

ADVENT 1989

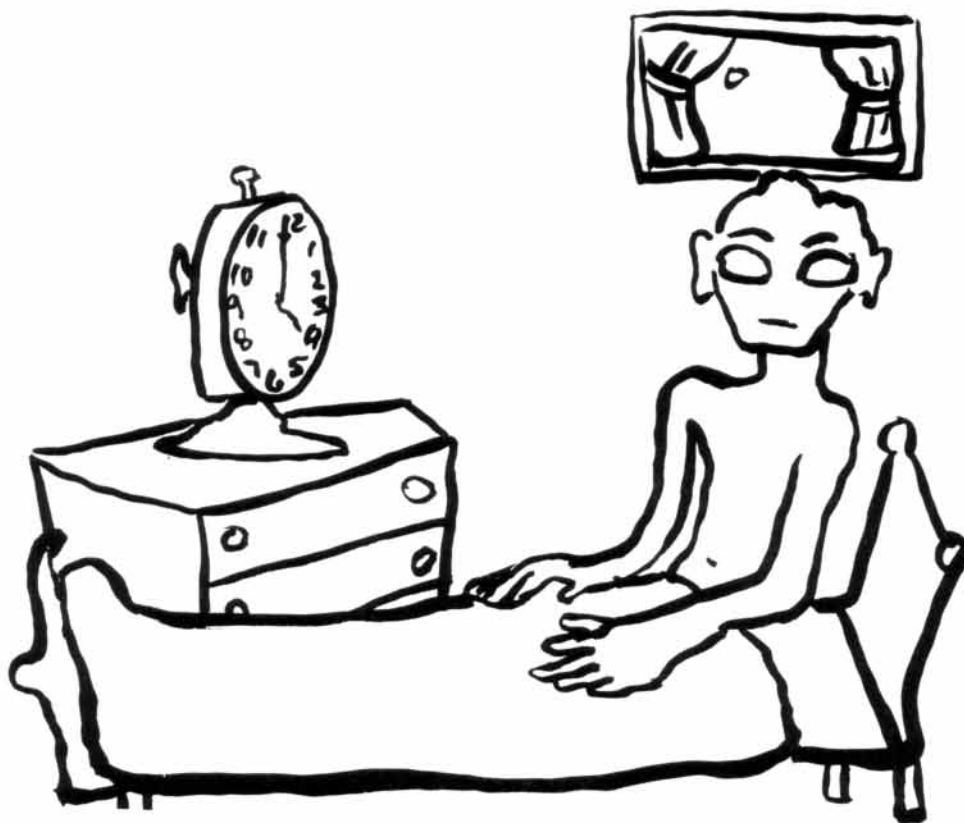


by W. H. H. Rees

ADVENT 1989

Text by W. H. H. Rees

Drawings by Judith Linhares



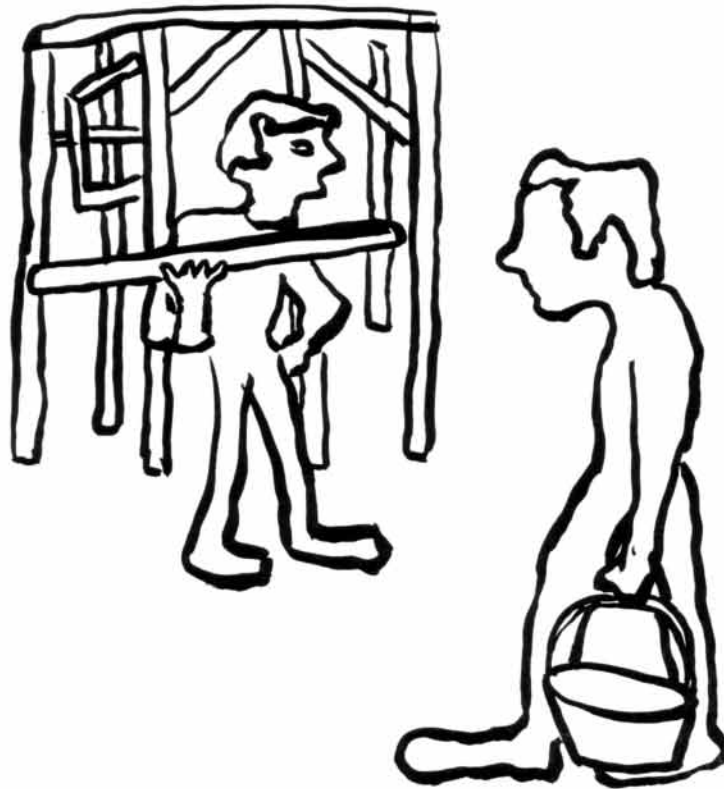
12.03

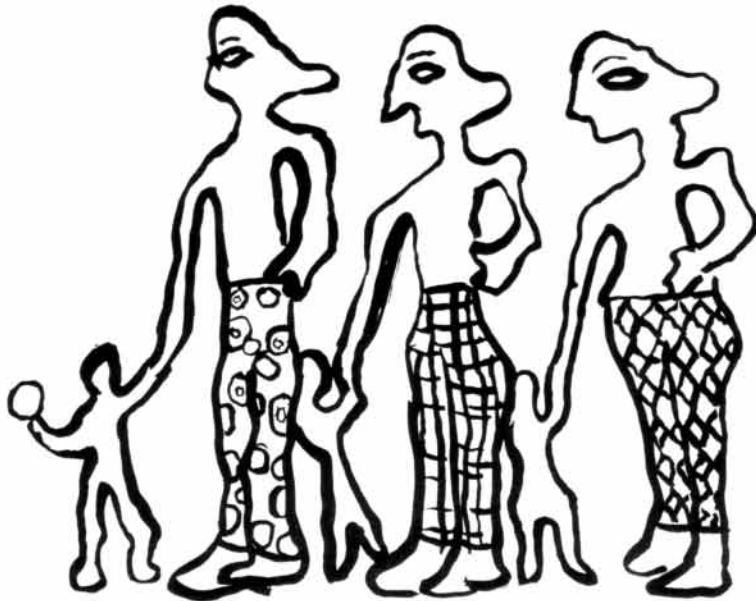
in my daughter's describing her vision of her oldest brother's wedding while wrapping presents and thinking of the marriage of another friend, 20 minutes before he arrived to announce his engagement

- 12.04 and in the blinking rear signal light pointing to the the lit "C" and "tion" of the "Constitution Bank"
- 12.05 and in the two dixie cups on the floor; one upright, uncovered, the other with a cover on its side
- 12.06 and, while observing the triangle made by a crane in the courtyard of the Church of Christian Science and thinking it a form sought by the mind to impute a meaning, in the second triangle that immediately appears on its window as a street warning
- 12.07 and in the plastic bag which becomes an angel in the early morning stillness on Huntington Avenue, returning to Heaven, while one newspaper falls to earth and another struggles unsuccessfully to get up from the sidewalk
- 12.08 and in the blown out "O"s of two Mobil signs that frame the Feast of this Immaculate Conception, the first in the early morning on Huntington Avenue and the second at night at the Connecticut border, as a son misses Mass, trying to purchase a car, and failing
- 12.09 and in the piece of tape as an "O" beside the branch as an "A" on the sidewalk in front of Saint Stanislaus Church which reflect the Alpha and the Omega on the tabernacle inside; and in the "g" of a nearby "bridge" sign, obscured with dust; together with other missing letters from consecutive roadside signs: the "e" of "Texaco", the "B" of Boston, the "C" and "b" of "Cambridge", the "r" of "tire", and the "n" of "land", (the) gangrene earth before Christ brings rain/reign nearer; and in the missing "xao" of another "Texaco" sign and the "l", "D" and "s" of a "McDonald's" sign, as if to say: "Christ asks only love (of) Deus (&) sinners"

12.10 and in the two speed limit signs dripping with black ink, passed while looking for a son who had crashed into a pole after falling asleep at the wheel; and in ponytail of a lady in the communion line covering the entire face on her jacket except the smile, in front of the three persons in one God as "31" on the football jacket

12.11 and in the P in front of Saint Stanislaus Church as the round white container carried by a black workman on his shoulder beside the pipe carried by a white workman at his hip and on the altar cloth inside





- 12.12 and in the smiles of a waiter in facing a little old lady and, an hour later, as the lights of a police car flash outside, in the smiles of a seated man and standing woman in front of the same lady
- 12.13 and in the cross of a shadow on the torch of the window of Cargill Hall beneath a full moon and after the flashing lights of a parked truck
- 12.14 and in the advertisement for a rock radio station on the roof of a cab with "4" on the license plate for the four corners of the world, under a full moon
- 12.15 and in the lobster across the "4" on the Maine license plate beside the "7 x" as the trumpets of a Monteverdi Christmas vespers confirm what the flashing lights of two firetrucks announced

12.16 and in the
9 shirts (3 cubed) put into a cleaner's bin under the 4:00 PM
pickup sign; and in the two wreaths, one on the right pillar and
one on the doorstep, of the Union Trust; and in the tree with
cut branches beside four Hanukkah candleholders, figures with
arms upraised

12.17 and in the description of the "baddest man in
town" on a talk show as the G.O.D. moving van truck passes
by, and in all the threes of Latare Sunday, the third Sunday of
Advent: the "3" in a lit window beside the road, the lit "zzz" in
a row of "z"s beside the three exit signs, the holes in the cover-
let of snow burnt by three Christmas tree lights in the court-
yard of the New England Baptist Hospital



12.18 and in the four "9"s
of a telephone number on a real estate sign, followed by the
white hand handcuffed to the black hand on the Benetton
advertisement on a bus

12.19 and in the answer of the seven birds flying from left to right over the Miller Home courtyard, meeting two others and changing direction and flying out of sight, the seven reappearing and splitting into two groups with one flying overhead and the other in the opposite direction, forming a cross, and then around to frame it in a circle, to the question asked a few minutes earlier of whether the mind is actually passive or searching for objects or circumstance to which it may attach a preconceived meaning

12.20 and in the seven birds flying over the Housatonic River under a quarter moon in the early morning as news of the US invasion of Panama is broadcast on the radio, and later in the picture of a dove on the "Warrier" truck, and later in the cannon beside a tree with a severed branch, pointing in the same direction, in an East Haven park





12.21 and in the three cylinders of black plastic, chained together, beside the three upright orange cylinders of the Liberman construction in the New Haven Post Office Courtyard; and in the obliterated "c" on the entrance sign to Saint Raphael's Hospital as is the Christmas music on Connecticut Public Radio, due to a program change; and in the two billboards linked together as a giant "V", with an advertisement on one side and nothing on the other

12.22 and in a plastic milk container lying in the road, its cap pointing to a crack in the road which leads to a manhole cover in the center of the road and, then, slanting to the right to the sidewalk on the opposite side

12.23 and in the ballpoint pen on a case in a Sak's Fifth Avenue store pointing to a rack with three blue ties and, behind it, to my daughter with three black scarfs, trying to decide which to purchase for her sister-in-law

12.24

and in the six family members sitting in a circle, with the seventh in a corner of the room, reflected in the six logs in the circular bin beside the fireplace and in the six ceramic vessels on the mantel together with a glass



**Five Hundred copies printed
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for friends of the author and the artist**