In the first quatrain the metrical stresses remain regular, here Drayton allows himself to create curiosity in the scene without disrupting the rhythm. Then on the last line of the quatrain Drayton breaks the rhythm with a trochaic substitution, emphasizing what “Love is”, and also signifying a change of thought. It is also the first line where he does not introduce the object as “My”, implying love does not controlled, or belong to him. At the start of the second quatrain there is a significant shift in describing only “[His] Sighs”, placing much more emphasis on the sighs rather than his heart, words, or breast from the first three lines. At the end of this line there is the first weak ending, which is continued throughout the rest of the second and third quatrains. Drayton is using the weak endings to underline the enduring nature of his suffering, drawing out the syllables to symbolize the drawing out of his pain. In this quatrain he also begins line six with trochaic substitutions stressing the “Filling” of his ears, and connecting them with alliteration between “noise” and “nightly” because there is a contrast between these words, adding to his point. He also uses end stopping in this line to complete this thought on sighing and groaning. However, he continues on line eight with another trochaic substitution to couple both thoughts in the quatrain, as well as emphasizing the “Toiling” of his pains. Drayton ends the quatrain with a spondee on “woes still” to aid the weak endings by both drawing out the line and emphasizing the thoughts. The last quatrain resumes regular metrical stresses, which also signifies the continuation of the original thoughts beginning the line with “My eyes”, however here he uses the entire quatrain to explain his eyes and not simply one line, but coupling this with the ideas brought up in the second quatrain of his misery. In lines eleven and twelve Drayton uses enjambment to show the speed of the fire reviving, then a break and a weak ending to finalize the drawing out. The couplet resolves the issues of the sonnet in a way that doesn’t rectify them, but recognises and accepts them by comparing himself to two Greek myths of everlasting suffering, which the stories themselves are eternal.

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| , / , / , / , / , /  MY heart the Anvil where my thoughts doe beat;  , / , / , / (, ) , / , / |
| My words the Hammers fashioning my Desire;  , / , / , / , / , / |
| My breast the Forge including all the heat,  / , , / , / , / , / |
| Love is the Fuel which maintains the fire.  , / , / , / , / , / (,) |
| My sighs the Bellows which the flame increaseth,  / , , / , / , / , / (,) |
| Filling mine ears with noise and nightly groaning.  / , , / , / , / , / (,) |
| Toiling with pain, my labour never ceaseth;  , / , / , , / / , / (,) |
| In grievous Passions, my woes still bemoaning.  , / , / , / , / , / (,) |
| My eyes with tears against the fire striving,  , / , / , / , / , / (,) |
| Whose scorching glede, my heart to cinders turneth: |
| , / , / , / , / , / (,) |
| But with those drops, the flame again reviving  , / , / , / , / , / (,) |
| Still more and more it, to my torment burneth.  , / , / , / , / , / |
| With SISYPHUS thus doe I roll the stone,  , / , / , / , / , / |
| And turn the wheel with damned IXION. |

Works Cited:

“Sonnet 40” Michael Drayton 1563-1631