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The symbolist painter Odilon Redon created the lithograph *La Chimère regarde avec effroi toutes choses* (translation, “The Chimera gazed at all things with fear”) in 1886 as one of six in a portfolio he entitled *La Nuit* (translation, *Night*). He additionally inscribed a caption in each work. These lithographs when assembled formed a poem:

To Old Age,
The man was alone in a night landscape,
The lost angel then opened its black wings,
The chimera gazed at all things with fear,
The priestesses were waiting,
And the searcher was engaged in an infinite search.

The classical chimera, a fire-breathing female monster, has a lion’s head, a goat’s body, and a serpent’s tail. But fascinated with science that was furiously evolving after the publication of *On the Origin of Species*, Redon expanded the concept of hybrid traits into a menagerie of strange, often pitiable creatures; “My originality consists in bringing to life, in a human way, improbable beings and making them live according to the laws of probability, by putting — as far as possible — the logic of the visible world at the service of the invisible.” In French, chimères are dreams or reveries. Symbolism as a movement in the arts departed from straightforward representation and appealed to metaphor and abstract relationships between what the artist depicted in a work and the psychological meaning and spiritual reality behind it. Living through the revolutionary yet unsettling changes of the late 19th century, Redon often concerned himself with dark, visionary subjects. An original report authored by Tavares et al. in this issue addresses the phenomenon of blood chimerism in twins.

David Moolten, MD