

LANDMARKS

CHAPTER I

INTRODUCING

IF this story were told on the cinematograph as "The Life of Rudd Sergison," or "The Most Significant Passages in the Life of Rudd Sergison" (only, of course, the public would need a far more sensationally alluring title than these), it would begin, I suppose, earlier, and in the manner of a Chinese play show us the courtship of his honourable father and mother: tender passages in a sitting-room raked by a high wind, or scenes of that kind. My narrative ought perhaps to do the same; but instead I have chosen a later starting-point, and thereafter have endeavoured—passing Rudd's career in review—to put myself in the place of the gifted gentlemen who apply the severe selective machinery of the cinema, and with such decision discard all but the relevant and constructive.

The task has not been easy; so far from it that I have often found myself wishing that instead of "Landmarks" I had called the book "Incidents" and