

"CORONA OF CARE" PROTOCOL OR ACTION OF M'GHIE SIGHT

While there is evidence that Francis Douce recruited and compensated several Irish and Welsh soothsayers for participation in experiments on the so-called M'Ghie Sight (and that he himself sought to acquire the power to discern "coronas of care"), intimations of later instances of "attentional vision" have hitherto been wanting.¹ But a manila envelope from the 1970s, recently surfaced in the Milcom Library Bequest (intercalated with the mimeographed pages of an as yet unidentified essay by Hippolyte Baraduc entitled "L'Iconographie de l'invisible fluidique" and a copy of the 1925 edition of A. Besant and C.W. Leadbeater's *Thought Forms*), strongly suggests that a cohort of early twentieth-century attentional adepts working in Britain pursued M'Ghie-like visions of the attentional landscape. This "Corona Annotation Envelope" contains eleven undated photographs of rooms, domestic objects, and streetscapes, all of which have been overpainted with versicolor daubs and spectral streaks loosely correlating with specific elements within the scenes. Internal evidence permits us to establish that the images date from the second and third decades of the twentieth century, and were almost certainly taken in and around London. The inclusion of several leaves of ruled paper with various versions of a "Protocol for the Corona of Care" definitively associates these images with the history of putatively visible "attention fields." The three-phase protocol below is derived from the manuscript materials in the "Corona Annotation Envelope" — careful experimentation is encouraged.

I.

WATCH THE DARKNESS

All voice is silent, all thought falls dead.

Prepare.

II.

GLIMPSE

Now look. Could you close your eyes and still see it?

Where is care?

III.

CARE FORMS

The Nth degree of colour, vibrating like sand on a struck cymbal.

See the matter of care.

¹ A recent effort to reconstruct Douce's own "Formula" for achieving the M'Ghie Sight (on the basis of W-Cache documents linked to the Douce Trunk materials) yielded the following three-phase "incantation": I. Close the Natural Eyes to Visible Light / II. Cogitate upon the LUMINOSITY OF ACCRUED SIGHT (THE CORONA OF CARE) / III. Open the eyes to same.



THE CORONA OF CARE

ADDITIONAL EVIDENCES FOR "ATTENTIONAL VISION"

Readers of the PROCEEDINGS OF ESTAR(SER) will already be aware of the considerable efforts made by various scholars, collectors, bibliophiles, and editors to sift the historicity of that peculiar body known as THE ORDER OF THE THIRD BIRD. Despite the labors of ESTAR(SER) researchers, a great deal of uncertainty (and even some genuine confusion) persists concerning the nature and workings of THE BIRDS — a self-sequestering community that seems to function, at least in its modern incarnation, as a private association of adepts who convene to perform public and private rites of sustained attention to made things (often works of art). New documents bearing on the genesis, evolution, and practices of THE ORDER are continually coming to light, and we are pleased here to offer a brief discussion of a recently surfaced source. Details follow.

TEXT AND CONTEXT

Readers familiar with the 2016 monographic supplement to the *Proceedings of ESTAR(SER)*, “Presenting and Re-presenting the W-Cache,” will likely recall section iv (pp. 24-25), where mention is made of the so-called “Douce Virgula” — an *attentional dousing rod* apparently used in the early nineteenth century as part of putative efforts mystically to discern the sum total of attention that had been paid to various objects. Such “dousing” for attention in this period seems to have been part of an eccentric theory, shared by persons linked to the Order of the Third Bird, who believed that *some, many, or perhaps all objects carry legible traces of the attention paid to them in the course of their existence*. Further research by ESTAR(SER)’s “Standing Committee on Practical Auratics” has extended our understanding of this distinctive preoccupation. Signally, a body of documents in the W-Cache reveal that Francis Douce (1757-1834) himself was obsessed by a kind of “Attentional Vision” or “Second Sight” claimed by a number of wise women, healers, and conjuror-apothecaries living in rural Ireland in the late eighteenth and early nineteenth centuries. For them, it appears, the *quotient of attention* that an object had received was literally *visible* as a kind of “signature” or “glow” emanating from within the object, or in some accounts registering upon its surface as an indicative hue or blush. The best analogy within our sensory experience might be something like modern thermal imaging systems. Possessed by the trance-like conditions of this “M’Ghie Sight” (as it was known, apparently after Isabelle “Bell” M’Ghie, the “last of the Ayershire witches”), these female seers could, if accounts are to be believed, perceive whole “attentional landscapes” wherein every object gave off a kind of luminosity or spectral radiation indexing the sum total of regard, devotion, and/or visual scrutiny it had ever received. It was as if these adepts could *see the aggregate human care* manifested in the parts of the world around them. A full accounting of the M’Ghie Sight (and its ties to Birdish attentional activities in the early nineteenth century) will appear in a forthcoming issue of the *Proceedings*. At present, we write to report a related discovery: new materials, recently come to light in the Milcom Library Bequest, strongly suggest that several early twentieth-century figures (possibly associated with theosophy, but certainly affiliated with the Order) experimented with seeing what they called the “Corona of Care” — and *attempted to document its appearance in graphically annotated photographs*.



FIGURE: Corona Annotation #4 (23.5 x 17 cm). One of eleven undated photographs (circa 1909 – 1932) recently discovered in the Milcom Library Bequest. All display polychrome overpainting coordinated with various depicted quotidian objects. As detailed in the present leaflet, these images appear to document experiences of the “M’Ghie Sight” achieved by an individual or group investigating attentional auratics in Britain in the early twentieth century. Note the “scale” at left, likely indicating the intensity of the accrued attention legible (to the adept) in the scene. (Photo courtesy of Eigel Zu Tuge-Raavn).