

**UNDER
THE SUNSET**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649248292

Under the sunset by William Dean Howells & Henry Mills Alden

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Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

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WILLIAM DEAN HOWELLS & HENRY MILLS ALDEN

UNDER THE SUNSET

Under the Sunset

Harper's Novelettes

EDITED BY
WILLIAM DEAN HOWELLS
AND
HENRY MILLS ALDEN



Harper & Brothers Publishers
New York and London

GRACE ELLERY CHANNING
THE END OF THE JOURNEY

THOMAS A. JANVIER
THE SAGE-BRUSH HEN

ELIA W. PEATTIE
A MADONNA OF THE DESERT

MARIE MANNING
*THE PROPHETESS OF THE LAND
OF NO-SMOKE*

PHILIP VERRILL MIGHELS
A LITTLE PIONEER

ELMORE ELLIOTT PEAKE
BACK TO INDIANA

CHARLES A. EASTMAN, M.D.
THE GRAY CHIEFTAIN

ZOE DANA UNDERHILL
THE INN OF SAN JACINTO

MAURICE KINGSLEY
TIO JUAN

JOSIAH FLYNT
JAMIE THE KID

Introduction

Undoubtedly it was the work of Bret Harte, bold in action, high in color, and simple in motive, which established an ideal of the Farthest West in literature. Europe, where he is still better known than any other American writer, still clings to that ideal; it keeps the fancy of the English as well as the Germans, the Russians, and the French. But American art, to which the West is better known with its changes from the gold-seeking days to those of the settled industries, has refined upon that ideal. Something vastly more complex speaks to us from both the hither and the thither slopes of the Sierras. The plains are conscious of their mysticism; the wild nature itself seeks a voice in the communion of savage man and savage beast. The old rollicking humor finds vent yet in temperament and incident, and Mr. Janvier's heroine suggests the

earlier heroines of the first master; but how far from his are such types as "The Madonna of the Desert" and "The Prophetess of the Land of No Smoke!" The delicate divinations of Mrs. Ellery Channing, the close, firm study of Mr. Mighels in frontier character, are equally surprising eventuations in fiction dealing with life in the region of Harte's daring and once fresh conventions. The homesickness aching through Mr. Peake's pathetic story of the returning exiles is all as different from the primal strain of hilarious fatalism, of melodramatic incident, as it is from the sad, plain dreadfulness of Mr. Kingsley's tragedy, or Mrs. Underhill's round, old-fashioned supernaturalism; and how remote in temperament is Mr. Flynt's tale of the boy tramp "beating" his way back to the States from Dr. Eastman's poetic piece of animism in "The Gray Chieftain."

The things are convincingly alike in their several excellence, and in their varying truth to the farther and nearer lands Under the Sunset. They are not only important now—fine art, genuine motive, original spirit—but they are extremely interesting and significant as suggestions of the great work to be done

in and about a region of America where the completion of the interoceanic communications and the drawing together of East and West seemed to paralyze the nascent consciousness of the Pacific shore in literature. Finally, in the immense geographical range of these admirable stories, we have some faint indications of the vastness as well as the richness of the field they touch.

W. D. H.

