

Malachi's Cove

Short Story by Anthony Trollope



READING 5A Analyze how complex plot structures and devices function and advance the action in a work of fiction.

RC-12(A) Reflect on understanding to monitor comprehension.

DID YOU KNOW?

Anthony Trollope . . .

- worked for the post office for over 25 years.
- published 47 novels in his lifetime.
- ran unsuccessfully for a seat in Parliament.

Meet the Author

Anthony Trollope 1815–1882

Anthony Trollope was a highly successful English novelist and one of the most prolific writers of the Victorian era. Trollope's works are widely respected for their convincing dialogue, true-to-life characters, and astute analysis of class dynamics and social conflicts—all hallmarks of the burgeoning literary movement known as realism.

Great Expectations Trollope's sensitivity to social class was heightened by his childhood experiences. He was born into a well-to-do family whose financial situation declined. To keep up appearances, the family sent young Trollope to elite schools, where he was beaten and humiliated for his family's lack of wealth. Trollope, who aspired to a gentleman's life of leisure, found himself required to earn his living. He took a civil-service job in London's General Post Office, a low-paying but respectable position. Impractical and prone to mistakes, Trollope was an indifferent employee; he made little progress in his career until he was transferred to Ireland in 1841.

Life in Letters While in Ireland, Trollope established the writing discipline that he followed for the rest of his life, producing ten pages of

fiction in three hours each and every day. In 1855, he published his first successful novel, *The Warden*, which was followed by his masterpiece *Barchester Towers* in 1857. Trollope's daily life left its mark on his work: many of his novels are set in Ireland, and letters, whether paraphrased, excerpted, or printed in full, frequently appear in his work. But before he retired in 1867, Trollope also left his mark on the British postal service: he was co-inventor of the now-famous red mailbox, which helped streamline mail delivery, especially in rural Britain.

Mixed Reviews During Trollope's lifetime, the novel became the most widely read literary form, and realism became the dominant style of writing. Like his contemporaries and fellow realists Charles Dickens and George Eliot, Trollope believed fiction had a moral purpose: a novel should teach readers how to behave, while offering them pleasant entertainment. However, after Trollope's death in 1882, literary trends changed, and realism fell out of favor. In this new context, Trollope's works appeared old-fashioned, and his inflexible work habits seemed to prove his lack of true artistry. After decades of neglect, readers and critics began to rediscover Trollope in the 1940s. Today, he continues to reach new audiences through television and radio adaptations of his work.

Author Online

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LITERARY ANALYSIS: REALISM

Realism refers to writing that portrays everyday life in accurate detail. It also refers to a literary movement that developed in mid-19th century France and later spread to England. Devices of realism include

- **complex characters** portrayed in everyday circumstances, unlike the idealized romantic characters of earlier fiction
- carefully detailed **settings** drawn from real life
- **dialogue** that captures the sounds of everyday speech, including the use of dialects or idioms

As you read this story, notice how Trollope uses these elements to depict his characters' distinctive way of life.

READING STRATEGY: PREDICT

Like any good storyteller, Trollope includes dramatic twists and turns in his plot. You can anticipate plot twists by using text clues to make **predictions**, reasonable guesses about what will happen next. To make good predictions,

- consider characters' words, thoughts, and actions as clues to how they will respond to a situation
- note passages that seem to hint at future plot events

As you read, use a chart like the one shown to note at least three predictions and the clues you used to make them.

Prediction	Support for Prediction

VOCABULARY IN CONTEXT

Trollope uses the words in boldface below to portray life in Cornwall. Restate each phrase, using a different word or words for the boldface term.

1. awed by the **precipitous** cliffs
2. an **indefatigable** worker known for her diligence
3. an **interloper** on private property
4. **impede** the group's progress
5. fought to **garner** enough support
6. resolved to **desist** from bad habits
7. tossed by **eddy** stream currents
8. a large, mouthlike **orifice**



Complete the activities in your Reader/Writer Notebook.

How do we learn to TRUST?

Babies learn to trust instinctively by responding to the adults who love and care for them. As we get older, trust becomes a trickier proposition, especially if experience has taught us to be wary of others. What enables us to overcome suspicion and reach out to other people?

QUICKWRITE Working in a small group, list five qualities that signal that a person is trustworthy and five qualities that tell you to be wary. Have someone from your group read your list to the class. Do others agree with your results?



MALACHI'S COVE

Anthony Trollope

On the northern coast of Cornwall, between Tintagel and Bossiney,¹ down on the very margin of the sea, there lived not long since an old man who got his living by saving seaweed from the waves, and selling it for manure. The cliffs there are bold and fine, and the sea beats in upon them from the north with a grand violence. I doubt whether it be not the finest morsel of cliff scenery in England, though it is beaten by many portions of the west coast of Ireland, and perhaps also by spots in Wales and Scotland. Cliffs should be nearly **precipitous**, they should be broken in their outlines, and should barely admit here and there of an insecure passage from their summit to the sand at their feet. The sea should come, if not up to them, at
10 least very near to them, and then, above all things, the water below them should be blue, and not of that dead leaden color which is so familiar to us in England. At Tintagel all these requisites are there, except that bright blue color which is so lovely. But the cliffs themselves are bold and well broken, and the margin of sand at high water is very narrow—so narrow that at spring tides there is barely a footing there. **A**

Close upon this margin was the cottage or hovel of Malachi Trenglos,² the old man of whom I have spoken. But Malachi, or old Glos, as he was commonly called by the people around him, had not built his house absolutely upon the sand. There was a fissure in the rock so great that at the top it formed a narrow
20 ravine, and so complete from the summit to the base that it afforded an opening for a steep and rugged track from the top of the rock to the bottom. This fissure was so wide at the bottom that it had afforded space for Trenglos to fix his

Analyze Visuals ►

What details in this painting suggest the dangers of this **setting**?

precipitous (prĭ-sĭp'ĭ-təs)
adj. nearly vertical; very steep

A REALISM

Reread lines 1–15. Which details in this passage help make Trollope's description seem realistic?

1. **Cornwall . . . Tintagel** (tĭn-tăj'əl) and **Bossiney** (bôs'ĭ-nē): a remote peninsula on the southwestern tip of England that includes the picturesque village of Tintagel and an adjoining beach area called Bossiney.

2. **Malachi Trenglos** (măl'ə-kĭ' trĕn'glôs): Many Cornish family names begin with *Tre*, which means "dwelling" in Cornish.



habitation on a foundation of rock, and here he had lived for many years. It was told of him that in the early days of his trade he had always carried the weed in a basket on his back to the top, but latterly³ he had been possessed of a donkey which had been trained to go up and down the steep track with a single pannier⁴ over his loins, for the rocks would not admit of panniers hanging by his side; and for this assistant he had built a shed adjoining his own, and almost as large as that in which he himself resided.

30 But, as years went on, old Glos procured other assistance than that of the donkey, or, as I should rather say, Providence⁵ supplied him with other help; and, indeed, had it not been so, the old man must have given up his cabin and his independence and gone into the workhouse at Camelford.⁶ For rheumatism⁷ had afflicted him, old age had bowed him till he was nearly double, and by degrees he became unable to attend the donkey on its upward passage to the world above, or even to assist in rescuing the coveted weed from the waves.

At the time to which our story refers Trenglos had not been up the cliff for twelve months, and for the last six months he had done nothing towards the furtherance of his trade, except to take the money and keep it, if any of it was
40 kept, and occasionally to shake down a bundle of fodder⁸ for the donkey. The real work of the business was done altogether by Mahala Trenglos, his granddaughter.

Mally Trenglos was known to all the farmers round the coast, and to all the small tradespeople in Camelford. She was a wild-looking, almost unearthly creature, with wild-flowing, black, uncombed hair, small in stature, with small hands and bright black eyes; but people said that she was very strong, and the children around declared that she worked day and night and knew nothing of fatigue. As to her age there were many doubts. Some said she was ten, and others five-and-twenty, but the reader may be allowed to know that at this time she had in truth passed her twentieth birthday. The old people spoke well of Mally,
50 because she was so good to her grandfather; and it was said of her that though she carried to him a little gin and tobacco almost daily, she bought nothing for herself—and as to the gin, no one who looked at her would accuse her of meddling with that. But she had no friends and but few acquaintances among people of her own age. They said that she was fierce and ill-natured, that she had not a good word for anyone, and that she was, complete at all points, a thorough little vixen.⁹ The young men did not care for her; for, as regarded dress, all days were alike with her. She never made herself smart on Sundays. She was generally without stockings, and seemed to care not at all to exercise any of those feminine

3. **latterly**: more recently.

4. **pannier** (păn'yər): one of a pair of baskets usually hung on either side of a pack animal to carry loads.

5. **Providence**: the helpful guidance or aid of God, fate, or nature.

6. **workhouse at Camelford**: the poorhouse at Camelford, a larger town near Tintagel. In Victorian times, poor people whose relatives could not support them were sent to workhouses; healthy residents were put to work.

7. **rheumatism** (rōō'mə-tīz'əm): painful inflammation and stiffness of the joints and muscles.

8. **fodder**: coarse food for cattle and other farm animals.

9. **vixen** (vīk'sən): a bad-tempered woman; a shrew.

attractions which might have been hers had she studied to attain them. All days
60 were the same to her in regard to dress; and, indeed, till lately, all days had, I fear,
been the same to her in other respects. Old Malachi had never been seen inside a
place of worship since he had taken to live under the cliff. **B**

But within the last two years Mally had submitted herself to the teaching of the
clergyman at Tintagel, and had appeared at church on Sundays, if not absolutely
with punctuality, at any rate so often that no one who knew the peculiarity of
her residence was disposed to quarrel with her on that subject. But she made no
difference in her dress on these occasions. She took her place in a low stone seat
just inside the church door, clothed as usual in her thick red serge petticoat¹⁰ and
loose brown serge jacket, such being the apparel which she had found to be best
70 adapted for her hard and perilous work among the waters. She had pleaded to
the clergyman when he attacked her on the subject of church attendance with
vigor that she had got no church-going clothes. He had explained to her that she
would be received there without distinction to her clothing. Mally had taken him
at his word, and had gone, with a courage which certainly deserved admiration,
though I doubt whether there was not mingled with it an obstinacy which was less
admirable.

For people said that old Glos was rich, and that Mally might have proper
clothes if she chose to buy them. Mr. Polwarth, the clergyman, who, as the old
man could not come to him, went down the rocks to the old man, did make some
80 hint on the matter in Mally's absence. But old Glos, who had been patient with
him on other matters, turned upon him so angrily when he made an allusion
to money, that Mr. Polwarth found himself obliged to give that matter up, and
Mally continued to sit upon the stone bench in her short serge petticoat, with her
long hair streaming down her face. She did so far sacrifice to decency as on such
occasions to tie up her black hair with an old shoestring. So tied it would remain
through the Monday and Tuesday, but by Wednesday afternoon Mally's hair had
generally managed to escape.

As to Mally's **indefatigable** industry there could be no manner of doubt, for
the quantity of seaweed which she and the donkey amassed between them was
90 very surprising. Old Glos, it was declared, had never collected half what Mally
gathered together; but then the article was becoming cheaper, and it was necessary
that the exertion should be greater. So Mally and the donkey toiled and toiled,
and the seaweed came up in heaps which surprised those who looked at her little
hands and light form. Was there not someone who helped her at nights, some
fairy, or demon, or the like? Mally was so snappish in her answers to people that
she had no right to be surprised if ill-natured things were said of her.

No one ever heard Mally Trenglos complain of her work, but about this time
she was heard to make great and loud complaints of the treatment she received
from some of her neighbors. It was known that she went with her complaints to Mr.
100 Polwarth; and when he could not help her, or did not give her such instant help

B REALISM

Reread lines 42–62. In what ways does this description of Mally differ from that of a conventional romantic heroine? Cite details in your answer.

indefatigable
(ĭn'dĭ-făt'ĭ-gə-bəl) *adj.*
tireless

10. **serge petticoat**: a skirt made of a strong twilled woolen or silken fabric.

as she needed, she went—ah, so foolishly! to the office of a certain attorney at Camelford, who was not likely to prove himself a better friend than Mr. Polwarth.

Now the nature of her injury was as follows. The place in which she collected her seaweed was a little cove—the people had come to call it Malachi's Cove from the name of the old man who lived there—which was so formed that the margin of the sea therein could only be reached by the passage from the top down to Trenglos's hut. The breadth of the cove when the sea was out might perhaps be two hundred yards, and on each side the rocks ran out in such a way that both from north and south the domain of Trenglos was guarded from intruders. And
110 this locality had been well chosen for its intended purpose.

There was a rush of the sea into the cove, which carried there large, drifting masses of seaweed, leaving them among the rocks when the tide was out. During the equinoctial winds¹¹ of the spring and autumn the supply would never fail; and even when the sea was calm, the long, soft, salt-bedewed, trailing masses of the weed could be gathered there when they could not be found elsewhere for miles along the coast. The task of getting the weed from the breakers¹² was often difficult and dangerous—so difficult that much of it was left to be carried away by the next incoming tide.

Mally doubtless did not gather half the crop that was there at her feet. What
120 was taken by the returning waves she did not regret; but when **interlopers** came upon her cove, and gathered her wealth—her grandfather's wealth, beneath her eyes, then her heart was broken. It was this interloping, this intrusion, that drove poor Mally to the Camelford attorney. But, alas, though the Camelford attorney took Mally's money, he could do nothing for her, and her heart was broken!

interloper (ɪn'tər-lō'pər)
n. intruder

She had an idea, in which no doubt her grandfather shared, that the path to the cove was, at any rate, their property. When she was told that the cove, and sea running into the cove, were not the freeholds¹³ of her grandfather, she understood that the statement might be true. But what then as to the use of the path? Who had made the path what it was? Had she not painfully, wearily, with exceeding
130 toil, carried up bits of rock with her own little hands, that her grandfather's donkey might have footing for his feet? Had she not scraped together crumbs of earth along the face of the cliff that she might make easier to the animal the track of that rugged way? And now, when she saw big farmer's lads coming down with other donkeys—and, indeed, there was one who came with a pony; no boy, but a young man, old enough to know better than rob a poor old man and a young girl—she reviled the whole human race, and swore that the Camelford attorney was a fool.

Any attempt to explain to her that there was still weed enough for her was worse than useless. Was it not all hers and his, or, at any rate, was not the sole way
140 to it his and hers? And was not her trade stopped and **impeded**? Had she not been forced to back her laden donkey down, twenty yards she said, but it had, in truth,

impede (ɪm-pēd') *v.* to hinder or obstruct

11. **equinoctial** (ē'kwə-nŏk'shəl) **winds:** strong winds around the time of the spring or autumn equinox, when day and night are of equal length.

12. **breakers:** waves that break into foam when they hit the shore.

13. **freeholds:** land that is inherited or held for life.



On the Shore, Paul Henry. Oil on canvas, 60.5 cm × 51 cm. T30352. © Phillips, The International Fine Art Auctioneers, United Kingdom. © Bonhams, London/Bridgeman Art Library.

◀ Analyze Visuals

How would you describe the **mood** of this painting? What details help convey the mood?

been five, because Farmer Gunliffe's son had been in the way with his thieving pony? Farmer Gunliffe had wanted to buy her weed at his own price, and because she had refused he had set on his thieving son to destroy her in this wicked way.

"I'll hamstring¹⁴ the beast the next time as he's down here!" said Mally to old Glos, while the angry fire literally streamed from her eyes.

Farmer Gunliffe's small homestead—he held about fifty acres of land—was close by the village of Tintagel, and not a mile from the cliff. The sea-wrack, as they call it, was pretty well the only manure within his reach, and no doubt he

14. **hamstring**: to disable by cutting the hamstring, the large tendon found on the back of the leg in humans or on the hind leg in many quadrupeds.

150 thought it hard that he should be kept from using it by Mally Trenglos and her obstinacy.

“There’s heaps of other coves, Barty,” said Mally to Barty Gunliffe, the farmer’s son.

“But none so nigh,¹⁵ Mally, nor yet none that fills ’emselves as this place.”

Then he explained to her that he would not take the weed that came up close to hand. He was bigger than she was, and stronger, and would get it from the outer rocks, with which she never meddled. Then, with scorn in her eye, she swore that she could get it where he durst¹⁶ not venture, and repeated her threat of hamstringing the pony. Barty laughed at her wrath, jeered her because of her wild
160 hair, and called her a mermaid.

“I’ll mermaid you!” she cried. “Mermaid, indeed! I wouldn’t be a man to come and rob a poor girl and an old cripple. But you’re no man, Barty Gunliffe! You’re not half a man.”

Nevertheless, Bartholomew Gunliffe was a very fine young fellow as far as the eye went. He was about five feet eight inches high, with strong arms and legs, with light curly brown hair and blue eyes. His father was but in a small way as a farmer, but, nevertheless, Barty Gunliffe was well thought of among the girls around. Everybody liked Barty—excepting only Mally Trenglos, and she hated him like poison. **C**

170 Barty, when he was asked why so good-natured a lad as he persecuted a poor girl and an old man, threw himself upon the justice of the thing. It wouldn’t do at all, according to his view, that any single person should take upon himself to own that which God Almighty sent as the common property of all. He would do Mally no harm, and so he had told her. But Mally was a vixen—a wicked little vixen; and she must be taught to have a civil tongue in her head. When once Mally would speak him civil as he went for weed, he would get his father to pay the old man some sort of toll for the use of the path.

“Speak him civil?” said Mally. “Never; not while I have a tongue in my mouth!” And I fear old Glos encouraged her rather than otherwise in her view of the
180 matter.

But her grandfather did not encourage her to hamstring the pony. Hamstringing a pony would be a serious thing, and old Glos thought it might be very awkward for both of them if Mally were put into prison. He suggested, therefore, that all manner of impediments should be put in the way of the pony’s feet, surmising that the well-trained donkey might be able to work in spite of them. And Barty Gunliffe, on his next descent, did find the passage very awkward when he came near to Malachi’s hut, but he made his way down, and poor Mally saw the lumps of rock at which she had labored so hard pushed on one side or rolled out of the way with a steady persistency of injury towards herself that
190 almost drove her frantic.

C PREDICT

Based on what you know about Barty and Mally at this point in the story, what predictions would you make about their future interactions?

15. **nigh** (nī): near.

16. **durst**: dare.

“Well, Barty, you’re a nice boy,” said old Glos, sitting in the doorway of the hut, as he watched the intruder.

“I ain’t a doing no harm to none as doesn’t harm me,” said Barty. “The sea’s free to all, Malachi.”

“And the sky’s free to all, but I mustn’t get up on the top of your big barn to look at it,” said Mally, who was standing among the rocks with a long hook in her hand. The long hook was the tool with which she worked in dragging the weed from the waves. “But you ain’t got no justice, nor yet no sperrit,¹⁷ or you wouldn’t come here to vex an old man like he.”

200 “I didn’t want to vex him, nor yet to vex you, Mally. You let me be for a while, and we’ll be friends yet.”

“Friends!” exclaimed Mally. “Who’d have the likes of you for a friend? What are you moving them stones for? Them stones belongs to grandfather.” And in her wrath she made a movement as though she were going to fly at him.

“Let him be, Mally,” said the old man; “let him be. He’ll get his punishment. He’ll come to be drowned some day if he comes down here when the wind is in shore.”

210 “That he may be drowned then!” said Mally, in her anger. “If he was in the big hole there among the rocks, and the sea running in at half tide, I wouldn’t lift a hand to help him out.”

“Yes, you would, Mally; you’d fish me up with your hook like a big stick of seaweed.” **D**

She turned from him with scorn as he said this, and went into the hut. It was time for her to get ready for her work, and one of the great injuries done her lay in this—that such a one as Barty Gunliffe should come and look at her during her toil among the breakers.

It was an afternoon in April, and the hour was something after four o’clock. There had been a heavy wind from the northwest all the morning, with gusts of rain, and the seagulls had been in and out of the cove all the day, which was a sure
220 sign to Mally that the incoming tide would cover the rocks with weed.

The quick waves were now returning with wonderful celerity¹⁸ over the low reefs, and the time had come at which the treasure must be seized, if it was to be **garnered** on that day. By seven o’clock it would be growing dark, at nine it would be high water, and before daylight the crop would be carried out again if not collected. All this Mally understood very well, and some of this Barty was beginning to understand also. **E**

230 As Mally came down with her bare feet, bearing her long hook in her hand, she saw Barty’s pony standing patiently on the sand, and in her heart she longed to attack the brute. Barty at this moment, with a common three-pronged fork in his hand, was standing down on a large rock, gazing forth towards the waters. He had declared that he would gather the weed only at places which were inaccessible to Mally, and he was looking out that he might settle where he would begin.

D PREDICT

Reread lines 208–212.

Which character’s prediction seems more consistent with Mally’s personality? Explain your answer.

garner (gär’nər) *v.* to gather up and store; to collect

E REALISM

Reread lines 217–226.

What details of the **setting** help add realism to the story?

17. **sperrit**: dialect for *spirit*, here meaning “courage” or “character.”

18. **celerity** (sə-lēr’ī-tē): swiftness of action; speed.



The Runaway, Henry Herbert La Thangue. Oil on canvas. Private collection.
© Bridgeman Art Library.

“Let ’un be, let ’un be,” shouted the old man to Mally, as he saw her take a step towards the beast, which she hated almost as much as she hated the man.

Hearing her grandfather’s voice through the wind, she **desisted** from her purpose, if any purpose she had had, and went forth to her work. As she passed down the cove, and scrambled in among the rocks, she saw Barty still standing on his perch; out beyond, the white-curling waves were cresting and breaking themselves with violence, and the wind was howling among the caverns and

240 abutments of the cliff.

Every now and then there came a squall¹⁹ of rain, and though there was sufficient light, the heavens were black with clouds. A scene more beautiful might hardly be found by those who love the glories of the coast. The light for such objects was perfect. Nothing could exceed the grandeur of the colors—the blue of the open sea, the white of the breaking waves, the yellow sands, or the streaks of red and brown which gave such richness to the cliff.

But neither Mally nor Barty were thinking of such things as these. Indeed, they were hardly thinking of their trade after its ordinary forms. Barty was meditating how he might best accomplish his purpose of working beyond the reach of Mally’s
250 feminine powers, and Mally was resolving that wherever Barty went she would go farther.

And, in many respects, Mally had the advantage. She knew every rock in the spot, and was sure of those which gave a good foothold, and sure also of those

desist (dĭ-sĭst’) v.
to cease or stop

19. **squall** (skwŏl): a brief, violent windstorm, usually accompanied by rain or snow.

which did not. And then her activity had been made perfect by practice for the purpose to which it was to be devoted. Barty, no doubt, was stronger than she, and quite as active. But Barty could not jump among the waves from one stone to another as she could do, nor was he as yet able to get aid in his work from the very force of the water as she could get it. She had been hunting seaweed in that cove since she had been an urchin of six years old, and she knew every hole and corner
260 and every spot of vantage.²⁰ The waves were her friends, and she could use them. She could measure their strength, and knew when and where it would cease.

Mally was great down in the salt pools of her own cove—great, and very fearless. As she watched Barty make his way forward from rock to rock, she told herself, gleefully, that he was going astray. The curl of the wind as it blew into the cove would not carry the weed up to the northern buttresses of the cove; and then there was the great hole just there—the great hole of which she had spoken when she wished him evil.

And now she went to work, hooking up the dishevelled hairs of the ocean, and landing many a cargo on the extreme margin of the sand, from whence she would
270 be able in the evening to drag it back before the invading waters would return to reclaim the spoil.²¹

And on his side also Barty made his heap up against the northern buttresses of which I have spoken. Barty's heap became big and still bigger, so that he knew, let the pony work as he might, he could not take it all up that evening. But still it was not as large as Mally's heap. Mally's hook was better than his fork, and Mally's skill was better than his strength. And when he failed in some haul Mally would jeer him with a wild, weird laughter, and shriek to him through the wind that he was not half a man. At first he answered her with laughing words, but before long, as she boasted of her success and pointed to his failure, he became angry, and then he
280 answered her no more. He became angry with himself, in that he missed so much of the plunder before him.

The broken sea was full of the long straggling growth which the waves had torn up from the bottom of the ocean, but the masses were carried past him, away from him—nay, once or twice over him; and then Mally's weird voice would sound in his ear, jeering him. The gloom among the rocks was now becoming thicker and thicker, the tide was beating in with increased strength, and the gusts of wind came with quicker and greater violence. But still he worked on. While Mally worked he would work, and he would work for some time after she was driven in. He would not be beaten by a girl. **F**

290 The great hole was now full of water, but of water which seemed to be boiling as though in a pot. And the pot was full of floating masses—large treasures of seaweed which were thrown to and fro upon its surface, but lying there so thick that one would seem almost able to rest upon it without sinking.

20. **urchin** (ûr'chÿn) . . . **spot of vantage**: a mischievous youngster of six years old, who knew which places would give her the advantage (in her task).

21. **spoil**: treasure seized in battle; plunder or booty.

Language Coach

Word Definitions Some English words normally occur in combination with other specific words. In line 268, the word *dishevelled* (Americans spell it *disheveled*) means “untidy, rumped,” and it almost always describes hair or clothing. What do “the dishevelled hairs of the ocean” refer to?

F GRAMMAR AND STYLE

Reread lines 282–287. Note how Trollope uses **prepositional phrases**, such as “among the rocks” and “with quicker and greater violence,” to add details to his dramatic descriptions of the landscape.

Mally knew well how useless it was to attempt to rescue aught²² from the fury of that boiling caldron. The hole went in under the rocks, and the side of it towards the shore lay high, slippery, and steep. The hole, even at low water, was never empty; and Mally believed that there was no bottom to it. Fish thrown in there could escape out to the ocean, miles away—so Mally in her softer moods would tell the visitors to the cove. She knew the hole well. Poulnadioul²³ she was
300 accustomed to call it; which was supposed, when translated, to mean that this was the hole of the Evil One. Never did Mally attempt to make her own of weed which had found its way into that pot.

But Barty Gunliffe knew no better, and she watched him as he endeavoured to steady himself on the treacherously slippery edge of the pool. He fixed himself there and made a haul, with some small success. How he managed it she hardly knew, but she stood still for a while watching him anxiously, and then she saw him slip. He slipped, and recovered himself—slipped again, and again recovered himself.

“Barty, you fool!” she screamed, “if you get yourself pitched in there, you’ll
310 never come out no more.”

Whether she simply wished to frighten him, or whether her heart relented and she had thought of his danger with dismay, who shall say? She could not have told herself. She hated him as much as ever—but she could hardly have wished to see him drowned before her eyes.

“You go on, and don’t mind me,” said he, speaking in a hoarse, angry tone.

“Mind you—who minds you?” retorted the girl. And then she again prepared herself for her work.

But as she went down over the rocks with her long hook balanced in her hands, she suddenly heard a splash, and, turning quickly round, saw the body of her
320 enemy tumbling amidst the **eddy**ing waves in the pool. The tide had now come up so far that every succeeding wave washed into it and over it from the side nearest to the sea, and then ran down again back from the rocks, as the rolling wave receded, with a noise like the fall of a cataract.²⁴ And then, when the surplus water had retreated for a moment, the surface of the pool would be partly calm, though the fretting bubbles would still boil up and down, and there was ever a simmer on the surface, as though, in truth, the caldron were heated. But this time of comparative rest was but a moment, for the succeeding breaker would come up almost as soon as the foam of the preceding one had gone, and then again the waters would be dashed upon the rocks, and the sides would echo with the roar of
330 the angry wave.

Instantly Mally hurried across to the edge of the pool, crouching down upon her hands and knees for security as she did so. As a wave receded, Barty’s head and face was carried round near to her, and she could see that his forehead was covered with blood. Whether he were alive or dead she did not know. She had seen nothing but his blood, and the light-colored hair of his head lying amidst the foam. Then his

eddying (ěd’ē-ĭng) *adj.*
moving in a whirlpool;
swirling **eddy** *v.*

22. **aught** (ôṭ): anything.

23. **Poulnadioul** (pūl’nă-jōōl’): Cornish for “pool of the devil.”

24. **cataract** (kăt’ə-răkt’): waterfall.

body was drawn along by the suction of the retreating wave; but the mass of water that escaped was not on this occasion large enough to carry the man out with it.

Instantly Mally was at work with her hook, and getting it fixed into his coat, dragged him towards the spot on which she was kneeling. During the half minute
340 of repose she got him so close that she could touch his shoulder. Straining herself down, laying herself over the long bending handle of the hook, she strove to grasp him with her right hand. But she could not do it; she could only touch him.

Then came the next breaker, forcing itself on with a roar, looking to Mally as though it must certainly knock her from her resting place and destroy them both. But she had nothing for it²⁵ but to kneel, and hold by her hook.

What prayer passed through her mind at that moment for herself or for him, or for that old man who was sitting unconsciously²⁶ up at the cabin, who can say? The great wave came and rushed over her as she lay almost prostrate, and when the water was gone from her eyes, and the tumult of the foam, and the violence
350 of the roaring breaker had passed by her, she found herself at her length upon the rock, while his body had been lifted up, free from her hook, and was lying upon the slippery ledge, half in the water and half out of it. As she looked at him, in that instant, she could see that his eyes were open and that he was struggling with his hands.

“Hold by the hook, Barty,” she cried, pushing the stick of it before him, while she seized the collar of his coat in her hands.

Had he been her brother, her lover, her father, she could not have clung to him with more of the energy of despair. He did contrive to hold by the stick which she had given him, and when the succeeding wave had passed by, he was still on
360 the ledge. In the next moment she was seated a yard or two above the hole, in comparative safety, while Barty lay upon the rocks with his still bleeding head resting upon her lap.

What could she do now? She could not carry him; and in fifteen minutes the sea would be up where she was sitting. He was quite insensible and very pale, and the blood was coming slowly—very slowly—from the wound on his forehead. Ever so gently she put her hand upon his hair to move it back from his face; and then she bent over his mouth to see if he breathed, and as she looked at him she knew that he was beautiful. **G**

What would she not give that he might live? Nothing now was so precious to
370 her as his life—as this life which she had so far rescued from the waters. But what could she do? Her grandfather could scarcely get himself down over the rocks, if indeed he could succeed in doing so much as that. Could she drag the wounded man backwards, if it were only a few feet, so that he might lie above the reach of the waves till further assistance could be procured?

She set herself to work and she moved him, almost lifting him. As she did so she wondered at her own strength, but she was very strong at that moment. Slowly, tenderly, falling on the rocks herself so that he might fall on her, she got

G REALISM

Reread lines 366–368. In what ways does this passage establish Mally as a **complex character**?

25. **had nothing for it:** had no alternative; could do nothing else.

26. **unconsciously:** unaware of what was happening to Mally and Barty.



Driftwood (1909), Winslow Homer. Oil on canvas, 24½" × 28½". Henry H. and Zoe Oliver Sherman Fund and other funds. 1993.564. © Museum of Fine Arts, Boston.

him back to the margin of the sand, to a spot which the waters would not reach for the next two hours.

380 Here her grandfather met them, having seen at last what had happened from the door.

"Dada," she said, "he fell into the pool yonder, and was battered against the rocks. See there at his forehead."

"Mally, I'm thinking that he's dead already," said old Glos, peering down over the body.

"No, dada; he is not dead; but mayhap²⁷ he's dying. But I'll go at once up to the farm."

"Mally," said the old man, "look at his head. They'll say we murdered him."

"Who'll say so? Who'll lie like that? Didn't I pull him out of the hole?"

390 "What matters that? His father'll say we killed him." **H**

It was manifest to Mally that whatever anyone might say hereafter, her present course was plain before her. She must run up the path to Gunliffe's farm and get necessary assistance. If the world were as bad as her grandfather said, it would be

H PREDICT

Reread lines 388–390. In your opinion, has old Glos made a reasonable prediction? Why or why not?

27. **mayhap**: perhaps.

so bad that she would not care to live longer in it. But be that as it might, there was no doubt as to what she must do now.

So away she went as fast as her naked feet could carry her up the cliff. When at the top she looked round to see if any person might be within ken,²⁸ but she saw no one. So she ran with all her speed along the headland²⁹ of the cornfield which led in the direction of old Gunliffe's house, and as she drew near to the homestead
400 she saw that Barty's mother was leaning on the gate. As she approached she attempted to call, but her breath failed her for any purpose of loud speech, so she ran on till she was able to grasp Mrs. Gunliffe by the arm.

"Where's himself?" she said, holding her hand upon her beating heart that she might husband her breath.

"Who is it you mean?" said Mrs. Gunliffe, who participated in the family feud against Trenglos and his granddaughter. "What does the girl clutch me for in that way?"

"He's dying then, that's all."

"Who is dying? Is it old Malachi? If the old man's bad, we'll send some one
410 down."

"It ain't dada; it's Barty! Where's himself? where's the master?" But by this time Mrs. Gunliffe was in an agony of despair, and was calling out for assistance lustily. Happily Gunliffe, the father, was at hand, and with him a man from the neighboring village.

"Will you not send for the doctor?" said Mally. "Oh, man, you should send for the doctor!" ❶

Whether any orders were given for the doctor she did not know, but in a very few minutes she was hurrying across the field again towards the path to the cove, and Gunliffe with the other man and his wife were following her.

420 As Mally went along she recovered her voice, for their step was not so quick as hers, and that which to them was a hurried movement allowed her to get her breath again. And as she went she tried to explain to the father what had happened, saying but little, however, of her own doings in the matter. The wife hung behind listening, exclaiming every now and again that her boy was killed, and then asking wild questions as to his being yet alive. The father, as he went, said little. He was known as a silent, sober man, well spoken of for diligence and general conduct, but supposed to be stern and very hard when angered.

As they drew near to the top of the path the other man whispered something to him, and then he turned round upon Mally and stopped her.

430 "If he has come by his death between you, your blood shall be taken for his," said he.

Then the wife shrieked out that her child had been murdered, and Mally, looking round into the faces of the three, saw that her grandfather's words had come true. They suspected her of having taken the life, in saving which she had nearly lost her own.

❶ **REALISM**

Reread lines 403–416. What characteristics of the **dialogue** make this conversation seem true to life?

28. **within ken**: in view.

29. **headland**: a point of land extending out into a body of water.

She looked round at them with awe in her face, and then, without saying a word, preceded them down the path. What had she to answer when such a charge as that was made against her? If they chose to say that she pushed him into the pool and hit him with her hook as he lay amidst the waters, how could she show
440 that it was not so?

Poor Mally knew little of the law of evidence, and it seemed to her that she was in their hands. But as she went down the steep track with a hurried step—a step so quick that they could not keep up with her—her heart was very full—very full and very high. She had striven for the man’s life as though he had been her brother. The blood was yet not dry on her own legs and arms, where she had torn them in his service. At one moment she had felt sure that she would die with him in that pool. And now they said that she had murdered him! It may be that he was not dead, and what would he say if ever he should speak again? Then she thought of that moment when his eyes had opened, and he had seemed to see her. She had
450 no fear for herself, for her heart was very high. But it was full also—full of scorn, disdain, and wrath.

When she had reached the bottom, she stood close to the door of the hut waiting for them, so that they might precede her to the other group, which was there in front of them, at a little distance on the sand.

“He is there, and dada is with him. Go and look at him,” said Mally.

The father and mother ran on stumbling over the stones, but Mally remained behind by the door of the hut.

Barty Gunliffe was lying on the sand where Mally had left him, and old Malachi Trenglos was standing over him, resting himself with difficulty upon a stick.

460 “Not a move he’s moved since she left him,” said he, “not a move. I put his head on the old rug as you see, and I tried ’un with a drop of gin, but he wouldn’t take it—he wouldn’t take it.”

“Oh, my boy! my boy!” said the mother, throwing herself beside her son upon the sand.

“Haud³⁰ your tongue, woman,” said the father, kneeling down slowly by the lad’s head, “whimpering that way will do ’un no good.”

Then having gazed for a minute or two upon the pale face beneath him, he looked up sternly into that of Malachi Trenglos.

The old man hardly knew how to bear this terrible inquisition.

470 “He would come,” said Malachi; “he brought it all upon himself.”

“Who was it struck him?” said the father.

“Sure he struck himself, as he fell among the breakers.”

“Liar!” said the father, looking up at the old man.

“They have murdered him—they have murdered him!” shrieked the mother.

“Haud your peace, woman!” said the husband again. “They shall give us blood for blood.” **J**

Mally, leaning against the corner of the hovel, heard it all, but did not stir. They might say what they liked. They might make it out to be murder. They might

J REALISM

Reread lines 471–476. In your opinion, are the characters’ responses realistic? Explain.

30. **haud**: hold.

drag her and her grandfather to Camelford gaol, and then to Bodmin,³¹ and the
480 gallows; but they could not take from her the conscious feeling that was her own.
She had done her best to save him—her very best. And she had saved him!

She remembered her threat to him before they had gone down on the rocks together, and her evil wish. Those words had been very wicked; but since that she had risked her life to save his. They might say what they pleased of her, and do what they pleased. She knew what she knew.

Then the father raised his son's head and shoulders in his arms, and called on the others to assist him in carrying Barty towards the path. They raised him between them carefully and tenderly, and lifted their burden on towards the spot at which Mally was standing. She never moved, but watched them at their work;
490 and the old man followed them, hobbling after them with his crutch.

When they had reached the end of the hut she looked upon Barty's face, and saw that it was very pale. There was no longer blood upon the forehead, but the great gash was to be seen there plainly, with its jagged cut, and the skin livid and blue round the **orifice**. His light brown hair was hanging back, as she had made it to hang when she had gathered it with her hand after the big wave had passed over them. Ah, how beautiful he was in Mally's eyes with that pale face, and the sad scar upon his brow! She turned her face away, that they might not see her tears; but she did not move, nor did she speak.

But now, when they had passed the end of the hut, shuffling along with their
500 burden, she heard a sound which stirred her. She roused herself quickly from her leaning posture, and stretched forth her head as though to listen; then she moved to follow them. Yes, they had stopped at the bottom of the path, and had again laid the body on the rocks. She heard that sound again, as of a long, long sigh, and then, regardless of any of them, she ran to the wounded man's head.

"He is not dead," she said. "There; he is not dead."

As she spoke Barty's eyes opened, and he looked about him.

"Barty, my boy, speak to me," said the mother.

Barty turned his face upon his mother, smiled, and then stared about him wildly.

510 "How is it with thee, lad?" said his father. Then Barty turned his face again to the latter voice, and as he did so his eyes fell upon Mally.

"Mally!" he said, "Mally!"

It could have wanted³² nothing further to any of those present to teach them that, according to Barty's own view of the case, Mally had not been his enemy; and, in truth, Mally herself wanted no further triumph. That word had vindicated her, and she withdrew back to the hut.

"Dada," she said, "Barty is not dead, and I'm thinking they won't say anything more about our hurting him."

Old Glos shook his head. He was glad the lad hadn't met his death there; he
520 didn't want the young man's blood, but he knew what folk would say. The poorer

orifice (ôr'ə-fîs) *n.* an opening, especially to a passage within the body

31. **to Camelford gaol** (jāl) . . . **Bodmin**: to Camelford jail and then to the county seat of Cornwall at Bodmin (for trial).

32. **wanted**: needed

he was the more sure the world would be to trample on him. Mally said what she could to comfort him, being full of comfort herself.

She would have crept up to the farm if she dared, to ask how Barty was. But her courage failed her when she thought of that, so she went to work again, dragging back the weed she had saved to the spot at which on the morrow she would load the donkey. As she did this she saw Barty's pony still standing patiently under the rock, so she got a lock of fodder and threw it down before the beast.

It had become dark down in the cove, but she was still dragging back the seaweed, when she saw the glimmer of a lantern coming down the pathway. It
530 was a most unusual sight, for lanterns were not common down in Malachi's Cove. Down came the lantern rather slowly—much more slowly than she was in the habit of descending, and then through the gloom she saw the figure of a man standing at the bottom of the path. She went up to him, and saw that it was Mr. Gunliffe, the father.

"Is that Mally?" said Gunliffe.

"Yes, it is Mally; and how is Barty, Mr. Gunliffe?"

"You must come to 'un yourself, now at once," said the farmer. "He won't sleep a wink till he's seed you. You must not say but you'll come."

"Sure I'll come if I'm wanted," said Mally.

540 Gunliffe waited a moment, thinking that Mally might have to prepare herself, but Mally needed no preparation. She was dripping with salt water from the weed which she had been dragging, and her elfin locks were streaming wildly from her head; but, such as she was, she was ready.

"Dada's in bed," she said, "and I can go now if you please."

Then Gunliffe turned round and followed her up the path, wondering at the life which this girl led so far away from all her sex. It was now dark night, and he had found her working at the very edge of the rolling waves by herself, in the darkness, while the only human being who might seem to be her protector had already gone to his bed.

550 When they were at the top of the cliff, Gunliffe took her by her hand and led her along. She did not comprehend this, but she made no attempt to take her hand from his. Something he said about falling on the cliffs, but it was muttered so lowly that Mally hardly understood him. But in truth the man knew that she had saved his boy's life, and that he had injured her instead of thanking her. He was now taking her to his heart, and as words were wanting to him, he was showing his love after this silent fashion. He held her by the hand as though she were a child, and Mally tripped along at his side asking him no questions.

When they were at the farmyard gate he stopped there for a moment.

560 "Mally, my girl," he said, "he'll not be content till he sees thee, but thou must not stay long wi' him, lass. Doctor says he's weak like, and wants sleep badly."

Mally merely nodded her head, and then they entered the house. Mally had never been within it before, and looked about with wondering eyes at the furniture of the big kitchen. Did any idea of her future destiny flash upon her then, I wonder? But she did not pause here a moment, but was led up to the bedroom above stairs, where Barty was lying on his mother's bed. **K**

K PREDICT

Reread lines 563–564. What "future destiny" do you think the narrator is referring to? What clues support your guess?

"Is it Mally herself?" said the voice of the weak youth.

"It's Mally herself," said the mother, "so now you can say what you please."

"Mally," said he, "Mally, it's along of you³³ that I'm alive this moment."

"I'll not forget it on her," said the father, with his eyes turned away from her.

570 "I'll never forget it on her."

"We hadn't a one but only him," said the mother, with her apron up to her face.

"Mally, you'll be friends with me now?" said Barty.

To have been made lady of the manor of the cove for ever, Mally couldn't have spoken a word now. It was not only that the words and presence of the people there cowed her and made her speechless, but the big bed, and the looking-glass, and the unheard-of wonders of the chamber, made her feel her own insignificance. But she crept up to Barty's side, and put her hand upon his.

"I'll come and get the weed, Mally; but it shall all be for you," said Barty.

580 "Indeed, you won't then, Barty dear," said the mother; "you'll never go near the awesome place again. What would we do if you were took from us?"

"He mustn't go near the hole if he does," said Mally, speaking at last in a solemn voice, and imparting the knowledge which she had kept to herself while Barty was her enemy; "specially not if the wind's any way from the nor'rard."

"She'd better go down now," said the father.

Barty kissed the hand which he held, and Mally, looking at him as he did so, thought that he was like an angel.

"You'll come and see us tomorrow, Mally?" said he.

To this she made no answer, but followed Mrs. Gunliffe out of the room. When
590 they were down in the kitchen the mother had tea for her, and thick milk, and a hot cake—all the delicacies which the farm could afford. I don't know that Mally cared much for the eating and drinking that night, but she began to think that the Gunliffes were good people—very good people. It was better thus, at any rate, than being accused of murder and carried off to Camelford prison.

"I'll never forget it on her—never," the father had said.

Those words stuck to her from that moment, and seemed to sound in her ears all the night. How glad she was that Barty had come down to the cove—oh, yes, how glad! There was no question of his dying now, and as for the blow on his forehead, what harm was that to a lad like him?

600 "But father shall go with you," said Mrs. Gunliffe, when Mally prepared to start for the cove by herself. Mally, however, would not hear of this. She could find her way to the cove whether it was light or dark.

"Mally, thou art my child now, and I shall think of thee so," said the mother, as the girl went off by herself.

Mally thought of this, too, as she walked home. How could she become Mrs. Gunliffe's child; ah, how?

I need not, I think, tell the tale any further. That Mally did become Mrs. Gunliffe's child, and how she became so the reader will understand; and in process

Language Coach

Meaning of Idioms

Idioms are groups of words that have a special meaning apart from the literal sense of the words. The idiom *unheard of* means "not previously seen or known" or "unacceptable." What does *unheard-of* mean in line 577? Explain.

33. **along of you:** because of you.



Tintagel (1887), Arthur Ackland Hunt. Watercolor with gouache on paper, 47.6 cm × 31.1 cm. Private collection. © The Maas Gallery, London/Bridgeman Art Library.

of time the big kitchen and all the wonders of the farmhouse were her own. The
 610 people said that Barty Gunliffe had married a mermaid out of the sea; but when it
 was said in Mally's hearing I doubt whether she liked it; and when Barty himself
 would call her a mermaid she would frown at him, and throw about her black
 hair, and pretend to cuff him with her little hand.

Old Glos was brought up to the top of the cliff, and lived his few remaining
 days under the roof of Mr. Gunliffe's house; and as for the cove and the right
 of seaweed, from that time forth all that has been supposed to attach itself to
 Gunliffe's farm, and I do not know that any of the neighbors are prepared to
 dispute the right. ∞

Comprehension

1. **Recall** What conflict develops between the Trenglos family and the Gunliffes?
2. **Summarize** What events lead to Barty Gunliffe's accident?
3. **Clarify** What do the Gunliffes initially believe to be the cause of their son's accident?



READING 5A Analyze how complex plot structures and devices function and advance the action in a work of fiction. **RC-12(A)** Reflect on understanding to monitor comprehension.

Literary Analysis

4. **Examine Predictions** Compare the predictions you recorded in your chart with the actual outcomes in the story. Which text clues proved to be the most reliable basis for your predictions?
5. **Analyze Realism** Choose three passages from the story that you feel best represent Trollope's realist style. What characteristics of realism does each passage illustrate?
6. **Interpret Mood** Describe the mood in each of the following passages. In what ways does Trollope use the **setting** to help create the mood?
 - the description of the cove (lines 235–240)
 - the description of the wind and the tide (lines 282–289)
 - the description of Barty's fall (lines 318–330)
7. **Draw Conclusions About Author's Purpose** What moral lesson might Trollope have intended this story to teach? Cite details to support your answer.
8. **Evaluate Plot** In your opinion, is the plot of "Malachi's Cove" believable? Why or why not?

Literary Criticism

9. **Critical Interpretations** American writer and critic Henry James criticized Trollope's narrative voice for failing to maintain "the fiction of fiction," that is, for interrupting stories to remind the reader that the events portrayed are not real. Based on your reading, do you agree or disagree with James's criticism? Why might Trollope have chosen to use this narrative technique? Explain your answers.

How do we learn to **TRUST?**

Briefly describe a famous person who, in your estimation, appears trustworthy. What characteristics make him or her seem this way? What do you think is most important to look for when deciding if someone can be trusted?

Vocabulary in Context

▲ VOCABULARY PRACTICE

Decide whether the words in each pair are synonyms or antonyms.

- | | |
|---------------------------|----------------------|
| 1. precipitous/horizontal | 5. garner/distribute |
| 2. indefatigable/lazy | 6. desist/commence |
| 3. interloper/trespasser | 7. eddying/whirling |
| 4. impede/ease | 8. orifice/cavity |

ACADEMIC VOCABULARY IN SPEAKING

• analyze • dominate • impact • resource • scheme

Analyze the **impact** of stories in literature, film, or television that are more realistic versus stories such as fairy tales or science fiction that are not realistic. Do you think realistic stories are more effective or engaging than fantasy or science fiction? Why? Use at least one additional Academic Vocabulary word in your discussion with a small group.

VOCABULARY STRATEGY: USING CONTEXT CLUES

A word's **context**—the words and sentences that surround it—often gives clues to the word's meaning. Considering the overall meaning of a passage often allows you to make logical guesses about the meaning of an unfamiliar word. A specific type of context clue is a contrast, within a sentence or within a paragraph, that hints at the unknown word's meaning. Another type of clue is an example. Study the following sentence.

As fossil fuel sources dwindle, scientists are exploring the biomass energy potential of abundant “green” resources like corn, grasses, and seaweed.

The *dwindling* of fossil fuel contrasts with the *abundance* of “green” resources, so *dwindle* must mean “decrease.” The examples of corn, grasses, and seaweed suggest that *biomass* refers to organic (including plant) matter.

PRACTICE On a separate sheet of paper, write the meaning of each underlined word below. Tell what clues, from a surrounding sentence or the passage as a whole, helped you figure out the word's meaning.

Seaweed is a promising source of energy for countries with meager arable land but substantial coastlines. Scottish scientists believe that biomass energy technology could reinvigorate the once-widespread practice of harvesting seaweed while also protecting the environment. Seaweed thrives on carbon dioxide, one of the pollutants responsible for global warming. Israeli scientists have developed a technology that funnels CO₂ emissions from a power plant into a pool of water that serves as both a coolant for the power plant and a medium for growing seaweed. Through this technology, seaweed grows at concentrations one million times the densities found in the nearby sea.

WORD LIST

desist
eddying
garner
impede
indefatigable
interloper
orifice
precipitous



READING 1B Analyze textual context (within a sentence) to draw conclusions about the nuance in word meanings.

Interactive
Vocabulary



Go to thinkcentral.com.
KEYWORD: HML12-992

Conventions in Writing

◆ GRAMMAR AND STYLE: Choose Effective Setting

Review the **Grammar and Style** note on page 981. In his story, Trollope chooses a dramatic setting that reflects the volatility of his characters and their situation. He uses **prepositional phrases** to add details to his lavish descriptions of Malachi's cove and the churning sea, as in this example:

The tide had now come up so far that every succeeding wave washed into it and over it from the side nearest to the sea, and then ran down again back from the rocks, as the rolling wave receded, with a noise like the fall of a cataract. (lines 320–323)

Common prepositions include *above, at, before, below, by, down, for, from, in, into, near, of, on, out, over, through, to, up, with, and without*. Prepositional phrases consist of a preposition, its object, and modifiers of the object. For clarity, these phrases should usually be placed near the word they modify.

PRACTICE Identify the prepositional phrases in each sentence from “Malachi’s Cove.” Then, write your own sentences, using prepositional phrases as Trollope does.

EXAMPLE

The cliffs there are bold and fine, and the sea beats in upon them from the north with a grand violence.

The plants there are delicate, and the sun shines down on them from the skylight with blazing heat.

1. There was a rush of the sea into the cove, which carried there large, drifting masses of seaweed, leaving them among the rocks when the tide was out.
2. Nothing could exceed the grandeur of the colors—the blue of the open sea, the white of the breaking waves, the yellow sands, or the streaks of red and brown which gave such richness to the cliff.

READING-WRITING CONNECTION



Expand your understanding of “Malachi’s Cove” by responding to this prompt. Then, use the **revising tips** to improve your description of a scene.

WRITING PROMPT

DESCRIBE A SCENE Descriptions can help convey both setting and mood. Visualize a scene that calls up a strong feeling in you. Write a **two-paragraph description** that not only describes the place or situation you picture in your mind but also gets across the way it makes you feel.

REVISING TIPS

- Clearly establish the setting.
- Include prepositional phrases to add details to your descriptions.



WRITING 14 Write literary texts to express ideas and feelings about real or imagined people, events, and ideas. **ORAL AND WRITTEN CONVENTIONS 17A** Use and understand the function of different types of clauses and phrases.

Interactive
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