the United States Exploring Expedition, Under Capt. Charles Wilkes, U.S.N.' The original sketch was drawn in Dana's California expedition journal in 1841. This engraving is the second picture of Mount Shasta ever published (the first published was an engraving of an 1841 sketch by fellow U.S. Ex. Ex. explorer Alfred Agate, in Wilke's narratives, Vol. 5, published in 1844). Although the 1849 engraving may look a bit awkward, it nonetheless shows the ridges and the patches of snow, both of which Dana explains on page 250 of the accompanying text. Note that the original sketch (now in the special collections of the main Yale Library) from which this engraving was made is a bit better in showing the three dimensional nature of the mountain. 27. Art: Fine Arts. [MS315].

[MS2026]. Driesbach, Janice Tolhurst. **Direct from Nature : the Oil Sketches of Thomas Hill**. Yosemite National Park, Calif.: Yosemite Association in association with Crocker Art Museum, Sacramento, Calif., 1997. 126 p. : ill. (some col.) ; 28 cm. With an essay by William H. Gerds. Exhibition: Crocker Art Museum, Jan 24.-Mar. 9, 1997. Includes bibliographical references (p. 110-113) and index. Mount Shasta paintings (p. 51-55) -- Picturesque California (p. 79-83). 27. Art: Fine Arts. [MS2026].

[MS843]. Easton and Eldridge Auctioneers. **Catalogue of Oil Paintings Comprising the Works of William Keith**. San Francisco, Calif.: 1881. Exhibition Catalogue Contains several listings of Mount Shasta paintings by the California artist William Keith. 27. Art: Fine Arts. [MS843].

[MS848]. Haily, Gene. **W.P.A. Project 2874. Abstract from California Art Research.** no date. Volume 5. Contains a first person account of artist Henry Joseph Breuer's turn-of-the-century painting 'pilgrimage' to Mt. Shasta. 27. Art: Fine Arts. [MS848].

[MS749]. Harrison, Alfred C. Jr. **William Keith: The Saint Mary's College Collection.** Moraga, Calif.: Hearst Art Gallery, Saint Mary's College, 1988. Exhibition catalog. Scholarly and well-documented account of the life and art of William Keith. Saint Mary's College houses a collection of over 135 paintings by the 19th century California artist sometimes called 'California's Old Master.' Several of the paintings depict Mt. Shasta. The author compares four of the Mt. Shasta paintings in the context of Keith's evolving styles (pp. 36-41). There are two color reproductions of Keith's Mt. Shasta paintings: 'Mount Shasta from Strawberry Valley, and 'Shasta, All in Snow.' Three other Mt. Shasta paintings by Keith are reproduced in black and white: 'Mount Shasta and McCloud River,' 'Mount Shasta Sketch,' and 'Shasta Scene with Weathered Tree.' 27. Art: Fine Arts. [MS749].

[MS850]. Hill, Robert R. **Catalogue of the Paintings and Sketches of the Late Thomas Hill, the Great American Artist.** San Francisco, Calif.: 1910. Exhibition Catalogue Contains several listings of Mt. Shasta paintings. 27. Art: Fine Arts. [MS850].

[MS851]. Hine, Robert V. **In the Shadow of Fremont: Edward Kern and the Art of American Exploration, 1845-1860.** Norman, Okla.: University of Oklahoma Press, 1982. A biography of the artist who traveled with John Charles Frémont to California and southern Oregon in 1845-1846. This book contains an illustration by Kern (plate 16), taken from the prospectus for Frémont's 1887 'Memoir...' This illustration, Plate 16, is in many ways identical in style and characterization to the bizarre square top mountain scene entitled 'Shastl Peak' which appeared, unsigned, in Frémont's 1887 'Memoir ...' (see Fremont 1887). Thus allowing one to say that Kern was the artist of 'Shastl Peak.' 27. Art: Fine Arts. [MS851].

[MS860]. Hogarth, Paul. **Artists on Horseback: The Old West in Illustrated Journalism 1857-1900.** New York: Watson-Guption Publications, 1972. pp. 89-110, 283-284. Contains northern California illustrations and text from the work of English illustrator and journalist William Simpson (1823-1899). Simpson's drawings of the Modoc Indian Wars of 1873 appeared in the London Illustrated News, often as front page material. At least one of the drawings depicted Mt. Shasta, though Hogarth's book does not include that particular illustration. There is a reproduction of a log cabin at 'Sisson's Ranch' (p. 97). The author quotes Simpson's comments about the stagecoach ride from Redding to Yreka: 'By imagining yourself rolled down a hill inside a barrel...you may form some idea of the amount of comfort to be enjoyed' (p. 96). The author also mentions that at the Pit River Simpson saw his first Indian, a chief of the 'McLeod Indians' who went by the name of 'Ochoolooly, or 'Captain McLeod' (p. 96).

Simpson was one of the most famous journalists of 19th century England. His presence at the Modoc War caused a stir among the U.S. Army officers who hoped that Simpson would vindicate them to the world from the embarrassment of the Army's stalemate with the small band of Indians. 27. Art: Fine Arts. [MS860].

[MS853]. Hughes, Edan Milton. **Artists in California 1786-1940.** San Francisco, Calif.: Hughes Publishing Company, 1986. The most complete biographical dictionary of California artists. Mt. Shasta is mentioned many times as subject matter for various artists. 27. Art: Fine Arts. [MS853].

[MS873]. James, George Wharton 1858-1923. **Harry Cassie Best: Painter of the Yosemite Valley, California Oaks, and California Mountains.** no place, 1925? Pamphlet. 'Reprint from 'Out West,' January [no date]. Harrie Cassie Best, an early California artist well-known for his Yosemite paintings, also appreciated Mount Shasta. James writes: 'Mount Shasta, morning, noon and night, in cloud and sunshine, wreathed in smiles, frowns, tears and storm, has especially appealed to Mr. Best, and some of his most notable canvasses have represented this glorious sentinel of the Northern Gateway to California's flowery glades. His early love and passion for the Oregon Mountains has found mature fulfillment here. One of his 'Sunsets on Mount Shasta' represents the mountain monarch under the glow of the evening sky. Oranges, pinks, peach-glow, soft tints and shades of blue, purple and rose-mist enswathe the snow clad summit. Deep and eloquent purple shadows are wrapping their secretive folds around the lower slopes. The tops of some of the trees still catch glimpses of the fading glories, while below the snow-line, and down, down, into the very foreground the soft, reflected light brings out, though in subdued and gentle effect, the rich greens of the foothills and the wide stretch of meadow, where an occasional sparkle shows the course of the rippling brooks which are herrying the melted snow down to the far-away warmth of the all-embracing Pacific' (p. 11).

Contains a picture of a painting of Mt. Shasta; caption reads: 'The California Fuji-SanÑMt. Shasta. Purchased for the

White House by President Roosevelt. From a painting by H. C. Best. \$300.00' (p. 3). A brief letter, from President Theodore Roosevelt about Mt. Shasta and about the purchased Mt. Shasta painting, is found in the appendix to this article (p. 18. See also Roosevelt 1908). 27. Art: Fine Arts. [MS873].

[MS2032]. [Keith, William 1838-1911, Ann Harlow, editor, and Alfred C. Harrison, text writer. **William Keith: the Saint Mary's College Collection.** Moraga, Calif.: Hearst Art Gallery, Saint Mary's College of California, 1994. viii, 115, iii, 28 p.; ill. (some col.); 28 cm. text by Alfred C. Harrison, Jr. ; Ann Harlow, editor. 'Published in conjunction with the exhibition, William Keith: California's poet-painter, June 11-October 9, 1988.' Includes several paintings of Mount Shasta, Calif. A supplement is bound together with the second printing of the catalogue... "The major feature of this supplement is full transcripts of three essays and two lectures by William Keith. They provide direct access to the artist's own thinking about art and nature over a span of more than twenty years. They also make for delightful reading because of Keith's dry sense of humor and the vividness of his tales of camping in the High Sierra with his friend John Muir." (Preface). Includes bibliographical references and index. 27. Art: Fine Arts. [MS2032].

[MS854]. Laird, Helen. **Carl Oscar Borg and the Magic Region.** Layton, Utah: Gibbs M. Smith, Inc., 1986. Carl Oscar Borg was the protŽgŽ of Phoebe Hearst. Mrs. Hearst invited Borg to the Wintoon estate on the McCloud River. The artist sketched Mt. Shasta and later created at least three paintings of the mountain for Mrs. Hearst. 27. Art: Fine Arts. [MS854].

[MS815]. LaPena, Frank Raymond. **The World Is a Gift.** San Francisco, Calif.: Limestone Press, 1987. Only 100 copies of the book were printed; each book has eight full-page woodblock illustrations. 30 copies of the book were accompanied with an additional portfolio containing the same eight illustrations on eight separate sheets of Japanese rice paper; each print in the portfolio was signed and numbered by the artist. 'The World is a Gift' is an illustrated art book about the Wintu Indian traditions of the Mt. Shasta region. The book's title refers to how one learns to appreciate life through the traditional Indian teachings passed on from generation to generation. This book and its art are unique among the documents concerning Mt. Shasta. It is both a large-format illustrated book and an accompanying series of eight large wood engravings printed on fine paper. Frank LaPena is a Wintu Indian writer and a nationally-known artist. He is currently director of the Native American Studies program at California State University, Sacramento.

Frank LaPena often came to Mt. Shasta while still a young man to visit his grandmother and uncle. 'The World is a Gift' tells in words and pictures the lessons he learned from these elders. Mr. LaPena states that: 'When my uncle died, I went to Mt. Shasta with the bundle of my hair that I had cut off as a sign of mourning. Mt. Shasta is the last place on earth the spirit visits before traveling to the above world. The cutting of the hair is a sign of grievance and respect' (p. 1).

Mr. LaPena has explained the concept of 'The World Is a Gift' in other published writings. He says that: 'As one hears different stories one begins to realize that images of nature and life known and related to by the dominant society are estranged from the Native American view of the world. The Native American sees the world as a 'different place' from that seen and described by the dominant society. As a Native American, my world is a gift of my teachers. These elders, who were wise and gentle people, were singers and medicine people - practitioners of the sacred traditions, customs, and ceremonies. We are taught to respect the earth, for it is a place of mystery, wonder, and power. The earth and the universe are alive, living entities' (Quotation from *The Extension of Tradition*, exhibition catalog, 1985, the Crocker Museum, Sacramento).

The author/artist created the art book 'The World is a Gift' in honor of his uncle, Grant Towendolly (1873 - 1962) who was born near Mt. Shasta in Dunsuir, Calif. Grant Towendolly was a Wintu Indian chief and shaman whose traditional stories have been published in a book entitled 'Bag of Bones,' edited by Marcelle Masson. 27. Art: Fine Arts. [MS815].

[MS6]. Lemos, Pedro Joseph de 1882. **Mount Shasta [painting].** In: **Blue and Gold 1922: A Record of the College Year 1920-1921, Published by the Junior Class of the University of California.** Berkeley, Calif.: [University of California], 1922. Contains (facing p. 296) a full page color reproduction of a painting of Mount Shasta by Pedro Lemos. Lemos was a noted artist, art teacher, and author of books on applied art. For this yearbook he created seven colorful paintings of California; the reproductions are each full page on a glossy paper and each is protected by a separate tissue guard paper. The six paintings are titled: 1) California Spirit 2) Lone Cypress 3) Golden Gate from the Campus 4) Forbidden Garden at Santa Barbara Mission 5) Mount Shasta 6) Lake Tahoe 7) Yosemite Valley. There is a letter, in the COS Mt. Shasta collection, sent by Pedro Lemos to Mt. Shasta mountaineer Edward Stuhl, in which the artist explains the circumstances behind the painting of the picture. 27. Art: Fine Arts. [MS6].

[MS642]. [Los Angeles Examiner]. **Mount Shasta Exhibit in Los Angeles Museum.** In: Los Angeles Examiner. Dec. 1, 1936. Sect. 1. p. 8. Source: Stuhl I 40. Find List/27. Art: Fine Arts. [MS642].

[MS876]. Miesse, William C. **The Significance of Mount Shasta as a Visual Resource in 19th and Early 20th Century California: Art and Artists 1841-1941.** 1989. Unpublished manuscript. Illustrated. A cultural history of dozens of the early artists who created artworks of Mt. Shasta. As a result of searching for the earliest artwork ever to portray Mt. Shasta the author states that: 'But along the way in looking for the elusive earliest picture, one could not help but be astounded at the number of 19th and early 20th century paintings, drawings, watercolors, woodblock prints, steel engravings, lithographs, and so on, of Mount Shasta. Hundreds of them, and often they were done by some of the best known Western landscape artists of the 19th century, such as Albert Bierstadt, Thomas Moran, William Keith, and Thomas Hill. These Shasta pictures came in all shapes and sizes, from two inch wide engravings to ten foot wide paintings. Why were there so many pictures of Mount Shasta? It turned out that there was no simple answer to this last question, because each decade, from 1840 to 1940, brought with it new reasons for artists to come to Mount Shasta. Scientific artists, spy artists, journalist artists, survey artists, Indian artists, visionary artists, book artists, mountain climbing artists, cartoon artists, portrait artists, landscape artists. By the time the compiling of this research was done there was a list of over 120 noted artists who had painted or drawn at Mount Shasta' (p.1).

Chapter titles are as follows:

Chapter I. Artist-Explorers of The Wilkes Expedition: The early 1840s. Agate, Peale, Dana, Eld, and Emmons.

Chapter II. Artist-Explorers of the Fremont Expeditions: The mid-1840s. Charles Preuss in 1843-1844; Edward Kern in 1845-46.

Chapter III. Transcontinental Railroad Survey Artists: The 1850s. The Beckwith Survey of 1854- Baron Von Egloffstein; The Williamson Survey of 1855- John Young.

Chapter IV. Clarence King as Artist and Scientist: 1863. Clarence King.

Chapter V. Early Illustrators: 1850s-1870s. J. Hutchings, T. Ayres, A. Stein, J. Lamson, E. Camerer, Kÿchel and Dresel, E. Vischer, R. Gifford, J.D. Smillie, W. Simpson, T. Moran, H. Nappenbach.

Chapter VI. At Sisson's with Bierstadt, Hill, Keith, and Muir: 1860s-1870s. Albert Bierstadt, Thomas Hill, William Keith, John Muir.

Chapter VII. The San Francisco Art Boom: 1860s-1880s. J.B. Wandesforde, F. Butman, T. Welch, C. Hittell, R.D. Yelland, H.C. Best, R.G. Holdredge, F.F. Schaffer, H. Bloomer, G. Munger, J. Stuart, and others.

Chapter VIII. East Coast and Pacific Northwest Artists: 1870s-1890s. S. Colman, J.H. Hill, H.A. Elkins, C. Rockwell, W.S. Parrott.

Chapter IX. A 19th Century Visionary Artist: Frederick. J. Oliver.

Chapter X. California Plein Air Painters: 1900 to 1930. Henry Joseph Breuer, Carl Oscar Borg, Percy Gray, Maurice Logan, Thomas G. Moses, Ray Strong.

Chapter XI. Women Artists of Mount Shasta: 1860s-1930s. H.T. Brodt, A. M. Reading, M.M. Frisbee, E.R. Barchus, G. Fountain, G. Brooks, U. Gray.

Chapter XII. Woodblock, Watercolor, and Traditional Landscape Artists: 1915 to 1930. F.M. Fletcher, W.S. Rice, A. Derome, F.M. Moore, W.C. Watts, E. Bruce.

Chapter XIII. Resident Artists of Mount Shasta: John Doty, A. Cedro, Philip Carnine, Edward Stuhl.

Chapter XIV. Indian Artists of Mount Shasta: Grant Tau-hin-dauli.

The book is extensively footnoted and contains a bibliography. 27. Art: Fine Arts. [MS876].

[MS877]. Miesse, William C. **List of 19th and Early 20th Century Artists of the Mount Shasta Region.** 1991. Unpublished manuscript. Mostly limited to artists born before 1900. A list of approximately 175 artists whose artwork depicts Mount Shasta, but does not include photographers. This is an ongoing list updated as of December 1991.

Compiled from various sources including auction records, exhibition catalogs, art books, art gallery exhibitions, private collections, etc. (a.=active).

Note that Titian Ramsay Peale (1799-1885), traveling southward as naturalist with the 1841 Wilkes-Emmons overland expedition, lost his sketching materials while crossing the Umpqua Mountains in southern Oregon. No depiction of Mt. Shasta by Peale is known to exist. Thus only his fellow expedition members, the world-renowned geologist James Dwight Dana and the official expedition artist Alfred Thomas Agate, both of whom did sketch Mt. Shasta, share the honor of creating the earliest bona-fide pictures of Mt. Shasta. Titian Peale, because of his stature as an American artist and his presence at Mt. Shasta in 1841, is included in the following list.

Adam, William (1846-1931); Agate, Alfred Thomas (1812-1846); Armstrong, Bradley Adan (1818-1904); Armstrong, George Frederick (1852-1912); Armstrong, William Weaver (1862-1906); Ayres, Thomas Almond (1816-1858); Barchus, Eliza Rosanna (1857-1959); Bates, W. J. (a.1915); Beardzley, Carl A.; Best, Arthur William

(1859-1935); Best, Harrie Cassie (1863-1936); Bierstadt, Albert (1830-1902); Bloomer, Hiram Reynolds (1845-1911); Borg, Carl Oscar (1879-1947); Boyner, George Don (a.1929); Brandes; Breckman, Benjamin (a.1910); Breuer, Henri Joseph (1860-1932); Broad, Alphonso Herman (1851-1930); Brodt, Helen Tanner (1838-1908); Brooks, Gertrude A. (a.1920s); Brown, Henry Box (1831-1915); Brown, Benjamin Chambers (1865-1942); Bruce, Edward (1879-1943); Bruner (a.1917); Bush, Norton (1834-1894); Butman, Frederick A. (1820-1871); Cambell, Charles (a.c.1865); Campbell, Mrs. J. A. (a.1899); Camerer, Eugene (1830-1898); Carnine, Philip K. (1884-1976); Cedro, A. (a.1909); Clair, R. A. (a.c.1900); Colman, Samuel (1832-1920); Cooper; Dahlgren, Carl Christian (1841-1920); Dana, James Dwight (1813-1895); Doughty, G. N.; Davies, Arthur B. (1862-1928); Davis, Willis E. 1855-1910); Deakin, Edwin (1838-1936); DeRome, Albert Thomas (1885-1959); D'Estrella, Theophilus Hope (1851-1929); DeTreville, Richard (1864-1929); Doty, John Warren (1870-1959); Dove, J.; Dow, Arthur; Dresel, Emil (1819-1869); Eichler, Alfred (1895-1977); Eld, Henry (1814-1850); Egloffstein, Frederick W. von (1824-1838); Elkins, Henry Arthur (1847-1884); Eilshemius, Louis Michel (1864 - 1911); Emmons, George Foster (1811-1884); Englehardt, John Joseph (1867-1915); Estes; Fenn, Harry (1845-1911); Fitler, William Crothers (1857-1914); Fletcher, Frank Morley (1866-1949); Fountain, Grace R. (1857-1942); Frisbee, Mabel Moores (1883-1979); G., K. (a.1902); Geney, E. (a.1895); Gibbs, George (1815-1873); Gifford, Robert Swain (1840-1905); Gifford, Sanford Robinson (1823-1880); Gilbert, R.; Gray, Henry Percy (1869-1952); Gray, Una (?-1930); Gremke, Deidrich Henry (1860-1939); Hallie (a.1886); Harmon, Charles Henry (1859-1936); Hart, Joseph (a.1901); Healy, Joe; Heath, Frank L. (1857-1921); Hencke, Albert (1865-1936); Herrick, Kate Powers (1840-1926); Hill, John Henry (1839-1922); Hill, Thomas (1829-1908); Hittell, Charles (Carlos) Joseph (1861-1938); Hoerman, Carl (1885-?); Holdredge, Ransom Gillete (1836-1899); Holtum, Louise (1872-1945); Inness, George Jr. (1854-1926); Jackson, William Franklin (1850-1936); Johnstone, E. McD. (a.1887); Johanson, Waldemar (a.1930s); Jones, W.; Jonnevold, Carl Henrik (1856-1930); Jorgensen, Christian (1860-1935); Keller, Arthur Ignatius (1866-1924); Keith, William (1838-1911); Kern, Edward (1823-1863); King, Clarence (1842-1901); Kress, Frederick B. (1888-1970); Kuchel, Charles Conrad (1820-c.1865); Lamb, Earl (1889-1984); Lamson, James (a.1856); Lee, Rowland (a.1900); Lemos, Pedro; Lemos, William (1861-1942); Lockyear, Joe (a.1920s); Logan, Maurice (1886-1977); Lungren, Fernand Harvey (1859-1932); Macartney (a.1885); Mackenzie, Frank Joseph (1865-1939); Magers, Ella ; McBride, A. L.; McKnight, William (a.1860); Melrose, Andrew W. (1836-1901); Miller, Ralph Davison (1858-1945); Mitchell, Alfred R. (1888-1972); Moore, Edward H. (a.1879); Moore, Frank Montague (1877-1967); Moran, Thomas (1837-1926); Moses, Thomas G. (1856-1934); Muir, John (1838-1914); Munger, Gilbert Davis (1863-1903); Nappenbach, Henry (1862-1931); Nickerson, Rebecca Ellen 1861-1941); Noble, Raymond Elmer (1880-1947); Ogilby, Robert E. (?-1884); Oliver, Frederick Spencer (1866-1899); Parrott, William Samuel (1844-1915); Peale, Titian Ramsay (1799-1885); Peck, Orrin M. (1860-1921); Peixotto, Ernest Clifford (1869-1940); Perard, Victor Semon (1870-1957); Pierce, Bruce Wellington (1858-1947); Pissis, Emile M. (1854-1934); Plowman, George Taylor (1869-1932); Preuss, Charles (1803-?); Reading, Alice Matilda (1859-1939); Ramm, John Henry (1879-1948); Richter, Henry Leopold (1870-1960); Richardt, Theophilus (1855-1948); Richards, Nellie (a.1914); Rice, William Seltzer (1873-1963); Rix, Julian Walbridge (1850-1903); Robinson, Charles Dorman (1847-1933); Robinson, Regina Dorland (1892-1917); Rockwell, Cleveland (1837-1907); Rodriguez, Alfred C. (1862 - 1890); Sander, Marie Rey (1857-1945); Schafer, Frederick Ferdinand (1839-1927); Schumann, Ray (a.1931); Schwartz, A. (a.1860s); Sears, Benjamin Willard (1846-1905); Shaw, Stephen William (1817-1900); Simmons, Edward Emerson (1852-1899); Simpson, William (1823-1899); Smith, C. L. (a.1881); Smith, Earnest Browning (1866-1951); Smillie, James David (1833-1909); Spiel, George (c.1861-1951); Stein, Aaron (1853-1900); Sternitzky, Robert; Stuhl, Edward (1887-1984); Strauss, Meyer (1831-1905); Stuart, James Everett (1852-1941); Towendolly [Tau-hin-dauli], Grant (1873-1963); Valencia, Manual W. (1856-1935); Vallejo, Napoleon Primo (1850-1923); Vischer, Edward (1809-1878); Wandesforde, Juan Buckingham (1817-1902); Watts, William Clothier (1869-1961); Welch, Thaddeus (1844-1919); Williams, True W. (a.1874); Wood, Alexander M. (1849-1925); Wood, Robert W (1889-1979); Wright, Johnny; Yard, Sydney Jones (1855-1909); Yelland, Raymond Dabb (1848-1900); Young, John J. (1830-1879). 27. Art: Fine Arts. [MS877].

[MS856]. Miller, Dwight Cameron 1923. **California Landscape Painting, 1860-1885: Artists around Keith and Hill.** Palo Alto, Calif.: Stanford Art Gallery, 1976. Exhibition Catalogue Contains extensive information about Frederick Butman's Mt. Shasta paintings from the 1860s. 27. Art: Fine Arts. [MS856].

[MS859]. Nelson-Rees, Walter. **Albert Thomas Derome 1885-1959.** Oakland, Calif.: WIM, 1988. Contains several color reproductions of A. T. Derome's early 20th century Mt. Shasta paintings. 27. Art: Fine Arts. [MS859].

[MS862]. Penwell, Donna C. **The Boggs Collection: Paintings by Artists in California.** Shasta City, Calif.: California Department of Parks & Recreation: Shasta State Historic Park, W.L. Smith Memorial Gallery, no date.

Pamphlet. Contains biographies of the artists who work was collected by Mrs. Boggs. The collection is now housed in the Shasta City museum. A large painting of Mt. Shasta by Carlos Hittell is one of the featured works in the collection. 27. Art: Fine Arts. [MS862].

[MS879]. [Rockwell, Cleveland 1837-1907. **Mount Shasta**. In: The West Shore. Jan. 24, 1891. Vol. 242. pp. 59-61. Text and illustration attributed to Cleveland Rockwell (see Stenzel Cleveland Rockwell... 1972. p. 152). Contains a double-page illustration of Mt. Shasta The brief text states that 'Mount Shasta is 14,443 feet high, only one foot lower than the kingly Mount Rainier' (p. 59). Also contains the poem 'Mount Shasta by John Rollin Ridge, the Cherokee Indian. 27. Art: Fine Arts. [MS879].

[MS1032]. Roosevelt, Theodore 1858-1919. [**letter to Harrie Cassie Best, dated Nov. 12, 1908, White House.**]. In: James, George Wharton 1858-1923. **Harry Cassie Best: Painter of the Yosemite Valley, California Oaks, and California Mountains**. 1930? p. 18. The president writes: 'White House November 12, 1908. Mr. H. C. Best, Cosmos Club, Washington, D. C. Dear Sir: Ñ I appreciate very much your painting, the 'Afterglow on Mount Shasta,' and shall give it the place of honor in my home. I consider the evening twilight on Mt. Shasta one of the grandest sights I have ever witnessed. Kindest regards to Mrs. Best and little Virginia Best. Yours truly, Theodore Roosevelt.' 27. Art: Fine Arts. [MS1032].

[MS643]. Santa Barbara Museum of Natural History. **Stuhl Mount Shasta Wildflower Painting Exhibit-1936**. In: Museum Notes. April, 1936. Vol. 11. No. 4. p. 30. Consists of the following notice only: 'Some of Mr. Edward Stuhl's beautiful paintings of Mount Shasta's wild flowers were placed in the special exhibit cases March 28, to remain until April 10' (p. 30). 27. Art: Fine Arts. [MS643].

[MS2079]. Schafer, Frederick Ferdinand 1839-1927 artist. **Frederick Ferdinand Schafer Painting Catalog**. <http://ffscat.lcs.mit.edu/ffshtml>. World Wide Web Resource. Compiled by Jerome H. Saltzer. Contains a section on the artist's Mount Shasta paintings. Approximately 40 color paintings of Mt. Shasta by the artist. Compiler's note states: "Mount Shasta was Schafer's most frequently painted subject. In many of the paintings from the west or southwest, the secondary cone, Shastina, is larger and more widely spaced from the main peak than it should be, suggesting studio work from an exaggerated sketch, rather than painting in the field." Jerome H. Saltzer highlights the German-born American painter Frederick Ferdinand Schafer (1839-1927) and provides access to a collection of images of Schafer's paintings. Schafer was known for his landscape paintings, which he painted in California and the West between 1875 and 1905. A brief biographical sketch is available.' 27. Art: Fine Arts. [MS2079].

[MS864]. Schwartz, Ellen. **Nineteenth Century San Francisco Art Exhibition Catalogs: A Descriptive Checklist and Index**. Davis, Calif.: Library Associates, University of California at Davis, 1981. Contains many entries of Mt. Shasta paintings by several artists. 27. Art: Fine Arts. [MS864].

[MS868]. Seavey, Kent L. **Raymond Dabb Yelland**. San Francisco, Calif.: California Historical Society, 1964. Raymond Dabb Yelland, chief art instructor at the California School of Design in the 1870s, painted pictures of Mt. Shasta several times during his career. 27. Art: Fine Arts. [MS868].

[MS866]. Seavey, Kent L. **Charles Dorman Robinson 1847-1933**. San Francisco, Calif.: California Historical Society, 1966. Exhibition Catalogue Charles Dorman Robinson painted several pictures of Mt. Shasta. 27. Art: Fine Arts. [MS866].

[MS865]. Seavey, Kent L. **A Century of California Painting: 1870-1970**. Los Angeles, Calif.: 1970. Exhibition Catalog Contains reproductions of Mt. Shasta paintings. 27. Art: Fine Arts. [MS865].

[MS782]. [Siskiyou County Historical Society]. **Joseph S. Fellows Tub Factory [painting]**. In: The Siskiyou Pioneer in Folklore, Fact and Fiction and Yearbook. Siskiyou County Historical Society. 1964. Vol. 1. No. 4. p. 12. 'Courtesy Lucille Morgan.' A painting, possibly a photograph with artwork superimposed, of Mt. Shasta with the tub factory in the foreground. 27. Art: Fine Arts. [MS782].

[MS1026]. [Smith, Frank. **painting of Mt. Shasta**]. In: Yreka Union. Yreka, Calif.: Sept. 28, 1870. Vol. 18, No. 50, p. 3. The Sept. 28 Yreka Union contains four different notices of four early California artists working in the Mt.

Shasta region. This particular article is about Frank Smith (see also Bloomer 1870; and Munger 1870; and Welch 1870): 'As Artist and Hunter. ÑOur townsman, Frank Smith, was away from town in the mountains some three or four weeks, in the double character of Artist and Hunter....The positions from which the sketches were taken are points near Mr. Fellows residence. They are beautiful pictures and demonstrate that their author possesses both artistic taste and skill of no mean order.' 27. Art: Fine Arts. [MS1026].

[MS870]. Stenzel, Franz. **Cleveland Rockwell: Scientist and Artist 1837-1907**. Portland, Ore.: Oregon Historical Society, 1972. Rockwell was an accomplished surveyor working for the U.S. Coast Survey. A letter dated May 18, 1875 to his Chief states: 'Since my return from Point Sur, Asst. Rodgers has related to me his experiences of a trip to the summit of Mount Shasta, with a view of making it a Coast Survey Station. From his account of the interest which you take in the Matter, I send you a painting of the mountain, which I beg you to accept as a token of respect and esteem. The painting is a very faithful view from 'Strawberry Valley' from sketches which I made in June 1873, while resting at 'Sissons' on my journey to the Columbia River' (pp. 76-77). Cleveland Rockwell painted several Mt. Shasta views though none are reproduced in this book. This book does contain a black and white reproduction of Rockwell's painting entitled 'Lassen Butte and Big Meadows, California' (p. 30). 27. Art: Fine Arts. [MS870].

[MS898]. Suggs, Don. **Proprietary View: Mount Shasta, 1985 [painting]**. In : Smithsonian. Apr., 1990. Vol. 21. No. 1. p. 104. Appears as an illustration for 'A New Generation of Artists Ponder Nature's Prospects' by Michael Kernan (pp. 104-111). This painting is accompanied by the caption: 'Proprietary View: Mount Shasta, 1985, was painted not from nature, but from a photograph reproduced in a book Ñwhich, like the vertical bars, says artist Don Suggs, stands between us and the real thing.' 27. Art: Fine Arts. [MS898].

[MS871]. Taft, Robert 1894-1955. **Artists and Illustrators of the Old West 1850-1900**. New York: Charles Scribners and Sons, 1953. Contains extensive information about the artists of the 1850s working for the Pacific Railroad Survey. 27. Art: Fine Arts. [MS871].

[MS1070]. [The American West]. **California and Oregon Stage Company, Carries Wells, Fargo and Co. Express and the U. S. Mail. View of Mount Shasta 14,442 ft, above the Sea- On C and O Stage Route [illustration]**. in: The American West. July, 1968. Vol. 5. No. 4. Front and back covers, inside front and back covers. Cover photograph from an original poster in: Honeyman Collection, Bancroft Library, University of California, Berkeley. Contain five similar but different versions of a Mt. Shasta Stagecoach scene. The magazine editors state that 'A curious phenomenon came to our attention while the cover for this issue was being selected: different members of the staff, working in various libraries, had been looking at quite different lithographs, all of the while being under the impression that a single stagecoaching scene was under consideration. The confusion soon passed, but it left behind an interesting set of variations on a popular theme Ñwhich we present here and on the inside back cover' (inside front cover). The earliest stagecoach poster shown is from 1853, and although it does not show Mt. Shasta the stagecoach and the horses are exactly reproduced in some of the later posters which did show Mt. Shasta. 27. Art: Fine Arts. [MS1070].

[MS872]. Van Nostrand, Jeanne 1902. **The First Hundred Years of Painting in California 1775-1875**. San Francisco, Calif.: John Howell-Books, 1980. Contains a reproduction of a painting of Mt. Shasta by Juan Buckingham Wandesforde (plate 38). 27. Art: Fine Arts. [MS872].

[MS842]. Vincent, Stephen. **O California!** San Francisco, Calif.: Bedford Arts, Publishers, 1990. One of the most beautiful art books of early California painting. Contains a full-page color reproduction of a painting of Mount Shasta by William Keith, circa 1880 (p. 59). The painting is accompanied (opposite p. 58) by a long quotation about Mount Shasta taken from Joaquin Miller's 1873 'Unwritten History: Life Among the Modocs.' 27. Art: Fine Arts. [MS842].

[MS151]. von Finck, Walter. **The New Visionaries from Mount Shasta**. Ashland, Ore.: Lapis Dragon Publishing, 1989. Contains examples of ethereal and meditative 'Visionary Art' from the 1980s by seven different resident contemporary Mount Shasta artists. Many of the paintings show Mount Shasta itself, and several of the paintings depict ethereal 'beings' and/or 'outer space' scenes. Most of the paintings are harmonized with light-shades of colors from the violet end of the color spectrum. Contains paintings by Cheryl Yambrach Rose, Krystel, Leonardo Rene, Rodney Birkett, Andraleria, Ixthara, and Aeoliah. Approximately eighty paintings are reproduced, about half are in full-page format. Each artist contributes text explaining the intent of his or her art. For example, artist Rodney Birkett states 'It is my intent to provide the viewer with a sense of peace that gives understanding and the feeling of being transported into one's own consciousness of the eternal' (p. 34). Artist Aeoliah states 'I started to experience new radiant colors and beings that were

made of light, whose bodies were translucent with a shining radiance' (p. 104). All of these artists are painting in the visionary art tradition of Mount Shasta which has its roots in both the published drawings of Frederick Oliver from 1894 and in the many published 1940s paintings of the 'I AM' movement. 27. Art: Fine Arts. [MS151].

[MS1025]. [Welch, Thaddeus. **[sketches of Mt. Shasta]**. In: Yreka Union. Yreka, Calif.: Sept. 28, 1870. Vol. 18, No. 50, p. 3. The Sept. 28 Yreka Union contains four different notices of four early California artists working in the Mt. Shasta region. This particular article is about Thaddeus Welch (see also Bloomer 1870; and Munger 1870; and Smith 1870): 'Personal. We have been favored with a call from Mr. Welch, landscape artist, who is visiting this part of our State with the view of taking sketches of some of our mountain scenery. He has some three or four very meritorious sketches of Mt. Shasta taken from different points, in the vicinity of Sheep Rock. The dense smoke which has hung like a pall over the mountains and plains for the last few weeks...' 27. Art: Fine Arts. [MS1025].

[MS1062]. Wilson, Darryl Babe. **LaPená**. In: News from Native California: An Inside View of the California Indian World. Summer, 1992. Vol. 6. No. 3. pp. 14-15. Review of the Spring 1992 exhibition 'Frank LaPená: A Retrospective,' held at University of California, Davis. Contains several reference to the Wintu Indian artist's spiritual experiences at Mt. Shasta. The artist's artworks often contain representations of Mt. Shasta: 'North Mountain. Immense wings spread out encompassing Mount Shasta. Hail, snow, and sleet drive, like shining spirit arrows into the earth. The mountain, pleased with the storm, meditates in the evening. Brilliant stars look over the clouds. At first I thought the cloud was a huge white owl, but the eyes were too small. Then I thought it might be a white eagle. Frank says, 'It is the spirit of the birds and the spirit of the sky. It is birdness.' The painting is immense, taking up an entire wall. In its giant size, the painting gives a deeper dimension to the power of nature, to the intensity of the storm, to the everlasting presence of the mountain, to the vastness of the winter sky. Again, a thought made manifest by the magic strokes of the winter sky' (p. 15). 27. Art: Fine Arts. [MS1062].

[MS874]. Wilson, Raymond L. **The First Art School in the West: The San Francisco Art Association's California School of Design**. The American Art Journal. Winter, 1982. Vol. 14. No.1. Contains information about the San Francisco art boom of the 1870s. Many of the artists associated with the school came to Mount Shasta to paint pictures of the mountain. 27. Art: Fine Arts. [MS874].

[MS875]. Wilson, Raymond L. **William Keith: A Changing Vision**. Fresno, Calif.: Fresno Art Center, 1984. Exhibition Catalogue Contains a reproduction of a William Keith oil on canvas Mount Shasta painting entitled 'Sierra Forest and Sunny Peaks' 27. Art: Fine Arts. [MS875].

[MS635]. [Yreka Union]. **[Munger's Mt. Shasta paintings]**. In: Yreka Union. Yreka, Calif.: Sept. 28, 1870. Vol. 18. p. 3. Munger was a landscape artist working for Clarence King's 1870 survey of Mt. Shasta. Article states that 'Munger, the landscape artist, has taken a sunset sketch of Mount Shasta, from a point near Fellow's, which is said to be a very fine picture, a superb work of art.' Also mentions the photographer 'Watson' [Watkins], and two brothers named Clark, as members of the King Survey team. The Oct. 5, 1870, Yreka Union again mentions Munger. 27. Art: Fine Arts. [MS635].

[MS1229]. [Yreka Union]. **From The Top of Mount Shasta**. In: Yreka Union. July 14, 1877. Source of Citation: Stuhl handwritten bibliography, s901 Stuhl notes: 'An ascent with Thomas Hill the painter in the Party.' 40. Find List/27. Art: Fine Arts. [MS1229].