

As an illustration, the scansion of the first stanza is given below :

Wēr wāgt | ēs Rīt | tērsmänn ō | dēr Knāpp,  
 Zū taū | chēn ĩn die | sēn Schlūnd ?  
 Eīnēn gōl | dēnēn Bēch | ēr wērf' | ĩch hīnāl ;  
 Vērschlūng | ēn schön hāt | ĩhn dēr schwār | zē Mūnd.  
 Wēr mīn | dēn Bēch | ēr kānn wīe | dēr zēi | gēn,  
 Er māg | ĩhn bēhāl | tēn ēr ĩst | sēin ēi | gēn.

It will be observed that the last two lines in the stanza have a half foot (one syllable) more than the other four ; also that, while the first, third, and fourth lines consist of four feet, the second has only three.

The pupil will observe that in this Ballad, as in all poetry, the strict rules of construction are frequently departed from. Thus the inf. and part. repeatedly occur before other members of the sent., instead of being placed last (see ll. 2 and 4) ; and in subord. sentences, the verb is not always last (see l. 5). It is comparatively seldom, however, that the fundamental rule, requiring the verb containing the copula (see App.) to be the second idea in the princ. sent., is departed from.

The rhymes (as in Scott's poetry) are often very imperfect. Thus we have such rhymes as **steil, Geheul ; Getose, Schoosze ; rief, Felsenriff ; kühn, hin.**

l. 2. **zu tauchen.** The inf. would be last in prose.

l. 4. The part. is here first, for emphasis, and the verb third, not second.—**Mund ; 'gorge.'**

l. 5. **Wer**, here rel. pron. ; the antec., which is properly contained in this word, is repeated in the next line (**er**).—**kann** would be last in prose, as being in a dep. sent.

l. 6. **er ist**, etc., 'it shall be ;' pres. for fut. ; **er** here, of course, refers to **Becher**.

l. 10. **der Charybde Geheul**, 'the howling of Charybdis,' *i.e.*, 'the howling Charybdis.'

l. 11. **Wer—Beherzte**, 'who is brave enough,' 'who has the courage.'

l. 12. **Zu tauchen** ; this sup. depends on **der Beherzte** in the