Introduction

I know that Professor Enrique Anderson-Imbert would not recommend that a study of his short stories begin with information about his life. He belongs to that family of formalistic critics who defend the autonomy of literary works against the indiscretions of historians, sociologists, and psychologists. His major concession to the biographical method was rather terse: "The biography of the author, although useful, is not indispensable," he said in La crítica literaria. Agreed, but I believe that certain facts would not be out of place in an anthology such as this one, which presents to the North American public the creative activity of an author little known to the reader. Donald A. Yates, professor at Michigan State University, observed that "Anderson-Imbert's stature as a teacher, critic, and literary historian is widely acknowledged, but only in recent years has his importance as a writer been appreciated" (Cuentos de la Metrópoli: Quince narraciones porteñas [Englewood Cliffs, N.J.: Prentice-Hall, 1975]). Julio Cortázar, referring to the precursors of the story of the fantastic in Río de la Plata and speaking to readers in the United States, said that "an apology should be extended principally to Enrique Anderson-Imbert who has lived among you as a professor at Harvard for so many years and whose works have not attained the recognition they deserve" (Books Abroad, Summer 1976). In Argentina, on the other hand, he was recognized very early on. Fernando Rosemberg, professor at the Universidad Nacional de Buenos Aires, declared that "due to the magnitude and hierarchy of his work, Anderson-Imbert can be included among the primary Argentinian and Hispanic writers of the short story" (Homenaje a Enrique Anderson-Imbert [Madrid: Anaya-Las Américas, 1973]).

What place does Anderson-Imbert occupy in the history of the Argentinian short story? This question deserves three very careful responses, one concerning periods of time, the second the genre, and the third aesthetic values. María Rosa Lojo, in her preliminary study in the anthology *El milagro* (Buenos Aires: Kapelusz, 1985), places him in "the generation of the thirties": or, let us say, in the same group with Manuel Mujica Lainez, Julio Cortázar, Adolfo Bioy Casares, et al.; among "the generation of the twenties": Jorge Luís Borges, Silvina Ocampo, Roberto Arlt, et al.; and "the generation of the forties": Marco Denevi, María Esther de Miguel, Adolfo Pérez Zelaschi, et al. Fernando Ainsa, in "Revuelta y rutina en lo fantástico," Río de la Plata (Paris, 1985), says that "the first ones to enter into the genre of the fantastic in the Americas were Jorge Luís Borges, Adolfo Bioy Casares, Enrique Anderson-Imbert, and Julio Cortázar." For Silvia Zimmermann del Castillo, "Enrique Anderson-Imbert is one of the most notable figures in contemporary Argentinian literature, and certainly one of the great story-tellers in the Spanish language" ("Una estética del tiempo," La Nueva Provincia, 1988).

Curriculum Vitae

Enrique Anderson-Imbert was born on the twelfth of February in 1910 in Córdoba. His parents were Argentinian, but among his grandparents were a Scotsman and an Irishwoman and a Frenchman and an Argentinian lady (this last being a descendant of old Spanish families who arrived in South America in colonial times. He spent his first four years in Córdoba and the following four years in Buenos Aires. The city where his literary vocation awoke was La Plata, where he lived between 1918 and 1928. There he studied with eminent professors. Some among these—the humanist Pedro Henríquez Ureña, the poet Ezequiel Martínez Estrada, the philosopher Alejandro Korn—exercised a decisive influence on his intellectual formation. His adolescent short stories and essays appeared in the La Plata newspapers; and with adolescent naïveté he already considered himself a literary professional when, having moved to Buenos Aires in 1928, he started publishing them in important periodicals, such as La Nación, Nosotros, and Sur, and to earn his living writing editorials and managing the literary page of the socialist daily La Vanguardia (1931–1939). In 1931 he entered the School of Philosophy and Letters and from that point on his life divided between activities not necessarily unrelated among themselves, but still mutually distracting.

One needs only to glance at the first thirty titles in his bibliography in order to realize how his creative narration alternated with his works of research. In 1940 he changed his profession from journalist to educator: he was professor at the National Universities of Mendoza (1940) and Tucumán (1941-1946); with a Guggenheim Fellowship in 1943 he went to the United States and, after teaching in Smith College, Northhampton, Massachusetts, he returned to Tucumán in 1945, but not for long, since the fascist political violence that successive military dictatorships had unleashed obliged him to expatriate himself with his wife and children. From 1947 to 1965 he was a professor in the Department of Romance Languages of the University of Michigan, in Ann Arbor. When the autocratic regime of General Perón was defeated in the revolution of 1955. Anderson-Imbert returned to Argentina and obtained professorships at the National Universities of Buenos Aires and La Plata. But the political tumult did not permit him to remain. So he decided that from then on he would live half of the year in his own country and the other half in the United States. In 1965 Harvard University named him the Victor S. Thomas Professor of Hispanic Literatures. In spite of the fact that since 1980 he has been Professor Emeritus, Anderson-Imbert continues to be active, giving courses and delivering lectures at various universities, attending international conferences, and, above all, publishing books of his creative writings and criticism.

It would be appropriate to add to this biographical résumé a list of the academic associations to which he belongs (including the Academia Argentina de Letras and the American Academy of Arts and Sciences), of the awards that he has received, of the honors that have been accorded him, of the journeys that he has undertaken, but now is the time to pass on to a more important matter, which is not the biography of the author but the quality of his work.

Theory of Literature

I will paraphrase, without putting into quotes, the opinions of Anderson-Imbert that help in understanding his writings. His philosophical position is radically sceptic. We know nothing, he says, about the chaos from which we have emerged by pure chance. All that we know are the phenomena presented to us from within our own consciousness, and those phenomena are already conditioned

by our individual nervous organization. We human beings, by virtue of being members of the same biological species, can understand each other, more or less, thanks to language articulated in words. In this language of symbols at times we express our most subjective feelings and thoughts, and at times we communicate what we pretend to know in a factual, objective manner. Expression, on the one hand, communication, on the other. Clearly, the functions of the mind are inseparable and the modes in which the mind acts tend to blend together, but, even so, it is plausible to distinguish at least two attitudes in facing any experience: we express it or we communicate it. That is, we express intuitive knowledge or we communicate conceptual knowledge. The first is aesthetic; the second, logical. Anderson-Imbert, in order to differentiate between the aesthetic expression of intuitions and the logical communication of concepts, presents the case of an experience that may be complete, deep, rich, concrete, lived with all the potentialities of our personality, in a momentary circumstance that will never be repeated. Such a unique experience, in its totality, in its plenitude, will remain ineffable. Nevertheless, if our attitude is aesthetic, it is possible that with imaginative language we may manage to express valuable intuitions of that experience. On the contrary, if the attitude is logical, what we will do is to abstract from our experience concepts common to similar experiences we have had before, and also common to experiences of other persons; and with a conceptual, discursive language we will communicate verifiable knowledge. For greater clarity I turn to an example from Anderson-Imbert himself:

I have seen a hummingbird. Shall I say: "I saw a bird"? If I say it like that I am communicating an enunciative sentence and nothing more. The word "bird" does not give the totality of my experience, but rather points out a concept that is the common denominator of innumerable birds in the experience of many people. But in my experience it was not just any bird. I was a little boy, and one spring morning I saw for the first time in the garden of my home, in La Plata, a hummingbird: it left a flower, trembling, and went away brushing with one wing the silk of the air. I felt intuitively not only the hummingbird, but also the modesty of the flower, the surprise of the sky, my envy of the freedom and audacity of that unique hummingbird. If I were able to objectify in words this personal experience, then I would be creating literature.

(Teoría y técnica del cuento)

To sum up: we give expression to intuitions, which give form to concrete and singular perceptions (and thus, from image to image, we approach a poetic creation); or we communicate logical forms, very abstract and general (in which case we approach, from concept

to concept, a scientific explanation). In this introduction we do not concern ourselves with the intellectual knowledge of Anderson-Imbert, communicated in some twenty books of history, criticism, and essays, for which reason we will pass directly to examining his artistic expression as it appears in this anthology, Woven on the Loom of Time, a selection of short stories taken from Anderson-Imbert's latest six books, dating from 1965 to 1985, a series originally published under the title of En el telar del tiempo. It is a good title because the ingenious plots of his narratives are cleverly woven, and the loom on which he weaves them is the psychic time in his characters. They reveal the complete personality of Anderson-Imbert: exalted lyricism, lucid intelligence, penetrating knowledge of the human soul, humanistic culture, concern for politics, and the free will to play with the incongruencies of life and with forms of art.

The Short Stories

In *Teoría y técnica del cuento*, Anderson-Imbert has denounced the fallacy of any kind of story classification that follows a logical and therefore antipoetic criterion. For example, the fallacy of measuring the distance between an event that exists only within a fiction and an extraliterary event proven by science. Nevertheless, Anderson-Imbert himself, for reasons that are more pedagogical than aesthetic, has resigned himself to classifying his own stories in four categories that extend from the real to the unreal.

1. The Realistic Story. The narrator with aspirations toward realism, says Anderson-Imbert, stands in the midst of daily life and observes it with normal eyes from the perspective of a man in the crowd. His aesthetic formula consists in reproducing reality exactly as he believes it to be. Beginning more or less from El estafador se jubila (E),* 1969, the stories become each time more realistic.

*The books to which the stories belong will be indicated by the following initials:

- Ch The Cheshire Cat/El gato de Cheshire
- E The Swindler Retires/El estafador se jubila
- J Two Women and One Julián/Dos mujeres y un Julián
- K Klein's Bottle/La botella de Klein
- L Madness Plays at Chess/La locura juega al ajedrez
- T The Size of the Witches/El tamaño de las brujas

Nevertheless, they never reach the point of reproducing things exactly as they are. The restless temperament of Anderson-Imbert prohibits him from behaving like a common witness. Even the picture of common customs is converted by him into a caricature: see "Murder" (L). What begins as real ends by being grotesque, "William Faulkner Saw a Ghost, and Then . . . " (K); or sick, "The Pruning" (E); or tremendous, "I'll Teach Her a Lesson" (E). The whirlwind of forms and dreams blurs the cruel reality in "Anonymous Manuscript concerning a Sad Waltz" (L). The verisimilitude of an anecdote ends in a flash of irridescence in "Anchored in Brazil" (K), "Ovid Told It Differently" (L), "The Eyes of the Dragon" (K), "The Size of the Witches" (T). A historic event, like that of the fall of the famous balancing stone of Tandil, is a pretext for the analysis of the psychology of resentment, "The Stone" (E). With the brush strokes of a realist Anderson-Imbert lends credibility to his fictions so that immediately, in one blow, he can destroy it.

- 2. The Ludic Story. Ludic (from the Latin ludere, to play) are those stories in which the narrator enjoys himself and entertains us with happenings that are surprising, improbable, and extraordinary. Paraphrasing the definitions from Anderson-Imbert himself in his Teoría y técnica del cuento, I will say that in this kind of story he does not reach the extreme of violating the laws of either nature or logic but you can sense in him the wish to violate them. In any case he specializes in exceptions. He exaggerates. He accumulates coincidences. He permits chance to direct man. With subterfuges he makes us believe that we are facing a prodigy; a prodigy which then turns out to be the effect of a cause that is not at all prodigious. He searches and searches again. He looks for exotic climates, eccentric characters, unheard-of situations. And he searches deeper again for explanations of that which at first sight appears inexplicable. Esoteric is the explanation for "Frankly, no" (E): just when a theater director convinces himself that he has perceived in an extrasensory manner a case of a physical "double" of a body, the actress in the case confesses that everything has been a joke. The explanation in "Esteco: Submerged City" (K) is also esoteric: the extraordinary vision of the poet, Duffy, turns out to be a mirage produced by the atmospheric changes after a rainstorm in northern Argentina. In "Bats" (K) he plays with the feelings of the principal character and probably also with those of the reader.
- 3. The Mystery Story. The events, no matter how real they may appear, produce the illusion of unreality when Anderson-Imbert envelops them in a mysterious, hallucinatory light that suggests magic even where there is none. We may say that it is a "magic realism"

because instead of presenting the magic as if it were real he presents the real as if it were magic. Magicians do not take part, but rather neurotics who distort reality. Everything that occurs in the story could be logically explained, but it is so ambiguous, so problematic, that it disturbs us with its feeling of strangeness. Although possible, it seems to us strange and doubtful that the protagonist of "The Wisteria" (T) should see in the falling of petals the form of a loving and invisible woman, or that the protagonist in "Forever Sweetheart" (J) may see an old woman as eternally young.

4. The Fantastic and Miraculous Story. The events of these stories are absurd and impossible, because in them supernatural factors intervene. The intervention of the supernatural may be partial or total. It is partial when an ordinary, daily, familiar situation is suddenly altered by the eruption of agents that do not exist in nature. Anderson-Imbert classifies this kind of story as fantastic. For example, in "The Innocent Child" (T) the situation of a Jewish family in an anti-Semitic political atmosphere leaps from an Argentine reality to an absurd level when, suddenly, a mythical figure enters the scene. In "The Moon" (Ch) the dinner of an ordinary married couple is interrupted by the intrusion of a child who, transgressing the universal law of gravity, slides up and down a moonbeam. The intervention of the supernatural is total when the events happen in a world completely foreign to our own, whether it be in the kingdom of the fairies, in an Olympus of pagan gods, in the paradises or the hells of whatever religion, in extraterrestrial dimensions, and so on. Anderson-Imbert classifies this kind of story as miraculous. There is not a particle of reality in the events of "Theologies and Demonologies" (Ch), some of which take place before the creation of the universe. Nor is there in the reelaboration of myths in "Heroes," "Orpheus and Eurydice," "Narcissus," or other mythic plot lines (Ch). Some stories are difficult to classify. For example, is it legitimate to consider as fantastic a story that narrates the supernatural events of dreams or nightmares, the hallucinations of the insane or drugged, the beliefs of the superstitious or parapsychologists? In "The Fallen Hippogriff" (J) and "Madness Plays at Chess" (L), the apparent subversion of the world happens only within two demented minds.

Themes, Forms, and Style

Themes. The themes of Anderson-Imbert are varied but one is so frequent that it acquires the force of a leitmotiv: that of Time. Not

the physical time that we measure with clocks and calendars adjusted to the movement of the stars, but rather the psychic time that each person lives in a concrete manner. We are conscious of the temporality of our existence. This preoccupation with time becomes the metaphorical madness in "Instantaneous" (Ch). Another of the dominant themes in the stories of Anderson-Imbert is that of Freedom, derived from the above. Since time is a movement of life toward goals, we have to choose among those goals, and one of the goals that we choose is that of freeing ourselves from the coercion of nature and society. We fight for freedom and we achieve it more in the imagination than in action. Anderson-Imbert imagines freedom to be an aspiration toward higher values; therefore, in his stories there is a proliferation of flights, levitations, and things that ascend and point upward, like a tree, smoke, a mountain, a tower. Anderson-Imbert is an aerial spirit, like Ariel, and he conceives art to be an exercise in freedom.

It is well known that what is interesting in a story is not the subject but rather the humor with which the writer covers it. The humor of Anderson-Imbert is sometimes melancholic. In "El hijo pródigo" the mystic vision of chaos (it was published, significantly, in Las pruebas del caos) moves us by its tone of anguish. In other stories one notes, if not melancholy, then at least a sadness for the human condition. Anderson-Imbert knows loneliness and the difficult relation of man with his neighbor. The compassion for Ines, protagonist in "Ovid Told It Differently" (L), is evident in spite of the mythological pedantry. When it is not clearly shown it is divined, as in "Baby Bear" and "Would to God" (T) and in "Juancito Chingolo" (J). In some of his stories an ingenious construction hides the serious depth. In "The Stone" (E), the narrator, like a prestidigitator, hides until the very last sentence the historic name of that balancing stone, but the psychological analysis that he makes of the social resentment is moralistic. "Anonymous Manuscript concerning a Sad Waltz" (L) sets against each other, as in a showy wax museum, dolls of different color, but there are also words that comment with severity on the conflict between barbarism and civilization. As a matter of fact, concerning these two stories I should clarify that Anderson-Imbert is an intellectual of European formation, but he feels inextricably tied to his country. For him Spanish American barbarism is not so barbarous and European civilization is not so civilized. After all, the gauchos of "Anonymous Manuscript concerning a Sad Waltz" (L) were provoked by the Europeanized great landowners. And in "Anchored in Brazil" (K) a full professor from Harvard boasts before his colleagues of having behaved like a barbarian brawling in a brothel with drunken sailors.

I said that at times the humor of Anderson-Imbert is melancholic, but in the majority of his stories it is ironic. He plays and he laughs. not through frivolity, but because the world seems so amorphous that he would gain nothing by explaining it seriously, and language seems so conventional that it is not worth the trouble to write if not in some degree to shock with personal fantasies. Since for him the supernatural is a dimension of literature and not of reality, he teases with myths, with superstitions, with esoteric cults, with parapsychological phenomena without trying to offend believers. Some stories are frankly humoristic, "Patterns of the Possible" (Ch), for example. The reader expects something worthwhile and that expectation is turned into a joke when the supposed value is suddenly devalued and collapses. With laughter we punish the men who, through rigidity, destroy the free and creative energy of life. Not only the reader laughs. Various stories terminate with the characters loudly laughing: "Frankly, no" (E), "The Alleluia of the Dying" (J), "Esteco: Submerged City" (K). Even the angry man of "The Stone" (E) finishes in laughter. More subtle is the irony of stories where one thing is said and another is thought. So subtle, in truth, that sometimes the reader is not sure of the intention of the writer. For example, in "The Fallen Hippogriff" (J) does Perceval see a hippogriff on the rooftop or does he only imagine it? Does he thrust himself into the void trusting that he is riding on a winged hippogriff or is the hippogriff the one who falls to earth? In general, Anderson-Imbert, jealous of his authority as author, is very clear in his intentions and does not give any margin to the reader to interpret the meaning of the stories according to his or her own taste or wishes. When the stories are ambiguous it is because the ambiguity is deliberate, as in "One X and Two Unknowns" (J).

The ironic tone of the stories of Anderson-Imbert comes from his intellectual attitude. So dense is the erudite atmosphere of many of his stories that they might be read as essays. It amuses him to make literature with literature. In his stories fictional and cultural events are combined; he has recurrence to "scholarship" in order to find the key that resolves an enigma; he encloses a completely fantastic adventure in a historic framework; with a conjecture he fills a void in science; he attributes to an illustrious writer pages that he never wrote; he makes a parody of a literary genre in "Imposture" (T); through his pages real writers walk: "A Heart Outlined" (K) and "Nalé Roxlo and the Suicide of Judas" (K); there are characters who,

like the author, are teachers: "Intelligence" (Ch); literary traditions are reelaborated: "The Rival" (Ch); literary problems are discussed: "Two Women and One Julián" (J). In "The Kingdom Bewitched" (E), we hear the echo of a limerick. "A Famous Conversion in the XIVth Century" (K) is inspired by a story of Boccaccio. It is not that Anderson-Imbert encrusts his stories with literary material from mere pedantry, but rather that he is a man of culture, a professor of literature with his curiosity open to history of religion, the arts, ideologies, and science. Culture excites his vitality with the same intensity that nature does. An idea delights him as much as a landscape. A book impassions him as much as a woman.

Forms. And now let us take note of the length of the stories of Anderson-Imbert. They are miniature engravings, not murals, painted al fresco. Behind that thin surface is a theory: Anderson-Imbert believes that the brevity of the story has the virtue of capturing the short impulses of life. In many of his books is a section called "Casos," containing "ministories." El gato de Cheshire (1965) is made up of hundreds of these "ministories." Even in these miniatures, plots may be discovered, but only when the action extends into the space of several pages do the threads of the plot weave together in more elegant embroideries.

The dominant form in these stories is linear: a beginning, a middle, and an end. And the end is always a surprise. Examples: "Murder" (L), "The Tomb" (T), "Lycanthropy" (T), "Eyes (Mine, Peering Up from the Cellar)" (K), "The Palm Tree" (J), "The Last Glances" (J). On one occasion I asked him why he preferred this technique of the surprise ending, and he answered me with the following letter:

Suddenly I feel excited by a poetic intuition, by an interesting event or by a conflict, which may be that of the will which cannot make up its mind to take a certain course of action or, if it has already made up its mind, runs into obstacles. At times I feel the desire to turn a place upside-down, to give a new feeling to something which I read; or I feel simply the desire to get something off my chest. However it may be, with my imagination excited I'm transported in one leap from the problem to its solution, and immediately I return again in one leap to the original setting of the problem. Now I repeat the journey, from the point of departure to the point of arrival, except that now I do not leap again over the void but rather, with pencil in hand and leaning over my paper, I make my way among words, I interpose between the problem and the solution characters, dialogs, scenes, epochs, acts. Thus the story writes itself. The sentences in the beginning prepare those in the end; and I develop the middle with the necessary strategy so that the reader's attention will be maintained. The ending of the plot has to be aesthetically satisfactory: a profound observation, a mysterious suggestion, a dilemma, and, above all, a surprise. I never begin to write a story if I am not sure that the beginning and the end will fit together perfectly,

with a click! The middle is the least of it. This is so true that, in the process of writing, the people, the place, the atmosphere can all change. What does not change is the intrigue and the outcome.

Anderson-Imbert prepares surprises also in more complicated structures: shifting points of view, leaps forward or backward in the chronological sequence, parallel constructions, counterpoint and cycle, confrontations with mirrors, frames and fragmenting of frames. In his Teoría v técnica del cuento he has diagrammed the stories having a more complex structure. Those stories do not figure in the present anthology, but even in the simpler stories, which do figure here, one may see the desire to experiment with forms. These examples will suffice. In "The Gold Doubloon" (K) each time that the child cries "Mommy! Daddy!" the story backs up and begins again. A favorite procedure of Anderson-Imbert is to have a character in his story begin to tell another story, giving us two stories in one: "Glacier" (L), "The Alleluia of the Dying" (J), "The Eyes of the Dragon" (K). Another form is that of the "metastory," which narrates one story already narrated, and the "story-object," which is, precisely, that story that was already told: "North Wind" (L) is a metastory that is focused on the story-object "August Heat" by W. F. Harvey. (Semiotics calls this "intertextuality.") There are stories that have the form of a jack-in-the-box, which, when it opens, releases a doll. It is what occurs in stories that in the last lines reveal the true personality of the narrator, until then hidden, and for that reason all that has been read turns out to have been a subjective and untrustworthy testimony: thus it is in "William Faulkner Saw a Ghost, and Then . . . " (K) and in "Anonymous Manuscript concerning a Sad Waltz" (K). I should have pointed out before the form of the "double," so insistent throughout all the work of Anderson-Imbert that it lends itself to a special study: "Spiral" (Ch), "Madness Plays at Chess" (L), "One X and Two Unknowns" (J). I must leave to one side, since they are untranslatable, other verbal forms, such as alliterations, antithesis, symmetries, repetitions, puns, acrostics, and rhetorical games.

The Style. The style of Anderson-Imbert is masterly. The words, exact. The syntax, flexible. The rhythm, harmonious. Because he searches for the exact word for each one of the innumerable objects that come into his mind, his vocabulary is probably the richest among today's Argentinian writers. His syntax is so flexible that it unfolds from the shortest and most elliptical sentences to sentences that surpass even the longest of Proust. Whenever possible he avoids cacophony, and thanks to a good ear he achieves harmonious rhythm.

He has that which the philologists call "drive for style." His prose is articulated logically with his thought and often reads like poetry. His metaphors flow incessantly. They do not compare images, they create new ones. His metaphors are the richest element of his style. Since in this introduction I already lack space for a thorough study of the stylistic features of his prose, which is so frequently poetic, I will limit myself to pointing out a single one, that of the richness of his impressionistic and expressionistic images.

He, like every writer, transforms his impressions into expressions. His prose is impressionistic when in it the immediate reaction of the senses prevails over the stimuli received from the exterior world. When the consciousness of Anderson-Imbert uses impressions in order to convey ideas, his prose acquires expressionistic features. The impressionistic style analyzes the sensorial experiences of the writer. He does it in two ways. In one, the physical world appears through the sensations of the narrator or of his characters. In the other, the feelings of the narrator or of his characters appear translated into sensations of the physical world. In "The Pruning" (E) both types of impressionist style complement each other. A man gravely ill looks through the window at how the trees in the street appear now after a brutal pruning. The trees impress him as suffering human creatures, and he, in his turn, feels as wounded as the trees themselves:

I saw them with skin and flesh. The wood became my flesh, the bark of the entire slashed grove became my skin. I suffered for the plantains, and for myself in seeing myself like them, with one foot in the grave. . . . I felt, rather, that those truncated bodies were recalling their amputations, as I myself, ill, was recalling my lost health.

The expressionistic style lifts the impressions to a new plane. It prolongs them, it enriches them with new ideas, it integrates them in an artistic conception in which all the facets of the writer's personality combine. Anderson-Imbert is expressionist above all in his stories of intellectual content but he never reaches the extreme case of allegory, where images symbolize concepts.

Ester de Izaguirre

Woven on the Loom of Time

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