

EDITOR'S NOTE

True to our goal of being trilingual, this issue includes an article written entirely in Spanish. We are heartened by the interest of Spanish scholars in historical and literary concerns common to Spain and the Philippines, especially those that eminently illustrate Filipino cultural achievements during the colonial period. True to our goal of being international, this issue continues the journal's reach across boundaries. Two more contributors are from the United States, one of them of Filipino origin. Still true to our goal of promoting Filipino scholarship, the journal chooses original and insightful works by local scholars. This issue includes an article by a Philippine-based Filipino scholar whose cultural exposure is nonetheless internationally varied.

We have a bumper crop of reviews in this issue in the fields of dance, literature and the visual arts. We continue to support the assessment of recent artistic performances, publications and exhibits that may eventually serve as benchmarks in the creation of new perceptions and canons in the arts.

Among the scholarly works, the Spanish past of the Philippines takes center stage. Two articles revisit heretofore neglected texts and authors. Andrea Gallo recuperates the works of Guillermo Gómez Windham who wrote essays, novels, stories in Spanish. Though his works had English translations, he seemed to have been largely ignored. The data on his life and work should fill in many gaps in Philippine literary scholarship in Spanish.

Eugenio Matibag's "The Spirit of Ninay: Pedro Paterno and the First Philippine Novel" examines the novel *Nínay* written by Paterno while he was in Madrid. Using both Asian and Spanish elements, the novel utilizes the devices of *costumbrismo* while it follows the structure of the *pasiyam*, a Filipino mourning custom. Offering the concept of "spectral nationalism" as a framework for Paterno's nationalistic project, the essay suggests a unique way of viewing Filipino identity. Like Windham, Paterno is not part of Philippine literary canon and this study could just convince other scholars that Paterno's works may be worth revisiting.

Patricia Ann Hadwick looks into the Spanish influence in the celebration of fiestas in Santa Barbara, California. "The Old Spanish Days Fiesta in Santa Barbara, California: Cultural Hybridity, Colonial Mythologies and the Romanticization of a Latino Heritage" offers a detailed ethnographic study of the fiesta, demonstrating how myth and an imagined past can dictate perceptions by "submerging and absorbing the complex ethnic and cultural histories of individual community members into an Arcadian Spanish colonial narrative."

The last article brings us back to the recent past through the "bomba" or sex-oriented film. It reveals the indecent connections between female labor migration and the sexualization of film. In "Vaginal Economy: Cinema and Globalization in the Post-Marcos Post-Brocka Era," Rolando Tolentino uses the "trope of the vaginal economy" to disclose how a sexualized national development can lead to equally sexualized filmic expressions. In the process, conflicting national images created by Marcos through his state apparatus and Brocka through his dissenting films are disclosed. Indeed, film has become the site of resistance against state oppression and manipulation.

In this issue, we continue to cross borders, touching base with more scholars in the region and in other continents with whom we share cultural interests. We also continue to encourage local endeavours that highlight Filipino culture and its complexities.

Lily Rose Tope