

The Compass of Light

Volume IV:
*Poetics in
the Great Invocation*

Starling David Hunter III

The Compass of Light,
Volume IV: Poetics in the Great Invocation

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The Great Invocation

From the point of Light within the Mind of God
Let light stream forth into the minds of men.
Let Light descend on Earth.

From the point of Love within the Heart of God
Let love stream forth into the hearts of men.
May Christ return to Earth.

From the centre where the Will of God is known
Let purpose guide the little wills of men—
The purpose which the Masters know and serve.

From the centre which we call the race of men
Let the Plan of Love and Light work out
And may it seal the door where evil dwells.

Let Light and Love and Power
restore the Plan on Earth.

About the Author

Starling David Hunter III was born in California and raised in Washington State, Colorado, and Arizona. His higher education was obtained at Arizona State University, where he earned a BS in Electrical Engineering, and Duke University, where he earned both a Masters of Business Administration and a Ph.D. in Management. His professional experience has been divided between industry and academia. Starling worked as an electrical engineer at the Boeing Company in Seattle and as a compensation analyst at Exxon Chemical. His academic posts have been at the Massachusetts Institute of Technology, The American University of Sharjah, and Carnegie Mellon University. Starling has published, reviewed, and edited numerous academic papers on the strategic use and organizational consequences of management information systems. This is his fourth book on the linguistics of the Great Invocation.

A mantram is a combination of sounds, of words and of phrases that, through virtue of certain rhythmic effects, achieve results that would not be possible apart from them. The most sacred of all the Eastern mantrams given out as yet to the public is the one embodied in the words: "Om mani padme hum." Every syllable of this phrase has a secret potency, and its totality has seven meanings and can bring about seven different results.

There are various mantric forms, based upon this formula and upon the Sacred Word, which, sounded rhythmically and in different keys, accomplish certain desired ends, such as the invoking of protective angels or devas, and definite work, either constructive or destructive upon the planes.

The potency of a mantram depends upon the point in evolution of the man who employs it. Uttered by an ordinary man it serves to stimulate the good within his bodies, to protect him, and it will also prove of beneficent influence upon his environment. Uttered by an adept or initiate its possibilities for good are infinite and far-reaching.

Mantrams are of many kinds, and generally speaking might be enumerated as follows:

1. Some very esoteric mantrams, existing in the original *Sensa*, in the custody of the Great White Lodge.
2. Some Sanskrit mantrams employed by initiates and adepts.
3. Mantrams connected with the different rays.
4. Mantrams used in healing.
5. Mantrams used in the departments of either the Manu, the Bodhisattva, or the Mahachohan.
6. Mantrams used in connection with the devas and the elemental kingdoms.
7. Special mantrams connected with fire.

All these mantrams depend for their potency upon the sound and rhythm and upon the syllabic emphasis imparted to them when enunciating and intoning. They depend too upon the capacity of the man who uses them to visualize and to *will* the desired effect.

~ Alice Bailey, *A Treatise on Cosmic Fire*, p. 928

Dedication

To Vicktorya, Zach, Bill, and Jeremy for their subjective support of this work and for their objective promotion of Aquarian ideals.

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Author's Preface

According to Alice Bailey's *A Treatise on Cosmic Fire* a mantram is "a combination of sounds, of words and of phrases that, through virtue of certain rhythmic effects, achieves results that would not be possible apart from them" (p. 928). The canon of poetic theory has much to say about the rhythm of sounds, words, and phrases. In this volume I apply a very small part of poetic theory to the study of the mantram that we know as the Great Invocation. Specifically, I examine the Invocation's poetic meter, as well as several of the emphatic forms to which it gives rise. While much more is possible to show and tell than the reader will find here, what is given in this volume adds significantly to the growing body of knowledge about the Invocation. It is my sincere hope that the future holds in store a more thorough-going and penetrating analysis.

Starling David Hunter III
Washington DC
22 June 2009

Foreword

This extraordinary work serves a multitude of ends. For the mentally-oriented, it serves as yet additional food for thought (though on a palpably more spiritual plane than one would expect from so analytical an approach). For the more intuitive—expansions of consciousness. Herein lies the absolute necessity for synthesis—for it is only union of mind and heart that can lead the soul upon its endless journey into the unknown and unknowable—the latter expanding ever into infinity. In the case of the Great Invocation, synthesis is inherent—as is this analysis of it. As one reads, meter combines intrinsically with meaning, to create a wholistic flow throughout the physical, astral and mental planes that does, indeed, lead the reader’s consciousness ever upward upon the spiritual cross. It is a meditation in process. Additionally, it is a learning tool, as it relates the Great Invocation to those rays intrinsic in its expression. This can be verified by the reader who pays close attention to his own equipment while reading—thereby both verifying and stimulating personal tendencies in this regard. It also provides a foray into esoteric geometry—a science not easily accessible (or acceptable) to the minds of many—and incredibly, upon profound analysis, reflects the evolutionary history of humanity, as well as the cosmic laws of Cyclicity (rhythm), Cause/Effect, Correspondence and Essentiality.

We are assured by the Tibetan that the Great Invocation is a “prayer for all humanity”—that is, not limited to any particular religion, culture or tradition—and this becomes abidingly clear as the esoteric aspects of its expression are studied and its magnetism experienced. All disciples of the Great Invocation indeed owe a great debt to Mr. Hunter for his penetration, delineation and sharing of the extraordinary breadth and depth of this planetary mantra—and the role it is destined to play in the new world era.

Lynne Murguia
March 11, 2009

Part I
Poetic Meter

Chapter 1: A Brief Overview of Poetic Meter

Definitions of poetic meter abound. Wikipedia's is among the most direct and simple as any: the "rhythmic structure of a verse."¹ The discussion continues by noting that meter depends on "acoustic properties of spoken words such as the length or stress of their syllables" and importantly points out that meter is independent of the word's meaning. As with definitions of meter itself, different languages and their poetic traditions vary regarding the relationship between sound and meter. Most of the Western classical poetic traditions, we are told, describe meter in terms of "feet", i.e., some "specific sequence of syllable types." The most common meter in English poetry is based on iambs,² i.e., sequences of syllable pairs, the first of which is unstressed and the second of which is stressed, e.g., **delay**, **remind**, **today**. "Trochaic" meter occurs when the *first* syllable receives the stress, e.g., **often**, **candy**, **Tuesday**.

Thesetwoconceptsarealsoapplicabletotwo-wordcombinations occurring in lines of poetic verse. For example, when the second of two words is stressed repeatedly, as in the line below, the term "iambic" is also used:

That **time** | of **year** | thou **mayst** | in **me** | behold³

The same principle applies when the first of two words receives stress. Below is an example of a line of poetry with "trochaic" meter:

Tell me | **not** in | **mournful** | **numbers**⁴

1 http://en.wikipedia.org/wiki/Poetic_meter

2 Shakespeare, for example, made very frequent use of iambic pentameter, a sequence of five (penta-) iambic feet, "each consisting of an unstressed syllable followed by a stressed one..."

3 <http://www.writing.upenn.edu/~afilreis/88/meter.html>

4 *ibid*

Interestingly, these terms and methods of poetic analysis have origins that long pre-date its use in English. According to Wikipedia, “This approach to analyzing and classifying meters originates from ancient Greek tragedians and poets such as Homer, Pindar, Hesiod, Sappho.”⁵

Metric Length. The length of a line of poetic verse is measured in “feet” where a foot is defined as “the combination of accented and unaccented syllables.”⁶ For example, a line with three such combinations is three feet in length, also known as “trimeter.” If the line has four combinations, it is four feet in length and called tetrameter; if five pairs, then five feet, pentameter, and so on. A common manner of describing a poem’s metrical form is to designate both its stress pattern and its length. For example, a line with five “iamb”⁷ is described as “iambic pentameter” while one with three trochees,⁸ is called “trochaic trimeter.”

5 http://en.wikipedia.org/wiki/Poetic_meter

6 [http://en.wikipedia.org/wiki/Foot_\(prosody\)](http://en.wikipedia.org/wiki/Foot_(prosody))

7 An unaccented syllable (or word) followed by an accented one.

8 An accented syllable (or word) followed by an accented one.

Chapter 2: Scansion

According to Turco, the term ‘scansion’ is given to “the process of isolating the accented and unaccented syllables in language.” Its “rules of thumb”, he says, are “simple and few.”⁹

1. In every word of the English language of two or more syllables, at least one syllable will take a stress.
2. Important single-syllable words, particularly verbs and nouns, generally take strong stresses.
3. Unimportant single-syllable words in the sentence, such as articles, prepositions, and pronouns (except demonstrative pronouns), do not take strong stresses, though they may take secondary stresses through promotion or demotion, depending on their position in the sentence or the line of verse.
4. In any series of three unstressed in a line of verse, one of them, generally the middle syllable, will take a secondary stress through promotion and will be counted as a stressed syllable.
5. In any series of three stressed syllables in a line of verse, one of them, generally the middle syllable, will take a secondary stress through demotion and will be counted as an unstressed syllable.
6. Any syllable can be rhetorically stressed by means of italics or some other typographical ploy...

Baer, who defines scansion as “the method of determining the meter of a poem”¹⁰ offers the following “hints about how to begin scanning a line of English poetry.”

⁹ Turco, L. *The Book of Forms*, pp. 37-8

¹⁰ Baer, W., *Writing Metrical Poetry*, p. 19.

1. *Always do the polysyllabic words first.* The accents in each and every English word are immutable. The four-syllable word *America*, for example, will always have an accent on its first and fourth syllables. Thus, the beginning scanner can simply check the dictionary for the accents of any English polysyllabic word.
2. *Identify the normally unaccented monosyllabic words.* In English many of our most common and useful words are generally unstressed. These include the personal pronouns (I, me, we, they, he, she, it, her, his, etc.); the small conjunctions (and, but, or, nor, yet); forms of the verb *to be* (is, are, was, were); the articles (a, an, the); and the simple prepositions (to, in, by, on, for, of, etc.)
3. *Be wary of the poem's first foot.* Sometimes, for effect, poets will substitute in the first foot of their poems, so be careful.
4. *Once you establish a pattern, use it.* If the poem seems to be written in iambic tetrameter, for example, see if it continues that way. It probably will.

Regarding this last point Baer offers these important elaborations:

As the distinguished poet John Hollander has pointed out, each individual poem creates a "metrical contract" with its reader. Once the poem's meter has been established in its first few lines, the reader will then expect the meter to continue in the same pattern, and he will derive great pleasure from its continued presence. Of course, sophisticated poets will intentionally make slight variations from their established meter to achieve certain poetic effects; thus, very few poems are perfectly regular from beginning to end. But all such changes must be executed carefully and subtly, with full awareness that too many alterations will be discomfiting for the reader.¹¹

As will be later shown, the Invocation is quite "sophisticated" in its variations to the meter established in the first lines, a meter which is described in detail in the next chapter.

11 Ibid.

Chapter 3: Scansion of Verse 1, Line 1

The first line of the Invocation has 10 words and eleven syllables:

From the point of Light within the Mind of God

Baer's first rule for scansion is to identify the polysyllabic word(s). As it turns out, there is one—"within". According to several dictionaries its second syllable takes the stress. Up to this point we have one stressed syllable:

From the point of Light with**in** the Mind of God

Knowing the stress of one syllable is not sufficient, however, to determine the meter of the entire line. As such, we consider Baer's second hint—identifying the "normally unaccented monosyllabic words." Among them were the personal pronouns, the small conjunctions, forms of the verb 'to be', the articles, and the simple prepositions. Several of these are found in the first line. In particular we have two prepositions ('From' and 'of') appearing three times and one article ('the') appearing twice. With these words omitted from consideration we are left with four other words to consider—"point", 'Light', 'Mind', and 'God', all of which are nouns. Here it is useful to recall Turco's second "rule of thumb" concerning scansion, i.e., that "important single-syllable words, particularly verbs and nouns, generally take strong stresses." If stress is applied to these four monosyllabic words, we have the following pattern for the first line:

From the **point** of **Light** within the **Mind** of **God**

Assuming we treat 'From', the first word and syllable, as an "extra unstressed syllable"¹² then this line can possess iambic meter, i.e., an unstressed syllable followed by a stressed. We can further see

12 *The New Princeton Encyclopedia of Poetry and Poetics*, p. 549

that there are five such pairs of syllables. Thus, the first line can be rightly characterized as iambic pentameter,¹³ a meter described as “the most common of all lines of verse in English and, certainly, the most common verse form in Shakespeare’s plays and poetry.”¹⁴

We should recall Baer’s last hint: “Once you establish a pattern, use it. If the poem seems to be written in (a certain meter)... see if it continues that way. It probably will.” Following this suggestion, in the next chapter I apply the same rules of scansion to the second and third lines of the Invocation’s first verse.

13 http://en.wikipedia.org/wiki/Iambic_pentameter

14 <http://shakespeare.nowheres.com/faq/faq29.php>

Chapter 4: Scansion of Verse 1, Line 2

In the preceding chapter I applied Baer’s “hints” and Turco’s “rules of thumb” for scansion to the first line of the first verse of the Invocation. From that analysis I concluded that the meter is iambic pentameter. In this chapter I apply the same rules of scansion to the second and third lines to test Baer’s hypothesis that their meter “continues that way.” Below are the first and second lines of the Invocation. The first line shows the results of the analysis from the preceding chapter.

From the **point** of **Light** within the **Mind** of **God**
Let light stream forth into the minds of men.

Even before scanning these lines it is worth noting that they constitute a single sentence. This is important because complete, grammatical sentences must contain a verb and as can be seen, the first line does not have one. But before dealing with the verbs in line two, I return to Baer’s first rule concerning polysyllabic words. Again we find just one—‘into’—another preposition. Interestingly, determining the stressed syllable is not quite as easy as it was with ‘within’, the polysyllabic word in the first line. In short, there is variation concerning where the stress may be placed. For example, the *Oxford English Dictionary* has the first syllable taking the stress while the *Cambridge Dictionary of American English* allows for the first or second syllable to be stressed.¹⁵ *Webster’s Revised Unabridged Dictionary* places primary stress on the second syllable and secondary stress on the first.¹⁶ The *American Heritage Dictionary of the English Language* places stress on the first syllable,¹⁷ while Merriam-Webster’s allows for either.¹⁸

15 http://dictionary.cambridge.org/define.asp?dict=A&key=into*1+0&ph=on

16 <http://dictionary.reference.com/cite.html?qh=into&ia=web1913>

17 <http://www.bartleby.com/61/27/I0202700.html>

18 <http://www.merriam-webster.com/dictionary/into>

If we rule out the line's only article (the) and its other preposition (of), then the two nouns that they precede, i.e., 'minds' and 'men', have to take the stress. That, in turn, makes the second syllable of 'into' the one to take the stress if the iambic meter is continued:

Let light stream forth **into** the **minds** of **men**.

If we keep working from right to left through the line, then by necessity the words 'forth' and 'light' must also be stressed. The latter is a noun and the former an adverb or a noun meaning path, way, or ford. Each qualifies as an "important single-syllable" word as described in Turco's second rule and thus both are equally good candidates for taking stress; as are the two verbs 'Let' and 'stream.' With 'forth' and 'light' stressed, the second line exhibits the same meter as line one, i.e., iambic pentameter:

Let **light** stream **forth** **into** the **minds** of **men**.

Regarding meter, one important difference between the first and second line is that the latter does not begin with an extra unstressed syllable. It is the similarities, however, that stand out. In each line there are four nouns taking the stress—'point', 'Light', 'Mind' and 'God' in the first line and 'light', 'forth', 'minds' and 'men' in the second:

From the **point** of **Light** within the **Mind** of **God**
Let **light** stream **forth** **into** the **minds** of **men**.

Also, we find in each line the second syllable of a two-syllable preposition taking the stress. Interestingly, both of these prepositions carry the same sense of direction—inwardness. With two consecutive lines of iambic pentameter, Baer's hypothesis is for now supported. In the next chapter I examine whether the meter extends to the final line of the verse.

Chapter 5: Scansion of Verse 1, Line 3

In the last two chapters I showed that iambic pentameter is the meter of the first two lines of the first verse of the Invocation. By my reading of Baer's last hint, we should see this meter repeated at least through the first verse. That said, it is important to make clear what is meant by meter repeating. Four possibilities exist, perhaps on a continuum. First of all we could see a third line that is also iambic pentameter. Second, that line could be iambic but not five feet long. For example, it could be iambic tetrameter (four feet) or iambic trimeter (three feet). Third, we could have a line that is pentameter, i.e., that has five feet, but is trochaic. Finally, we could have a line that is neither five feet long nor iambic. It is my contention that only the first two conditions would qualify as supporting Baer's hypothesis that the meter of the first lines continues.

The third line of the first verse—"Let Light descend on Earth"—contains only five words and six syllables. This excludes the first of our four possibilities, since only three of the six syllables would be expected to take the stress under either an iambic or trochaic meter. The test of our hypotheses now rests on the type of meter present in the line—iambic or not. To determine this we return to the rules and hints used previously.

Like the two which precede it, the third line contains one polysyllabic word—*descend*—a word whose second syllable takes the stress. The lone preposition 'on' falls into the category of "unimportant single-syllable word" and is presumed to be unstressed. There are two proper nouns in the line—"Light" and "Earth"—which could be characterized as "important single-syllable words" and thus candidates for receiving strong stress. Fortunately both are separated from "-scend" by one seemingly unimportant single-syllable, i.e., the prefix 'de-' and the preposition 'on.' The result of the application of these rules results in the pattern of

stress shown below, a meter that we now immediately recognize as iambic:

Let **L**ight **d**escend on **E**arth.

That there are only three feet makes this “trimeter” and this makes the line as a whole iambic trimeter. So it is the second of the four possibilities outlined above (i.e., same meter, different length) which has eventuated. Accordingly, Baer’s hypothesis concerning the continuation of the initial meter still finds support. In the next chapter I investigate whether the pattern established in Verse 1 holds for the very similarly structured Verse 2.

Chapter 6: Scansion of Verse 2

In the preceding chapters I have shown that the meter of first verse of the Invocation is iambic pentameter in the first two lines and iambic trimeter in the third and final. This chapter considers whether or not the meter of Verse 2 continues the pattern established in Verse 1. We begin by noting that there is a remarkable degree of parallelism between the two verses. They possess the same number of lines (three) sentences (two), words (24), syllables (27), common nouns (5), proper nouns (5), verbs (4), articles (3), and prepositions (7). The first and last word of the first two lines are the same ('From' and 'God', 'Let' and 'men'). They have the same number of letters (97), are built upon the same sentence structures, and exhibit forms of parallelism and correspondence in subject matter. Given all of this, it is hard to imagine how two verses would not have the same meter. Yet, it is still a useful exercise to apply the rules and to let the result make itself plain.

The first rule has been to identify the polysyllabic words and determine which syllables take the stress. As shown below, there are three such words in Verse 2, two of which are repeated from Verse 1 ('within' and 'into'), and one that is new—return. Notably, all three appear in the same position in their line and verse as do their counterparts in Verse 1. The latter of the three, 'return', takes the stress in the second syllable, just like its counterpart, 'descend.' So the pattern of stressed syllables thus far is:

From the point of Love **with**in the Heart of God
 Let love stream forth **into** the hearts of men.
 May Christ **re**turn to Earth.

In Line 1 we can identify the same prepositions and articles that were unstressed in Line 1 of Verse 1, i.e., 'From', 'of' and 'the.' This leaves four nouns—three proper ('Love', 'Heart', and 'God') and

one common (“point’)—to take the stress, just as with Verse 1, Line 1. The stressed syllables in the first line then are as follows:

From the **point** of Love within the **Heart** of **God**

The second line of Verse 2 has the same two “unimportant” single-syllable words (the article ‘the’ and the preposition ‘of’) as well as two nominally important verbs (‘Let’ and ‘stream’) which were all unstressed in Verse 1 and which are accordingly left unstressed here. This gives us an identical pattern of stressed syllables thus far:

From the **point** of **Love** within the **Heart** of God
Let **love** stream **forth** into the **hearts** of **men**.

Finally we note that the stressed syllable (‘-turn’) in the only two-syllable word (‘return’) is bracketed by the prefix ‘re-’ and the preposition ‘to’, just like ‘-scend’ in Verse 1. The single-syllable proper nouns ‘Christ’ and ‘Earth’ appear on either side of these two unimportant syllables. Accordingly they are assigned the stress, just as were their counterparts, ‘Light’ and ‘Earth’, in Verse 1. The resulting pattern is readily recognized as iambic pentameter in Lines 1 and 2 and iambic trimeter in Line 3, just as in Verse 1 and just as predicted by Baer:

From the **point** of **Love** within the **Heart** of **God**
Let **love** stream **forth** into the **hearts** of **men**.
May **Christ** **return** to **Earth**.

And to our long list of similarities between verses we can add one more: each has a total of thirteen metrical feet—five in Line 1, five in Line 2, and three in Line 3. In the next chapter I examine whether the iambic meter continues into Verse 3.

Chapter 7: Scansion of Verse 3, Line 1

In the preceding four chapters I have shown that the meter of the first two verses is iambic pentameter in the first two lines and iambic trimeter in the third. This means that there are 13 metrical feet in each verse. This chapter examines whether the “metrical contract” thus far established continues in the third verse. Again we have a continuum comprised of several ways in which continuation could be manifest. Perhaps the highest degree of continuation would be if the three lines of the third verse are all iambic and all measuring the same length per line. A slightly lesser degree of continuation would be if the lines are iambic but of different lengths still totalling 13 metrical feet. Conversely the lines could have the same lengths as their counterparts but be in a different meter, e.g., trochaic.

Other possibilities exist but anything short of the same meter and the same length of line and or verse would be less than full support for Baer’s continuation hypothesis. That this might happen should be anticipated. Baer, along with other commentators, indicates that “metrical variation” is not only common but desirable. Too little variation results in staleness of the verse and boredom for the reader. Conversely, too much variation causes the reader to lose the thread. The degree to which the poet can vary the meter while at the same time remaining true to it is a measure of their skill and sophistication in composition, much as is held true for composers of music.

The third verse contains three lines:

From the center where the Will of God is known
 Let purpose guide the little wills of men-
 The purpose which the Masters know and serve.

It is immediately apparent that there are several similarities and differences between this verse and the two preceding. The most

important and relevant of these will be revealed in the process of scansion.

The first line contains a single two-syllable word, ‘center.’ The other opening lines also contained a two-syllable word—the preposition ‘within’—a word which takes the stress on the second syllable. And here are our first notable differences: ‘center’ is a noun rather than a preposition; it is the first noun so far with two syllables and it takes the stress on the first rather than the second syllable. This last difference could have important implications for determining the meter of the line and the verse. Recall that the previous lines and verses have iambic meter, a pattern characterized by an unstressed syllable followed by a stressed. The two-syllable words in the first two verses were all placed so that their second syllables received the stress. This meant that whole words were not spread out over more than one foot. In the first example below the words “yonder” and “window” are split in just this fashion:

But **soft** | what **light** | through **yon** | der **win** | dow **breaks**?¹⁹

So too are the words “Xanadu”, “Kubla”, “stately”, and “pleasure” in this example:

In **Xan** | **adu** | did **Kub** | la **Khan**
A **state** | ly **pleas** | ure **dome** | decree²⁰

This is a very common practice in English poetry. It is best to continue scanning the lines before concluding whether Verse 3 has adopted this convention, and if so, what it signifies.

Verse 3 contains several unimportant single-syllable words. In the first line we find the article ‘the’ appearing twice, the prepositions ‘of’ and ‘From’, and the verb ‘is.’ If none of these take stress then the remaining candidates are the relative adverb ‘where’, the proper nouns ‘Will’ and ‘God’, and the subject complement ‘known.’ The latter is likely an adjective but can also be a noun

19 W. Shakespeare, *Romeo and Juliet*

20 S.T. Coleridge, *Kubla Khan*

meaning “something that is known.”²¹ By these rules the pattern of stress of the first line of Verse 3 is:

From the **cen** | ter **where** | the **Will** | of **God** | is **known**

Taking the first word, ‘From’, to once again be an extra unstressed syllables, we recognize the meter to be iambic and the length of the line to be five metrical feet, just like all of the first lines before it. Thus far the metrical pattern is continuing apace and if there is any variation, it is only minor. The next chapter considers the meter of Verse 3, Line 2.

21 *American Heritage Dictionary of the English Language.*

Chapter 8: Scansion of Verse 3, Line 2

Every line of the Invocation scanned thus far has been shown to have iambic meter and a length of three or five metrical feet. Additionally, the total length for each of the first two verses is 13 metrical feet, i.e., five, five, and three feet for the first, second, and third lines, respectively. The first line of Verse 3 keeps with the overall pattern: its meter is iambic and its length is five metrical feet. The second line of Verse 3 reads:

Let purpose guide the little wills of men

Beginning with polysyllabic words leads us to immediately recognize an important difference from prior second lines: this line has two of them—‘purpose’ and ‘little.’ There are a few very striking differences here: the two are different from one another; they are different from two-syllable word in the other second lines (‘into’); and they both take the stress on the first rather than the second syllable. For the first time we have two stressed syllables made evident from our consideration of polysyllabic words:

Let **purpose** guide the **little** wills of men

The next rule is to make note of articles and prepositions. There is one of each—the article ‘the’ and the preposition ‘of.’ With these removed from consideration there remain the single-syllable verb ‘guide’ and the single-syllable common nouns ‘wills’ and ‘men’ to take the stress. This renders the following pattern:

Let **purpose guide** the **little wills** of **men**

Again we recognize a line with iambic meter and five metrical feet, just like the second lines of Verses 1 and 2. The principal difference is that this line begins with an extra unstressed syllable while those in the first two verses did not. So yet again it may be said that the metrical contract stands. In the next chapter I consider whether the third and final line of Verse 3 continues in like fashion.

Chapter 9: Scansion of Verse 3, Line 3

In the last several chapters I have shown that each of the first eight lines of the Invocation has iambic meter and a metrical length of five or three feet, i.e., pentameter or trimeter. I also showed that the number of metrical feet in the first two verses totals 13—five in each of the first two lines and 3 in the last line of the verse. Thus far Verse 3 exactly continues this pattern: its first two lines are iambic pentameter, just like the first two lines of Verses 1 and 2. The third line, shown below, may be the first to break with the metrical contract:

The purpose which the Masters know and serve.

At first glance it is seen to have 8 words and 10 syllables. A line with iambic meter would be expected to have approximately half of its syllables taking stress. This seems very unlikely given the large number present. Still, it is useful to scan the lines according to our rules and let the results speak for themselves. As with Line 2 of Verse 3 we find two polysyllabic words—‘purpose’ and ‘Masters’—both of which take stress on the first syllable. There are two single-syllable words appearing a total of three times which can be excluded from consideration—the article ‘the’ and the conjunction ‘and.’ This leaves the relative pronoun ‘which’ and the verbs ‘know’ and ‘serve’ as candidates for taking stress. The resulting pattern is as follows:

The **purpose** **which** the **Masters** **know** and **serve**.

Once again we have found a line of iambic pentameter. But this time it is not quite what was expected. Every other third line has iambic trimeter. The two extra feet here give a total of 15 compared to the thirteen feet of Verses 1 and 2. This would seem to be a very significant metrical variation, but just how significant remains to be seen. Key to making this determination is a comparison with the meter of Verse 4 and of the final line. In the next chapter I undertake to scan these lines.

Chapter 10: Scansion of Verse 4

In the last several chapters I showed that seven of the nine lines comprising the first three verses of the Invocation are characterized by iambic pentameter; the remaining two are iambic trimeter. I have also shown that in one important respect does third verse breaks with the “metrical contract” established in the first two verses: it has a third line with five metrical feet rather than three. The result of this difference is that the total number of stressed syllables is 15 rather than the expected thirteen 13. How significant this metrical variation is depends in large part on what meter is found in Verse 4, which reads as follows:

From the center which we call the race of men
Let the Plan of Love and Light work out
And may it seal the door where evil dwells.

The first line has eleven syllables and ten words, one of which is polysyllabic, ‘center’—all the same as the first line of Verse 3. As we know, ‘center’ takes the stress on its first syllable. Among the words not expected to be stressed we find the article ‘the’ appearing twice, two pronouns ‘which’ and ‘we,’ and two prepositions ‘From’ and ‘of.’ This leaves one single-syllable verb, ‘call,’ and two single-syllable common nouns, ‘race’ and ‘men,’ as the likely candidates for taking the stress:

From the **center** which we **call** the **race** of **men**

Notable in this pattern of stress is the series of three unstressed syllables—‘ter,’ ‘which’ and ‘we.’ This is the situation because of both natural and assigned patterns of stress. The first syllable in the series, ‘ter,’ is the second and unstressed syllable of the word ‘center.’ The next two syllables, the pronouns ‘which’ and ‘we,’ are unstressed because of convention: the rules of thumb of scan-

sion typically treat them as unstressed. There is, however, another rule to address this particular pattern; it is Turco's fourth rule of thumb:

In any series of three unstressed in a line of verse, one of them, generally the middle syllable, will take a secondary stress through promotion and will be counted as a stressed syllable.²²

The middle syllable in this series of unstressed syllables is the relative pronoun 'which' and by Rule 4 it takes the stress. So we now have a total of five stressed syllables, one extra unstressed first syllable, an obviously iambic meter, and thus adherence to the metrical contract:

From the **center which** we **call** the **race of men**

The second line of Verse 4 has nine syllables and nine words. For the first time, not one word is polysyllabic and so we can not rely on our first rule of thumb:

Let the Plan of Love and Light work out

By the second rule we find three words that would typically be unstressed—the article 'the', the preposition 'of', and the conjunction 'and.' Assuming once again that the first syllable is additional, we are left with four single-syllable words to take the stress. They are the three proper nouns—'Plan', 'Love', and 'Light'—and the particle 'out.'²³ The resulting pattern has four stressed syllables and is clearly in iambic meter:

Let the **Plan** of **Love** and **Light** work **out**

22 Turco, pp. 37-8

23 The words 'work out' are here a phrasal verb, defined by AHDEL as "An English verb complex consisting of a verb and one or more following particles and acting as a complete syntactic and semantic unit, as *look up* in *She looked up the word in the dictionary.*" <http://www.bartleby.com/61/94/P0269490.html>

This is the first time we have seen a line of iambic tetrameter. That said, it is possible to scan this line so that there are five rather than four feet. Doing so only requires that the line is treated as “headless verse” a common metrical variation wherein the first syllable of the first foot is omitted.²⁴ In other words, we assume that ‘Let’ is the second and stressed syllable of a headless iamb, i.e., an unstressed-stressed pair whose first syllable is omitted. Thus we have the following pattern of stress in Line 2 of Verse 4:

[...] **L**et the **P**lan of **L**ove and **L**ight work **o**ut

The third line of Verse 4 has ten syllables and nine words. There is one word with two syllables, ‘evil’, and it takes the stress on the first. There are four single-syllable words that should not take stress—the conjunction ‘And’, the pronoun ‘it’, the article ‘the’, and the relative adverb ‘where.’ This leaves four other single-syllable words that should take stress—the verbs ‘may’, ‘seal’ and ‘dwells’ and the common noun ‘door.’ The resulting pattern of stress, shown below, is clearly iambic pentameter and in accord with the metrical contract:

And **m**ay it **s**eal the **d**oor where **e**vil **d**wells.

Moreover, we now have a more firm basis for evaluating the significance of the metrical variation in Verses 3 and 4. Recall that each of the first two verses has iambic meter and a total of thirteen metrical feet over its three lines. The third and fourth verses each can be scanned in such a way that they have iambic meter and a total of fifteen metrical feet. In light of the scanning of Verse 4, the shift from lines of five, five, and three metrical feet in first two verses to three lines of five in the next two does not seem dramatic. Rather it seems like normal and symmetrical metrical variation and in no way a violation of the metrical contract.

24 [http://en.wikipedia.org/wiki/Meter_\(poetry\)#Metric_variations](http://en.wikipedia.org/wiki/Meter_(poetry)#Metric_variations)

**Table 1. Poetic Meter in the First Four Verses
of the Great Invocation**

| | Line 1 | Line 2 | Line 3 | Total Feet |
|---------|-------------------|-------------------|-------------------|-------------------|
| Verse 1 | Iambic pentameter | Iambic pentameter | Iambic trimeter | 13 |
| Verse 2 | Iambic pentameter | Iambic pentameter | Iambic trimeter | 13 |
| Verse 3 | Iambic pentameter | Iambic pentameter | Iambic pentameter | 15 |
| Verse 4 | Iambic pentameter | Iambic pentameter | Iambic pentameter | 15 |

However, it is better to withhold final judgement until the last line is scanned and its meter and length compared with the preceding lines and verses. The next chapter is devoted to precisely this task.

Chapter 11: Scansion of the Final Line

In the last seven chapters I scanned and analyzed the twelve lines that comprise the four verses of the Invocation. I have shown that ten of those lines are in iambic pentameter and the remaining two—both of which are full sentences—are iambic trimeter. Also, I have argued that the metrical variation that exists is completely in keeping with the metrical contract established in the opening lines. Still, the full import of variations can not be determined until the meter of the final and summarizing line:

Let Light and Love and Power restore the Plan on Earth.

Notably this thirteenth line has thirteen syllables and eleven words—more than any other line. It contains two polysyllabic words—the proper noun ‘Power’ and the verb ‘restore.’ The former takes the stress on the first syllable and the latter takes stress on the second, as shown below. It is interesting how these two words are mirror images of one another. Not only is the stress pattern mirrored—**stressed**, unstressed, unstressed, **stressed**—but the unstressed syllables are comprised of the same letters in reverse order, i.e., ‘er’ followed by ‘re.’

Let Light and Love and **Power restore** the Plan on Earth.

There are three typically “unimportant” single-syllable words in this line which are expected to be unstressed—the conjunction ‘and’ which appears twice, as well as the article ‘the’ and the preposition ‘on.’ With these omitted from consideration what remains is the verb ‘Let’ and four single-syllable proper nouns ‘Light’, ‘Love’, ‘Plan’, and ‘Earth.’ If all of these are in fact stressed then there are seven stressed syllables in total.

Let Light and **Love** and **Power restore** the **Plan** on **Earth**.

One drawback to this arrangement is that the first foot has two stressed syllables, ‘Let Light’, a pattern which is referred to as a “spondee.”²⁵ If this is indeed how the line should be scanned and read, then we have an example of metrical substitution, the replacement of one component of a metrical foot for another.²⁶ If, however, the initial syllable, ‘Let’, is left unstressed as it was in several prior lines, then there are six stressed syllables—one less than by the other reading.

Let **Light** and **Love** and **Power** restore the **Plan** on **Earth**.

But even this scanning contains metrical variation. Note how there are three iambs (Let **Light** and **Love** and **Pow**) followed by an unstressed syllable ‘er’ which is followed by another three iambs (restore the **Plan** on **Earth**). This extra-metrical syllable is another acceptable metrical variation and by convention it is not counted among the syllables required by the meter. As such, it is possible to state that the last line is iambic hexameter, i.e., iambic meter that is six metrical feet in length. Though no other line is this long, it is not uncommon for final lines of verses or poems to be longer. Thus we can now conclude that Baer’s continuation hypothesis is supported: iambic meter is found in every line of the Invocation. There is metrical variation, which is to be expected, in the form of headless iambs, as well as extra-metrical syllables both at the beginning and in the middle of lines. There is also variation in the line length—most lines have five feet but two have three and the last has six—but the underlying symmetry in the total number of feet per verse makes this variation well within acceptable limits. As such I conclude that the metrical contract established in the opening lines is continued. Table 2, below, summarizes the meter and verse for all lines and verses.

25 <http://www.bartleby.com/61/86/S0658600.html>

26 *The Princeton Encyclopedia of Poetry and Poetics*, p. 1233 | <http://www.every-poet.org/pffa/showthread.php?s=&threadid=11320>

**Table 2. Poetic Meter in the Four Verses
and the Final Line of the Great Invocation**

| Verse | Line 1 | Line 2 | Line 3 | Length |
|--------------|-------------------|-------------------|-------------------|---------------|
| 1 | Iambic pentameter | Iambic pentameter | Iambic trimeter | 13 |
| 2 | Iambic pentameter | Iambic pentameter | Iambic trimeter | 13 |
| 3 | Iambic pentameter | Iambic pentameter | Iambic pentameter | 15 |
| 4 | Iambic pentameter | Iambic pentameter | Iambic pentameter | 15 |
| 5 | Iambic hexameter | Not applicable | Not applicable | 6 |

Chapter 12: Re-Scansion

While the analysis of the preceding ten chapters is fundamentally sound and its conclusions valid within that context, there is a second and equally valid possible scansion of the third and fourth verses. It is one based on trochaic meter—a stressed syllable followed by an unstressed—and which as a result has greater metrical variation than the iambic-only scansion previously discussed. But as I will show below, the variation of the mixed-meter pattern represents less of a departure from the metrical contract of the first two verses than does the iambic-only pattern. And it also has many other attributes to commend it.

Rather than re-scanning these verses line-by-line, I present the entire mixed-meter pattern below. The words are formatted as follows: stressed syllables or single-syllable words are highlighted with **bold** text; unstressed syllables and single-syllable words appear in plain text; and unstressed extra syllables at the end or beginning of lines appear in *italic* text. To the right of each line in square brackets the metrical form of the line is indicated, e.g., iambic pentameter.

| | |
|--|------------------------|
| <i>From</i> the point <i>of</i> Light <i>within</i> the Mind <i>of</i> God | [Iambic pentameter] |
| Let light <i>stream</i> forth <i>into</i> the minds <i>of</i> men . | [Iambic pentameter] |
| Let Light <i>descend</i> <i>on</i> Earth . | [Iambic trimeter] |
| <i>From</i> the point <i>of</i> Love <i>within</i> the Heart <i>of</i> God | [Iambic pentameter] |
| Let love <i>stream</i> forth <i>into</i> the hearts <i>of</i> men . | [Iambic pentameter] |
| May Christ <i>return</i> <i>to</i> Earth . | [Iambic trimeter] |

| | |
|--|-----------------------|
| From the center where the Will of God is known | [Trochaic pentameter] |
| <i>Let purpose guide the little wills of men-</i> | [Trochaic tetrameter] |
| <i>The purpose which the Masters know and serve.</i> | [Trochaic tetrameter] |
| From the center which we call the race of men | [Trochaic pentameter] |
| Let the Plan of Love and Light work out | [Trochaic tetrameter] |
| <i>And may it seal the door where evil dwells.</i> | [Trochaic tetrameter] |
| <i>Let Light and Love and Power</i> | [Trochaic trimeter] |
| restore the Plan on Earth. | [Iambic trimeter] |

Ten of the most noteworthy features of this rendering of the Invocation are given below:

1. **The length of each of the four verses is the same—13 metrical feet.** The lines of the first two verses are five, five, and three feet, respectively. The second two verses have lengths of five, four, and four feet, respectively. The length of the last line is six feet, making the total length $13 + 13 + 13 + 13 + 6 = 58$ feet.
2. The first line of each of the four verses is five metric feet in length.

| | |
|--|-----------------------|
| <i>From the point of Light within the Mind of God</i> | [Iambic pentameter] |
| <i>From the point of Love within the Heart of God</i> | [Iambic pentameter] |
| From the center where the Will of God is known | [Trochaic pentameter] |
| From the center which we call the race of men | [Trochaic pentameter] |

3. The meter of the first lines in Verses 1 and 2 is iambic. Verses 3 and 4 are trochaic. Though the meter reverses, the symmetry is unmistakable.

*From the **point** |of **Light** |within |the **Mind** | of **God*** [Iambic pentameter]
*From the **point** |of **Love** |within |the **Heart** |of **God*** [Iambic pentameter]
From the| **center**| **where** the| **Will** of| **God** is| *known* [Trochaic pentameter]
From the| **center**| **which** we| **call** the| **race** of| *men* [Trochaic pentameter]

4. **The lengths of corresponding lines in Verses 1 and 2 are identical.** The first lines are five feet long;

*From the **point** |of **Light** |within |the **Mind** | of **God*** [Iambic pentameter]
*From the **point** |of **Love** |within |the **Heart** |of **God*** [Iambic pentameter]

the second lines are five feet long;

Let **light** |stream **forth** |into |the **minds** |of **men**. [Iambic pentameter]
 Let **love** |stream **forth** |into| the **hearts** |of **men**. [Iambic pentameter]

and the third lines are three feet.

Let **Light** |descend |on **Earth**. [Iambic trimeter]
 May **Christ** |return |to **Earth**. [Iambic trimeter]

5. **Though different than the corresponding lines in Verses 1 and 2, the lengths of corresponding lines in Verses 3 and 4 are also identical.**

Verse 3, Line 1

From the | **center** | **where the** | **Will of** | **God is** | *known* [Trochaic pentameter]

Verse 4, Line 1

From the | **center** | **which we** | **call the** | **race of** | *men* [Trochaic pentameter]

Verse 3, Line 2

Let | **purpose** | **guide** | **the** | **little** | **wills** | **of** | *men-* [Trochaic tetrameter]

Verse 4, Line 2

Let | **the** | **Plan** | **of** | **Love** | **and** | **Light** | **work** | *out* [Trochaic tetrameter]

Verse 3, Line 3

The | **purpose** | **which** | **the** | **Masters** | **know** | **and** | *serve.* [Trochaic tetrameter]

Verse 4, Line 3

And | **may** | **it** | **seal** | **the** | **door** | **where** | **evil** | *dwells.* [Trochaic tetrameter]

As indicated above, the first lines are five feet long, the second lines are four feet long, as are the third lines. Thus, the verse lengths are $5 + 4 + 4 = 13$ feet—the same total length as Verses 1 and 2.

6. **All six lines of the first two verses are iambic.** In other words, the stress falls on the second word of the pair or the second syllable.

From the point |of Light |within |the Mind | of God [Iambic pentameter]

Let **light** |stream **forth** |into |the **minds** |of **men**. [Iambic pentameter]

Let **Light** |descend |on **Earth**. [Iambic trimeter]

From the point |of Love |within |the Heart |of God [Iambic pentameter]

Let **love** |stream **forth** |into |the **hearts** |of **men**. [Iambic pentameter]

May **Christ** |return |to **Earth**. [Iambic trimeter]

7. **All six lines of Verse 3 and 4 have the same metrical form—they are all trochaic**, i.e., the stress falls on the first syllable or on the first word of the pair. Again it is notable that all six proper nouns (Will, God, Masters, Plan, Love, Light) receive stress while the single-syllable prepositions, conjunctions (and), pronouns (it, we), the definite article (the), and adverbs (out, where) do not. Once again it is clear that stress is disproportionately placed upon nouns, especially proper nouns.

From the| **center**| **where** the| **Will** of| **God** is| *known* [Trochaic pentameter]

Let **purpose**| **guide** the| **little**| **wills** of| *men-* [Trochaic tetrameter]

The **purpose**| **which** the| **Masters**| **know** and| *serve*. [Trochaic tetrameter]

From the| **center**| **which** we| **call** the| **race** of| *men* [Trochaic pentameter]
Let the| **Plan** of| **Love** and| **Light** work| *out* [Trochaic tetrameter]
And **may** it| **seal** the| **door** where| **evil**| *dwells.* [Trochaic tetrameter]

8. **The last line, one which summarizes the 12 preceding lines, contains both metrical forms.** Its first six syllables—the extra unstressed syllable is not counted—has trochaic meter, just like the immediately preceding six lines:

Let **Light** and **Love** and **Power** [Trochaic Trimeter]

The last line (consisting of six syllables) is iambic, just like first six lines of the Invocation. This is, in a sense, a return to form, a re-continuation of the initial expectations concerning meter.

restore **the Plan** on **Earth** [Iambic Trimeter]

Thus, for the Invocation as a whole we have six iambic lines (Verses 1 and 2) followed by six trochaic lines (Verses 3 and 4), followed by a single line that is six metrical feet in length, the first half of which is trochaic and the last half of which is iambic.

9. **In the last line the symmetry in metrical feet is apparent:** the trochaic portion is three feet long and the iambic segment is also three feet in length.

Let **Light** and| **Love** and| **Power** [Trochaic trimeter]
restore| **the Plan**| on **Earth.** [Iambic trimeter]

Interestingly, the change or reversal in meter and the subsequent return to the original meter occurs with 'restore', a word whose first syllable is the prefix 're'. It means again, anew, back, or backward. And that is precisely what commences with 'restore'—the original metric form is restored, goes back again, is repeated anew, is inverted or turned backward.

10. **There is balance in the gender of the line endings.** The six iambic lines of the first two verses have masculine endings, i.e., the last syllable of the line takes the stress.²⁷ The six trochaic lines of Verse 3 and 4 have feminine endings, i.e., the last syllable is unstressed.²⁸ The first half of the final line is trochaic and thus feminine while the second half of the line is iambic and thus masculine. If we treat the final line as two lines of trimeter rather than one of hexameter, then the Invocation has seven masculine and seven feminine lines. By contrast, the iambic-only scansion described in the opening chapters has only masculine endings.

27 <http://www.answers.com/topic/masculine-ending>

28 <http://www.answers.com/topic/feminine-ending>

From the point | of Light | within | the Mind | of God [Masculine]

Let **light** | stream **forth** | into | the **minds** | of **men.** [Masculine]

Let **Light** | descend | on **Earth.** [Masculine]

From the point | of Love | within | the Heart | of God [Masculine]

Let **love** | stream **forth** | into | the **hearts** | of **men.** [Masculine]

May **Christ** | return | to **Earth.** [Masculine]

From the | center | where the | **Will** of | **God** is | *known* [Feminine]

Let **purpose** | guide the | little | **wills** of | *men-* [Feminine]

The **purpose** | which the | **Masters** | **know** and | *serve.* [Feminine]

From the | center | which we | call the | race of | *men* [Feminine]

Let the | **Plan** of | **Love** and | **Light** work | *out* [Feminine]

And **may** it | seal the | door where | evil | *dwells.* [Feminine]

Let **Light** and | **Love** and | **Power** [Feminine]

restore | the **Plan** | on **Earth.** [Masculine]

Chapter 13: Summary

The above analysis and discussion make clear that there is a rhythm or beat to the Invocation. That said, it is unlikely that many people say it in either of the manners outlined above. I, for one, have never heard it used this way. Nor, for that matter, have I heard anyone even mention any merit in doing so. All that is needed is some patient practice, practice which will require heightened concentration on the words themselves.

I conclude this section by noting again that scansion is not an exact science. Other ways to scan these lines remain to be identified and expounded upon. The motivated reader will find aid and direction toward this end from the sources identified in the appendix. In Part II of this study I consider several very subtle and significant relationships among the 36 single-syllable nouns taking stress in the two scannings above. In particular I show that there are other rhythmic, if not metrical, patterns and structures existing among these select words. I also show that these extra-metrical patterns can be characterized with concepts central to the fields of both rhetoric and esoteric philosophy.

PART II

Emphatic Form

The preceding 13 chapters showed that the Invocation is possessed of a definite metrical structure. The conceptual vocabulary of the field of poetics is immense, well organized, and well applicable to the study of the Invocation. Yet there are things about the Invocation for which there appear to be few precedents and little in the way of existing terminology that explains its subtler properties. It is quite possible, of course, that the precedents and terminology exist and that my lack of familiarity with the canon of poetics explains my relative ignorance. That having been said, I do readily acknowledge that there are several existing concepts upon which the foundation of the ensuing analysis is constructed. The first of these is alliterative verse—a poetic form that is among the oldest in the English language.

Chapter 14: Alliterative Verse

In the opening chapter of his book entitled *Poetic Designs*, author and poet Stephen Adams briefly traces the history of different metrical systems. His survey begins with the Old and Middle English period, the beginning of which is at least 1000 years ago. The dominant meter of the period, Adams indicates, was “accentual meter pattered with alliteration.” About this period and meter he says:

English poetry thus began in a pure accentual meter: the standard line of verse through the Old English period is a line of four accents, with a medial caesura, bound together in a pattern of alliteration in the two halves of the line. The number of unaccented syllables is left unpatterned.²⁹

Adams then presents poet Ezra Pound’s translation of the Old English poem “The Seafarer” (c. 9th century) “in a way that approximates the (alliterative) verse form.” Accented syllables are in bold text.

Neareth **n**ightshade, **s**noweth from **n**orth
Frost **f**roze the land, **h**ail fell on **e**arth then
Corn of the **c**oldest. **N**athless there **k**nocketh now
 The **h**eart’s though that I on **h**igh streams
 The **s**alt-wavy **t**umult **t**raverse **a**lone.

While contemporary writers and poets such as JRR Tolkien³⁰ and WH Auden³¹ have used the form in their work, the epic poem *Beowulf* is perhaps the oldest and most well-known example of alliterative verse. Below are a few lines from the Sullivan and Murphy translation³² of *Beowulf* that illustrate another variant of the form:

29 Adams, S. *Poetic Designs*, p. 4.

30 http://en.wikipedia.org/wiki/Alliterative_verse

31 http://languageisavirus.com/poetry-guide/alliterative_verse.html

32 <http://alliteration.net/beoIndex.htm>

Girt with **God's** anger, **Grendel** came **gliding**
 over the **moors** beneath **misty mounds**.
 The man-**scather sought** **someone** to **snatch**
 from the **high hall**. He **crept** under **cloud**
 until he **caught** sight of the **king's court**
 whose **gilded gables** he knew at a **glance**.
He had often **haunted** **Hrothgar's house**;
 but he never **found** before or **after**,
hardier hall-thanes or **harder** luck.

As is readily apparent, every line is heavily accented with alliteration and what is now referred to as consonant echo which is defined by Turco as “the repetition of consonant sounds, whether stressed or unstressed, anywhere among words of poems.”³³ As discussed in the first volume of the *Compass of Light* series, alliteration is one of several figures of speech contained in the Invocation. Below the alliterated words (i.e., words with the same initial consonant) are highlighted in blue. Stressed syllables and single-syllable words are still in bold-face.

From the **point** |of **Light** |within |the **Mind** |of **God**
 Let **light** |stream **forth** |into |the **minds** |of **men**.
 Let **Light** |descend |on **Earth**.

From the **point** |of **Love** |within |the **Heart** |of **God**
 Let **love** |stream **forth** |into |the **hearts** |of **men**.
 May **Christ** |return |to **Earth**.

From the |center| **where** the |**Will** of| **God** is| *known*
 Let **purpose**| **guide** the| **little** |**wills** of| *men*-
 The **purpose**| **which** the| **Masters** |**know** and| *serve*.

From the |center| **which we** |**call** the| **race** of| *men*
 Let the| **Plan** of| **Love** and| **Light** work| *out*
 And **may** it| **seal** the| **door** where| **evil** |*dwells*.

Let **Light** and| **Love** and| **Power** restore| the **Plan** |on **Earth**.

33 Turco, p. 74.

While alliteration is certainly prevalent in the lines above, we would be very hard pressed to call this “alliterative verse.” Only one line in the whole Invocation—*Let Light stream forth into the minds of men*—has the typical four syllables accented by alliteration and it lacks the caesura or pause in the middle of the line. Even if we take into consideration consonant words on the same line, i.e., those that end with the same consonant (e.g., point and Light, Mind and God) it is still difficult to discern a meaningful pattern either among all the words of the line or just among the stressed syllables. But this should not be viewed as a problem. Alliteration is, as noted elsewhere, but one of several figures of speech in the Invocation. It is quite possible that other figures form patterns among stressed syllables. An example of what may be possible is given below where again we see alliteration, but this time only among stressed-syllables separated by one unstressed syllable:

From the **point** |of **Light** |within |the **Mind** |of **God**
 Let **light** |stream **forth** |into |the **minds** |of **men**.
 Let **Light** |descend |on **Earth**.

From the **point** |of **Love** |within |the **Heart** |of **God**
 Let **love** |stream **forth** |into |the **hearts** |of **men**.
 May **Christ** |return |to **Earth**.

From the |center| **where** the| **Will** of| **God** is| *known*
 Let **purpose**| **guide** the| **little**| **wills** of| *men*-
 The **purpose**| **which** the| **Masters**| **know** and| *serve*.

From the |center| **which** we| **call** the| **race** of| *men*
 Let the |**Plan** of| **Love** and| **Light** work| *out*
 And **may** it| **seal** the| **door** where| *evil* |*dwells*.

Let **Light** and| **Love** and| **Power** restore| the **Plan**| on **Earth**.

While there is still not any pattern of stressed syllables analogous to alliterative verse, there are a few worth noting. Firstly, the last four alliterated words—Love, Light, Light, Love—exhibit Chiasmus, an A-B-B-A pattern. There is also an interesting relationship between the two m-words, ‘minds’ and ‘men.’ The former is a derivative of the Indo-European (IE) root ‘men’ and whose meaning is “to think.”³⁴ Among its other derivatives are several words “referring to various qualities and states of mind and thought”, e.g., mind, mention, mania, mantra, mnemonic, and amnesia. The word ‘men’ is descended from the IE root ‘man’ which means “man”³⁵ and which includes among its derivatives the Sanskrit word ‘Manu’, “the primordial father of the human race and sovereign of the earth who first instituted religious ceremonies and devised a code of laws.”³⁶ Thus, the source or root of ‘mind’ is ‘men’ which is spelled the same way as the word with which it is alliterated, ‘men’, and which has indirect connotations related to the process and outcome of thought, i.e., devising a code of laws.

It may be clear at this juncture that though these patterns are not as systematic or pronounced as alliterative verse, it is worthwhile to consider whether other figures of speech or other linguistic concepts are evident among the stressed syllables. In the next five chapters I explore this and provide examples.

34 AHDEL, Appendix 1, <http://www.bartleby.com/61/roots/IE320.html>

35 AHDEL, Appendix 1, <http://www.bartleby.com/61/roots/IE295.html>

36 AHDEL, Appendix 1, <http://www.bartleby.com/61/19/M0091950.html>

Chapter 15: Extended Alternation

Whereas Chiastic figures of speech are based upon introversion of a series of grammatical or other linguistics elements, e.g., an A-B-B-A or an A-B-C-B-A pattern, Alternation involves the repetition of a series, e.g., A-B-A-B or A-B-C-A-B-C. One such alternating pattern in the Invocation is comprised of the words ‘God’, ‘men’, and ‘Earth’, all of which take stress in one or both of the scansions earlier described.

*From the **point** |of **Light** |within |the **Mind** | of **God**
Let **light** |stream **forth** |into |the **minds** |of **men**.
Let **Light** |descend |on **Earth**.*

*From the **point** |of **Love** |within |the **Heart** |of **God**
Let **love** |stream **forth** |into| the **hearts** |of **men**.
May **Christ**| return |to **Earth**.*

***From** the| **center**| **where** the| **Will** of| **God** is| **known**
Let **purpose**| **guide** the| **little** | **wills** of| **men**-
The purpose| **which** the| **Masters**| **know** and| **serve**.*

***From** the| **center**| **which** we| **call** the| **race** of| **men**
Let the| **Plan** of| **Love** and| **Light** work| out
And may it| **seal** the| **door** where| **evil** |dwells.*

*Let **Light** and| **Love** and| **Power** restore| the **Plan**| on **Earth**.*

Clearly the alternating pattern is comprised of three groupings of three elements:

| | | |
|----------------|---------------------|------------------|
| A1: God | B1: men | C1: Earth |
| A2: God | B2: men | C2: Earth |
| A3: God | B3: men, men | C3: Earth |

Two things stand out concerning this pattern of emphasis. First of all, as I noted in the first volume of this series, there is a name to describe the relationship among the three implicated words—Catabasis, a decrease in emphasis, dignity, or rank.³⁷ And there is a clear rank ordering here: ‘God’, the creator; ‘men’, the created and lesser creators; and ‘Earth’ the dwelling place of men, the place where we learn to become creators and mediate between God and the lower kingdoms. Secondly, we might note that there is a synonym of ‘men’ which is stressed—‘race.’ Among its definitions are “the class of humans; mankind”³⁸ and “humans considered as a group.”³⁹ If it is also included among those in the three alternating series then we have

| | | |
|----------------|---------------------------|------------------|
| A1: God | B1: men | C1: Earth |
| A2: God | B2: men | C2: Earth |
| A3: God | B3: men, men, race | C3: Earth |

Thus we have three series of God-men-Earth. In the third one we see ‘men’ appearing three times between ‘God’ and ‘Earth.’

37 Hunter, S. *The Compass of Light, Volume 1, Figures of Speech in the Great Invocation*, p. 44.

38 *Oxford English Dictionary*.

39 AHDEL, <http://www.bartleby.com/61/39/R0003900.html>

Chapter 16: Mater and Pater

There is an interesting pattern in the Invocation created by nouns beginning with the letters ‘p’ and ‘m.’ As we can see below the first of these nouns is ‘point.’ It is followed by three nouns beginning with ‘m’—the proper noun ‘Mind’, the common noun ‘minds’ and another common noun, ‘men.’ Beginning in the second verse we have six p-words and m-words alternating: point-men-purpose-men-purpose-Masters. The final series is comprised of one m-word, ‘men’, followed by three p-words—the proper nouns ‘Plan’, ‘Power’, and the ‘Plan’ once more. Thus, we have

- One p-word followed by three m-words:
point-Mind-minds-men
- Then, three pairs of p- and m-words:
point-men, purpose-men, purpose-Masters
- And then, one m-word followed by three p-words:
men-Plan-Power-Plan

This pattern is notable for its balance—there are seven words beginning with ‘p’ and another seven beginning with ‘m.’ When we consider that the m-sound (em) is found in a disproportionately high percentage of languages’ of the word for ‘mother’ and the p- and b-sound are similar found in words for ‘father’, then there is again gender balance, as was the case with the line endings.

Chapter 17: The Cross of the Inner Christ

Five words in the Great Invocation—within, into, center, heart, and love—have definitions connoting inwardness, i.e., inwardly, inner, interior, innermost, inside, inclusion, etc. Here are Selected definitions of the first four of these words:

**Table 3. Selected Definitions of
Within, Into, Center, Heart, and Love**

| Word | Definition |
|--------------------------------|--|
| Within (<i>adv.</i>) | In or into the inner part; inside. ¹ |
| Within (<i>adv.</i>) | Inside the mind, heart, soul; inwardly |
| Within (<i>prep.</i>) | In the inner part or parts of; inside |
| Within (<i>prep.</i>) | Inside the limits or extent of in time or distance |
| Within (<i>prep.</i>) | Inside the fixed limits of; not beyond |
| Within (<i>prep.</i>) | In the scope or sphere of |
| Within (<i>prep.</i>) | Inside a specified amount or degree |
| Within (<i>n.</i>) | An inner position, place, or area |
| Into (<i>prep.</i>) | To the inside or interior of ² |
| Into (<i>prep.</i>) | So as to be in or be included in |
| Into (<i>prep.</i>) | To a point within the limits of a period of time or extent of space |
| Heart (<i>n.</i>) | The central or innermost physical part of a place or region ³ |
| Heart (<i>n.</i>) | One's innermost character, feelings, or inclinations ⁴ |
| Center (<i>v.</i>) | To place in or at the center ⁵ |
| Center (<i>v.</i>) | To move into the center |
| Center (<i>n.</i>) | The middle of anything; core ⁶ |

Legend: *n.* = noun; *prep.* = preposition; *v.* = verb; *adv.* = adverb

Table 3 sources:

- 1 <http://www.bartleby.com/61/34/W0193400.html>
- 2 <http://www.bartleby.com/61/27/I0202700.html>
- 3 <http://www.bartleby.com/61/81/H0108100.html>
- 4 Merriam Webster's Online Dictionary, <http://www.merriam-webster.com/dictionary/heart>
- 5 <http://www.bartleby.com/61/73/C0197300.html>
- 6 <http://www.wordsmyth.net/live/home.php?script=search&matchent=center&matchtype=exact>

The inwardness of the fifth word, love, is not immediately apparent from its exoteric, (i.e., dictionary) definitions. Its esoteric definition does, however, reveal the relationship. Consider, for example, this passage about systemic laws from Alice Bailey's *A Treatise on Cosmic Fire*:

(The Law of Cohesion) is one of the branch laws of the cosmic Law of Attraction. It is interesting to notice how this law demonstrates in this Love-System in a threefold manner: (1) On the plane of the Monad, as the law of cohesion... (2) On the plane of buddhi, as the law of magnetic control. It shows itself as the love-wisdom aspect, irradiating the ego, and eventually **gathering to itself the essence of all experience** ... Magnetism, and the capacity to show love, are occultly synonymous... (3) On the astral plane, as love demonstrating through the personality. All branches of the law of attraction, demonstrating in this system, show themselves as **a force that ingathers**, that tends to coherence, that results in adhesion, and leads to absorption.⁴⁰

Thus, we have five words in the Invocation suggestive of inwardness—four exoterically and one esoterically.⁴¹ These five words appear twelve times and in eight of the Invocation's thirteen lines. All five verses contain at least one of the twelve words, the second verse possessing the greatest number:

From the point of Light **within** the Mind of God
 Let light stream forth **into** the minds of men.
 Let Light descend on Earth.

From the point of **Love within** the **Heart** of God
 Let **love** stream forth **into** the **hearts** of men.
 May Christ return to Earth.

From the **center** where the Will of God is known
 Let purpose guide the little wills of men-
 The purpose which the Masters know and serve.

⁴⁰ Bailey, A. *Treatise on Cosmic Fire*, pp. 576-7. Bold emphasis added.

⁴¹ Interestingly, the connection between magnetism, attraction, and love is explicit in French. In that language the word for magnet is "aimant", a word which is derived from the verb "aimer", to love.

From the **center** which we call the race of men
 Let the Plan of **Love** and Light work out
 And may it seal the door where evil dwells.

Let Light and **Love** and Power restore the Plan on Earth.

As shown below, a familiar figure is formed when the twelve words are ordered by the verse and line in which they appear. This figure is a long-limbed cross—one that is three words wide and eight lines (or words) high.

| | | | |
|------------------|------|--------|--------|
| Verse 1, Line 1: | | within | |
| Verse 2, Line 2: | | into | |
| Verse 2, Line 1: | Love | within | Heart |
| Verse 2, Line 2: | love | into | hearts |
| Verse 3, Line 1: | | center | |
| Verse 4, Line 1: | | center | |
| Verse 4, Line 2: | | Love | |
| Verse 5: | | Love | |

As can be readily observed, when the word *Christ* is included, it lies in the center of the long-limbed cross, both horizontally (it is in the second or middle column) and vertically (it is in the fifth and middle of nine lines). It occupies the only position that is central to both arms of this cross—a cross formed by the word *Christ* and twelve others.

| | | | |
|------------------|------|---------------|--------|
| Verse 1, Line 1: | | within | |
| Verse 2, Line 2: | | into | |
| Verse 2, Line 1: | Love | within | Heart |
| Verse 2, Line 2: | love | into | hearts |
| Verse 2, Line 3: | | Christ | |
| Verse 3, Line 1: | | center | |
| Verse 4, Line 1: | | center | |
| Verse 4, Line 2: | | Love | |
| Verse 5: | | Love | |

This spatial relationship recalls not only Biblical imagery, e.g., Christ and his 12 disciples and Christ crucified, but also several quotes from Alice Bailey's works about the "Inner Christ" and about the "long-limbed" cross:

I suggest that you do the following meditation for a period of three months ... (1) Continue with the simple breathing exercise you are now doing. It is of value to you in producing **inner alignment** and the harmonizing of your bodies. (2) Then, by an act of the will, withdraw the consciousness into the head and there visualize the **inner radiant sun**, formed by the merging of the lesser life of the personality with the radiant light in your soul. At the very center of this life see the Self, **the inner Christ or Buddha**. Then focus your thought, without effort or strength, **in this center**.⁴²

...**the long limbed Cross of the Christ** or of divine humanity... is not, as you well know, simply a Christian symbol. It is the great symbol of light and of consciousness and signifies the vertical light and the horizontal light, the power of attraction and the power of radiation, soul life and service. The Cross as now made in the Catholic Churches, touching the forehead, the heart and the two shoulders is the sign of matter. It signifies in reality the third Aspect. ... Gradually the Cross of Christ (the Cross of the Risen Christ) will supersede the Cross of matter and of the Mother aspect.⁴³

Thus we have a "Cross of the Risen Christ" formed by five 'inward' words—heart(s), love, within, into, center—plus a sixth, Christ. Its vertical arm is a single column nine words in height and formed by five words—within, into, center, Love, and Christ—with the latter appearing right in its geometric center.

42 Bailey, A. *Discipleship in the New Age I*, p. 666. Bold emphasis added.

43 Bailey, A. *Glamour, A World Problem*, p. 229-30. Emphasis added.

| | |
|------------------|---------------|
| Verse 1, Line 1: | within |
| Verse 2, Line 2: | into |
| Verse 2, Line 1: | within |
| Verse 2, Line 2: | into |
| Verse 2, Line 3: | <i>Christ</i> |
| Verse 3, Line 1: | center |
| Verse 4, Line 1: | center |
| Verse 4, Line 2: | Love |
| Verse 5: | Love |

The horizontal arm is three words wide and two words high and is formed by four words—love, heart(s), within, and into. It is immediately overhead ‘Christ.’

| | | | |
|------------------|------|---------------|--------|
| Verse 2, Line 1: | Love | within | Heart |
| Verse 2, Line 2: | love | into | hearts |
| Verse 2, Line 3: | | <i>Christ</i> | |

Similarly, the words ‘within’ and ‘into’—each appearing twice and in alternating order—form the top half of the vertical arm directly overhead ‘Christ.’

| | |
|------------------|---------------|
| Verse 1, Line 1: | within |
| Verse 2, Line 2: | into |
| Verse 2, Line 1: | within |
| Verse 2, Line 2: | into |
| Verse 2, Line 3: | <i>Christ</i> |

The bottom half of the vertical arm is comprised of two words—‘center’ and ‘Love’.

| | |
|------------------|--------|
| Verse 3, Line 1: | center |
| Verse 4, Line 1: | center |
| Verse 4, Line 2: | Love |
| Verse 5: | Love |

Were this “Cross of the Risen Christ” a physical cross being erected on a hilltop, the word ‘Love’ would form its base; the word ‘Love’ would touch the ground; the Word of Love would touch the Earth to which Christ will return and upon which he will tread.

Chapter 18: Rays 1, 2, and 3 Nouns

Within the books of Alice Bailey several hundred pages are devoted to an exposition of the Seven Rays, the differentiated types of energy which condition the life of man, the planet, the solar system, and beyond, and all the lives dwelling at various levels therein. These seven rays are divided into two groups, the Rays of Aspect and Rays of Attribute. The Rays of Aspect are the First Ray of Will or Power, the Second Ray of Love-Wisdom, and the Third Ray of Higher Mind or Active Intelligence. Special virtues associated with the First Ray of Will or Power are “strength, courage, steadfastness, truthfulness arising from absolute fearlessness, power of ruling, capacity to grasp great questions in a large-minded way, and of handling men and measures.”⁴⁴ Among the vices of those under the influence of this ray are “pride, ambition, willfulness, hardness, arrogance, desire to control others, obstinacy, and anger.” Not surprisingly, the virtues to be acquired are those such as “tenderness, humility, sympathy, tolerance and patience.” The Tibetan continues:

This has been spoken of as the ray of power, and is correctly so called, but if it were power alone, without wisdom and love, a destructive and disintegrating force would result. When however the three characteristics are united, it becomes a creative and governing ray. Those on this ray have strong will power, for either good or evil, for the former when the will is directed by wisdom and made selfless by love. The first ray man will always “come to the front” in his own line. ... The characteristic method of approaching the great Quest on this ray would be by sheer force of will. Such a man would, as it were, take the kingdom of heaven “by violence.”⁴⁵

⁴⁴ Bailey, A. *Esoteric Psychology*, Volume 1, pp. 201-2.

⁴⁵ *Ibid.*

According to the Tibetan, under the influence of the Second Ray of Love-Wisdom we find the virtues of “calm, strength, patience and endurance, love or truth, faithfulness, intuition, clear intelligence, and serene temper.” Among its vices are “over-absorption in study, coldness, indifference to others, and contempt of mental limitations in others.” The virtues to be acquired are “love, compassion, unselfishness, energy.” He continues:

This is called the ray of wisdom from its characteristic desire for pure knowledge and for absolute truth—cold and selfish, if without love, and inactive without power. ... The second ray man will have tact and foresight; he will make an excellent ambassador, and a first-rate teacher or head of a college; as a man of affairs, he will have clear intelligence and wisdom in dealing with matters which come before him, and he will have the capacity of impressing true views of things on others and of making them see things as he does. ... The characteristic method of approaching the Path would be by close and earnest study of the teachings till they become so much a part of the man’s consciousness as no longer to be merely intellectual knowledge, but a spiritual rule of living, thus bringing in intuition and true wisdom.

Virtues of the Third Ray of Active Intelligence are “wide views on all abstract questions, sincerity of purpose, clear intellect, capacity for concentration on philosophic studies, patience, caution, absence of the tendency to worry himself or others over trifles.” Vices are “Intellectual pride, coldness, isolation, inaccuracy in details, absent-mindedness, obstinacy, selfishness, overmuch criticism of others” while the virtues to be acquired are “sympathy, tolerance, devotion, accuracy, energy and common sense.” We are also told that:

This is the ray of the abstract thinker, of the philosopher and the metaphysician, of the man who delights in the higher mathematics but who, unless modified by some practical ray, would hardly be troubled to keep his accounts accurately. His imaginative faculty will be highly developed, i.e., he can by the power

of his imagination grasp the essence of a truth; his idealism will often be strong; he is a dreamer and a theorist, and from his wide views and great caution he sees every side of a question equally clearly. ... The method of approaching the great Quest, for this ray type, is by deep thinking on philosophic or metaphysical lines...⁴⁶

As I detailed in *Etymology in the Great Invocation* there are eleven nouns appearing twenty-one times that express the three Rays of Aspect—Light, Mind, minds, Love, Heart, hearts, Will, wills, men, Power, and Masters. Below they are divided into five groups according to the definitions of their Indo-European roots:

- **Ray 1, Will or Power**
 - *poti* (Power), powerful, Lord.
 - *meg* (Masters), great.

- **Ray 2, Love-Wisdom**
 - *leubh* (Love), to care, desire, love.
 - *kerd* (Heart, hearts), heart.⁴⁷

- **Ray 3, Active Intelligence**
 - *men* (Mind, minds), to think.⁴⁸
 - *leuk* (Light), light, brightness, illumination.

- **Ray 1, Will or Power and Ray 2, Love-Wisdom**
 - *wel* (Will, wills), to wish, will.⁴⁹

- **Ray 3, Active Intelligence and Ray 1, Will or Power**
 - *man* (men), Man, mankind, and Manu, the sovereign of the current root race, “the ideal thinker.

⁴⁶ Ibid, pp. 204-5

⁴⁷ Derivatives include words connoting belief and trust.

⁴⁸ Derivatives include various states and qualities of thought and cognition.

⁴⁹ With many derivatives denoting desire, pleasure, and wishing.

Below these eleven nouns are highlighted in blue. Metrically-stressed syllables are emphasize in bold-face:

From the **point** | of **Light** | within | the **Mind** | of **God**
 Let **light** | stream **forth** | into | the **minds** | of **men**.
 Let **Light** | descend | on **Earth**.

From the **point** | of **Love** | within | the **Heart** | of **God**
 Let **love** | stream **forth** | into | the **hearts** | of **men**.
 May **Christ** | return | to **Earth**.

From the | **center** | **where** the | **Will** of | **God** is | **known**
 Let **purpose** | **guide** the | **little** | **wills** of | **men**-
The **purpose** | **which** the | **Masters** | **know** and | **serve**.

From the | **center** | **which** we | **call** the | **race** of | **men**
 Let the | **Plan** of | **Love** and | **Light** work | out
 And **may** it | **seal** the | **door** where | **evil** | dwells.

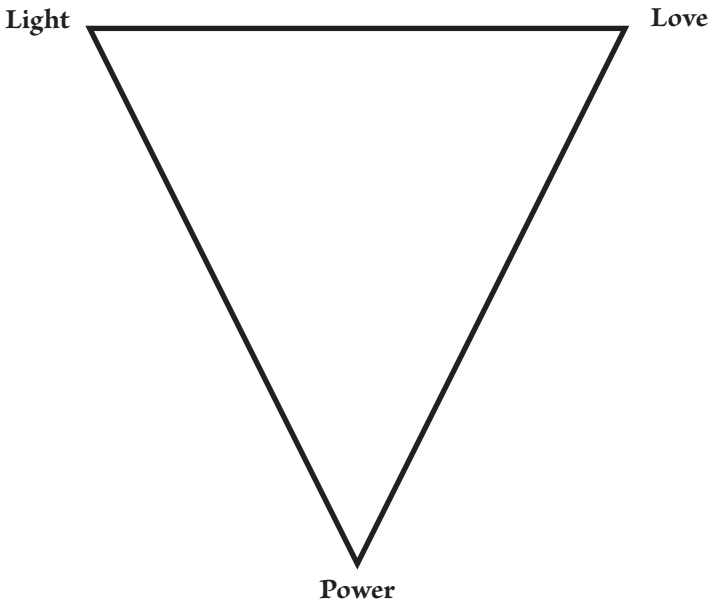
Let **Light** and | **Love** and | **Power** restore | the **Plan** | on **Earth**.

Once again there is a decreasing pattern formed by the emphasized nouns, particularly the number of them and the number of the Ray with which they are associated:

**Table 4. Words Connoting Rays of Aspect
in the Great Invocation**

| Verse | Words (Rays) | # of Stressed Syllables | Dominant Rays |
|-------|---|-------------------------|--------------------|
| 1 | Light (3 rd), Mind (3 rd), light (3 rd), minds (3 rd), men (1 st /3 rd), Light(3 rd) | 6 | 3 rd |
| 2 | Love (2 nd), Heart (2 nd), love (2 nd), hearts (2 nd), men(1 st /3 rd) | 5 | 2 nd |
| 3 | Will (1 st /2 nd), wills(1 st /2 nd), Masters(1 st), men (1 st /3 rd) | 4 | 1 st |
| 4 | Love (2 nd), Light(3 rd), men (1 st /3 rd) | 3 | Fairly Balanced |
| 5 | Light (3 rd), Love (2 nd), Power (1 st) | 3 | Balanced |

Clearly, the number of metrically-stressed syllables declines by one with each verse. There is also a decrease in the number associated with the Ray that dominates each verse: the 3rd Ray predominates in the 1st Verse, the 2nd Ray in the second verse, and the 1st Ray in the 3rd. However, no ray which strongly predominates in Verses 4 or 5. However, it is worth recalling not only that the last line is perfectly balanced in its ray composition, but that the words themselves—Light, Love, and (Will-)Power—are those mostly closely associated with the three Rays of Aspect. Very often in the books of Alice Bailey these three Rays are described or depicted as a triangle of interacting forces. Invariably Will-Power and related terms (e.g., Spirit, Life, Father) are depicted at the apex of an upturned triangle while Love-Wisdom (Consciousness, Quality, Son) and Light (Matter, Appearance, Intelligence) are below, at the corners of the base. The ordering of these three words and concepts in the last line of the Invocation is the opposite of their number and relative dignity, i.e., 3rd, 2nd, the 1st. This is suggestive of an inverted triangle, as shown below:



If the above diagram is an adequate depiction of the relationship expressed in the last line—Let Light and Love and Power restore the Plan on Earth—then the last line of the table above can be revised. In particular, we will now have two entries for the final line (Verse 5), as shown below:

| Verse | Words (Rays) | # of Stressed Syllables | Dominant Rays |
|-------|---|-------------------------|-----------------|
| 1 | Light (3 rd), Mind (3 rd), light (3 rd), minds (3 rd), men (1 st /3 rd), Light(3 rd) | 6 | 3 rd |
| 2 | Love (2 nd), Heart (2 nd), love (2 nd), hearts (2 nd), men(1 st /3 rd) | 5 | 2 nd |
| 3 | Will (1 st /2 nd), wills(1 st /2 nd), Masters(1 st), men (1 st /3 rd) | 4 | 1 st |
| 4 | Love (2 nd), Light(3 rd), men (1 st /3 rd) | 3 | |
| 5 | Light (3 rd), Love (2 nd), | 2 | |
| 5 | Power (1 st) | 1 | 1 st |

What this gives us is a perfectly decreasing and triangular relationship among the three Rays and the 21 nouns associated with them. As we can see, the number of stressed syllables is 6-5-4-3-2-1. The total, 21, is the sixth “triangular number,”⁵⁰ i.e., a number which is the sum of natural numbers from 1 to n. The first ten (10) triangular numbers are 6, 10, 15, 21, 28, 36, 45, and 55, as shown below:

- $T_1 = 1$
- $T_2 = 1 + 2 = 3$
- $T_3 = 1 + 2 + 3 = 6$
- $T_4 = 1 + 2 + 3 + 4 = 10$
- $T_5 = 1 + 2 + 3 + 4 + 5 = 15$
- $T_6 = 1 + 2 + 3 + 4 + 5 + 6 = 21$
- $T_7 = 1 + 2 + 3 + 4 + 5 + 6 + 7 = 28$
- $T_8 = 1 + 2 + 3 + 4 + 5 + 6 + 7 + 8 = 36$
- $T_9 = 1 + 2 + 3 + 4 + 5 + 6 + 7 + 8 + 9 = 45$
- $T_{10} = 1 + 2 + 3 + 4 + 5 + 6 + 7 + 8 + 9 + 10 = 55$

50 http://en.wikipedia.org/wiki/Triangular_number

Thus, the 21 nouns in the Invocation that best express the three Rays of Aspect can be depicted as a downward triangle, as below:

| | |
|----------------------------------|--|
| Light Mind light minds men Light | 3rd Ray |
| Love Heart love hearts men | 2nd Ray |
| Will wills men Masters | 1st Ray |
| men Love Light | 1st, 2nd, 3rd Rays |
| Light Love | 3rd, 2nd Rays |
| Power | 1st Ray |

Finally note the ordering of Rays by line in the right column: **3-2-1-1-2-3-3-2-1**. This is a double-inversion pattern, one that surely could not be inadvertent. If we further allow that the words “of Love and Light” are implied after ‘Plan’ in the last line, i.e.,

Let Light and Love and Power restore the Plan
[of Love and Light] on Earth

then the ordering of Rays by line is **3-2-1-1-2-3-3-2-1-2-3**. This ordering is comprised of three inverted series which are shown below by line and verse:

| | |
|------------------------------------|--------------------|
| 3 rd Ray (Light/Mind) | Verse 1, Lines 1-3 |
| 2 nd Ray (Love/Heart) | Verse 2, Lines 1-2 |
| 1 st Ray (Will/Purpose) | Verse 3, Lines 1-3 |
| 2 nd Ray (Love) | Verse 4, Line 2 |
| 3 rd Ray (Light) | Verse 4, Line 2 |
| 3 rd Ray (Light) | Verse 5, Line 13 |
| 2 nd Ray (Love) | Verse 5, Line 13 |
| 1 st Ray (Power) | Verse 5, Line 13 |
| 2 nd Ray (Love) | Verse 5, Line 13 |
| 3 rd Ray (Light) | Verse 5, Line 13 |

Chapter 19: Conclusion

The principal finding of this study is quite apparent: the Great Invocation is metered verse. Depending on the rules and assumptions one makes in scanning the lines, we can conclude quite confidently that the all lines are iambic or that they are a balance of iambic and trochaic. A second finding of this study is that the poetic form of the Invocation, i.e., the structure and meter of its lines, reinforces the meaning of the words. This is made most apparent in the final chapters where combinations and constructions of stressed words and syllables are discussed. Taken together, these two findings suggest that the above features are present *by design* rather than by accident. They strongly support the conclusion that a very skilled hand was at work in the creation of this Word of Power. Perhaps the best way for readers to appreciate this is to consider the fate of meter and form resulting from recent attempts to ‘adapt’ the Invocation to reflect politically-correct sensibilities. Applying the rules of scansion used in this analysis to any of the widely-circulated ‘adaptations’ will underscore just how easily the delicate symmetry and rhythm of the Invocation can be distorted.

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Further Reading

Poetic Meter and Poetic Form.

http://en.wikipedia.org/wiki/Poetic_Meter_and_Poetic_Form

Programs and pages on poetic form and meter.

<http://www.uncg.edu/~htkirbys/intro2.html>

A table of poetic meters.

<http://www.uncg.edu/~htkirbys/meters.htm>

A tutorial in poetic terminology.

<http://www.uncg.edu/~htkirbys/Firsterm.htm>

A table and tutorial in stanzas and fixed forms.

<http://www.uncg.edu/~htkirbys/stanzastart.htm>

Glossary of Poetic Terms. McGraw-Hill Online Learning Center.

http://highered.mcgraw-hill.com/sites/0072405228/student_view0/poetic_glossary.html

Meter and Scansion.

<http://www.cnr.edu/home/bmcmanus/meter.html>

Glossary of Poetic Terms.

http://rpo.library.utoronto.ca/display_rpo/poetterm.cfm

Meter (Poetry). Wikipedia.

[http://en.wikipedia.org/wiki/Meter_\(poetry\)](http://en.wikipedia.org/wiki/Meter_(poetry))

Poetic Meter and Poetic Form. Paul Fussell, 1965.

<http://www.amazon.com/Poetic-Meter-Form-Paul-Fussell/dp/0075536064>

Glossary of Literary and Rhetorical Terms. Jack Lynch.

<http://andromeda.rutgers.edu/~jlynch/Terms/index.html>

Poetic Terms.

<http://www.writing.upenn.edu/~afilreis/88/poetic-terms.html>

Poetic Meter (PowerPoint® Presentation).

<http://faculty.nwacc.edu/ljlovell/Powerpoints/meternew.ppt>

Masculine and Feminine Endings.

<http://www.expansivepoetryonline.com/journal/prospart2.html>

Poetry Terminology.

http://en.wikipedia.org/wiki/Poetry_terminology

Technical Terms in Poetic Meter.

[http://july.fixedreference.org/en/20040724/wikipedia/Meter_\(poetry\)#Technical%20terms%20in%20poetic%20meter](http://july.fixedreference.org/en/20040724/wikipedia/Meter_(poetry)#Technical%20terms%20in%20poetic%20meter)

Stressed Syllables.

http://knowledgerush.com/kr/encyclopedia/Stressed_syllable/

Appendix: Scansion Using Two- and Three-Syllable Feet

As noted previously, scansion is not an exact science. Depending upon the rules and assumptions made by the reader, there can be differences in the results—sometimes major, sometimes minor. While the rules of scansion guiding the above analysis were explicitly stated, an important assumption was not, i.e., that the meter was one based solely upon two-syllable feet, i.e., particularly on iambs (unstressed-stressed) and trochees (stressed-unstressed). And while I did state that metrical substitution was a possibility, for the sake of simplicity I did not admit of the possibility that the three-syllable feet listed below could have been included.⁵¹

| Name | Pattern |
|-----------------------|--|
| Tribrach | Unstressed-Unstressed-Unstressed |
| Dactyl | Unstressed- Stressed -Unstressed |
| Amphibrach | Unstressed-Unstressed-Unstressed |
| Anapest, Antidactylus | Unstressed-Unstressed- Stressed |
| Bacchius | Unstressed- Stressed-Stressed |
| Antibacchius | Stressed-Stressed -Unstressed |
| Cretic, Amphimacer | Stressed -Unstressed- Stressed |
| Molossus | Stressed-Stressed-Stressed |

⁵¹ http://en.wikipedia.org/wiki/Metrical_foot#Trisyllables

Below is a mixed-meter scansion of the Invocation, one that has balanced numbers of lines of iambic and trochaic meter, as well as the same number of metrical feet (13) in each verse. As we can see, every verse has at least one line that either begins or ends with an unstressed syllable. For example, Verses 3 and 4, which display trochaic meter, have *every* line ending with an unstressed syllable.

From the **point** |of **Light** |within |the **Mind** | of **God** [Iambic pentameter]

Let **light** |stream **forth** |into |the **minds** |of **men**. [Iambic pentameter]

Let **Light** |descend |on **Earth**. [Iambic trimeter]

From the **point** |of **Love** |within |the **Heart** |of **God** [Iambic pentameter]

Let **love** |stream **forth** |into| the **hearts** |of **men**. [Iambic pentameter]

May **Christ** |return |to **Earth**. [Iambic trimeter]

From the| center| **where** the| **Will** of| **God** is| *known* [Trochaic pentameter]

Let **purpose**| **guide** the| **little** | **wills** of| *men*- [Trochaic tetrameter]

The **purpose**| **which** the| **Masters** | **know** and| *serve*. [Trochaic tetrameter]

From the| center| **which** we| **call** the| **race** of| *men* [Trochaic pentameter]

Let the| **Plan** of| **Love** and| **Light** work| *out* [Trochaic tetrameter]

And **may** it| **seal** the| **door** where| **evil** | *dwells*. [Trochaic tetrameter]

Let **Light** and| **Love** and| **Power** || **restore** |the **Plan** |on **Earth**.

[Trochaic trimeter]

[Iambic trimeter]

While there is no apparent pattern of among unstressed syllables across the lines and verses, we should note that both iambic and trochaic lines begin with unstressed syllables but only trochaic lines end with them. That said, in either condition it is possible to convert the relevant two-syllable foot into one with three syllables without changing the number of feet per line. Below is a scanning of the lines that assigns each line-opening or line-ending unstressed syllable (in italics) to a three-syllable foot. The numbers '0' and '1' are used beneath feet to indicate unstressed and stressed syllables, respectively. Stressed syllables are highlighted with bold-face and blue.

| | | | | | |
|--|--|---------------------------------------|--|--------------------------------------|---------------------------------------|
| <i>From the</i> point [Anapest: 001] | <i>of</i> Light [Iamb: 01] | <i>within</i> [Iamb: 01] | <i>the</i> Mind [Iamb: 01] | <i>of</i> God [Iamb: 01] | |
| <i>Let</i> light [Iamb: 01] | <i>stream</i> forth [Iamb: 01] | <i>into</i> [Iamb: 01] | <i>the</i> minds [Iamb: 01] | <i>of</i> men. [Iamb: 01] | |
| <i>Let</i> Light [Iamb: 01] | <i>descend</i> [Iamb: 01] | <i>on</i> Earth. [Iamb: 01] | | | |
| <i>From the</i> point [Anapest: 001] | <i>of</i> Love [Iamb: 01] | <i>within</i> [Iamb: 01] | <i>the</i> Heart [Iamb: 01] | <i>of</i> God [Iamb: 01] | |
| <i>Let</i> love [Iamb: 01] | <i>stream</i> forth [Iamb: 01] | <i>into</i> [Iamb: 01] | <i>the</i> hearts [Iamb: 01] | <i>of</i> men. [Iamb: 01] | |
| <i>May</i> Christ [Iamb: 01] | <i>return</i> [Iamb: 01] | <i>to</i> Earth. [Iamb: 01] | | | |
| <i>From</i> the [Trochee: 10] | <i>center</i> [Trochee: 10] | <i>where</i> the [Trochee: 10] | <i>Will</i> of [Trochee: 10] | <i>God</i> is [Dactyl: 100] | <i>known</i> |
| <i>Let</i> pur pose [Amphibrach: 010] | <i>guide</i> the [Trochee: 10] | <i>little</i> [Trochee: 10] | <i>wills</i> of <i>men-</i> [Cretic: 101] | | |
| <i>The</i> pur pose [Amphibrach: 010] | <i>which</i> the [Trochee: 10] | <i>Masters</i> [Trochee: 10] | <i>know</i> and <i>serve.</i> [Cretic: 101] | | |
| <i>From</i> the [Trochee: 10] | <i>center</i> [Trochee: 10] | <i>which</i> we [Trochee: 10] | <i>call</i> the [Trochee: 10] | <i>race</i> of [Dactyl: 100] | <i>men</i> |
| <i>Let</i> the [Trochee: 10] | <i>Plan</i> of [Trochee: 10] | <i>Love</i> and [Trochee: 10] | <i>Light</i> work <i>out</i> [Cretic: 101] | | |
| <i>And</i> may it [Amphibrach: 010] | <i>seal</i> the [Trochee: 10] | <i>door</i> where [Trochee: 10] | <i>e-vil</i> <i>dwells.</i> [Dactyl: 100] | | |
| <i>Let</i> Light and [Amphibrach: 010] | <i>Love</i> and [Trochee: 10] | <i>Power</i> [Trochee: 10] | <i>restore</i> [Iamb: 01] | <i>the</i> Plan [Iamb: 01] | <i>on</i> Earth. [Iamb: 01] |

The table below summarizes the meter of each by foot. It is left as an exercise for the motivated reader to (1) determine any patterns among the many meters (2) decide whether so much metrical substitution violates Baer's continuation hypothesis and (3) work out scansions described earlier, e.g., all-masculine-endings and iambic-only lines.

**Table 5. Scansion of the Great Invocation
Using Two and Three-Syllable Metrical Feet**

| Verse: Line | Foot 1 | Foot 2 | Foot 3 | Foot 4 | Foot 5 | Foot 6 |
|----------------|------------|---------|---------|---------|--------|--------|
| 1:1 | Anapest | Iamb | Iamb | Iamb | Iamb | |
| 1:2 | Iamb | Iamb | Iamb | Iamb | Iamb | |
| 1:3 | Iamb | Iamb | Iamb | | | |
| 2:1 | Anapest | Iamb | Iamb | Iamb | Iamb | |
| 2:2 | Iamb | Iamb | Iamb | Iamb | Iamb | |
| 2:3 | Iamb | Iamb | Iamb | | | |
| 3:1 | Trochee | Trochee | Trochee | Trochee | Dactyl | |
| 3:2 | Amphibrach | Trochee | Trochee | Cretic | | |
| 3:3 | Amphibrach | Trochee | Trochee | Cretic | | |
| 4:1 | Trochee | Trochee | Trochee | Trochee | Dactyl | |
| 4:2 | Trochee | Trochee | Trochee | Cretic | | |
| 4:3 | Amphibrach | Trochee | Trochee | Dactyl | | |
| 5 | Amphibrach | Trochee | Trochee | Iamb | Iamb | Iamb |

**Read the first three books in this series
by Starling David Hunter III**

**The Compass of Light, Vol. I,
Figures of Speech in The Great Invocation**
http://bit.ly/CoL_V1

**The Compass of Light, Vol. II,
Etymology in The Great Invocation**
http://bit.ly/CoL_V2

**The Compass of Light, Vol. III,
The Sense of Direction in The Great Invocation**
http://bit.ly/CoL_V3