

## INTRODUCTION

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nor in the young artist. As a farmer once said to me regarding a frisky mount, it is better to smash through the top bar than to have spring-halt.

*The Trespasser* took its place, and, as I think, its natural place, in the development of my literary life. I did not stop to think whether it was a happy theme or not, or whether it had popular elements. These things did not concern me. When it was written I should not have known what was a popular theme. It was written under circumstances conducive to its artistic welfare; if it has not as many friends as *The Right of Way* or *The Seats of the Mighty* or *The Weavers* or *The Judgment House*, that is not the fault of the public or of the critics.