

The long hand of the monstrous clock reached the half-hour after one. Instantly—in the middle of a rambling sentence—the court rose. Seymour stood up, looked round, and seemed to meet the concentrated eyes of the world mutely interrogating him.

During the interval, he walked with Killick in the great hall; and if descriptive reporters watched him, they probably observed an agitated or unusually emphatic manner. He is making some sort of protest or anxious inquiry. Is his man—this famous Matthew Dering, K.C.—a man to be relied on? Does he really understand our case in all its bearings—can one trust him to understand everything?

Mr Killick is pacifying his client. He assures Lord Brentwood that he is in safe hands.

But in court again, his disgust returns, grows more nauseating, is changing to dull anger. We have come to the witnesses now—an inexhaustible array of them. Clerks, servants, underlings are examined, and cross-examined, and re-examined. Now one sees what our famous counsel can do for us. It is his turn now. He is a large leaden-tinted man, with pendulous cheeks and hirsute brows; and, assuming a righteous indignation, he skirmishes heavily against the learned foe. The cross-examination is always the same—to exonerate Lord Brentwood from responsibility; to show that he could not have been cognizant of any irregularities, if they existed; and yet to make the jury believe that Lord Brentwood was never negligent, but regularly attending to the business in an assiduous fashion.

... "And Lord Brentwood examined these schedules himself?"

"Yes, if they were put before him—it was mostly Mr Waller or Mr Tilney—"

"Don't introduce irrelevant information. Just answer my question."

"He is answering your question," says counsel for plaintiff.

Then there is bickering—what the more literary newspapers call "a scene," what unliterary newspapers call "a breeze between counsel." The breeze blows itself out, and then they go on again.

"Now, I am asking you about these schedules of January 18 and 23—the schedules D 3 and 4—you hold them there—"