

Foreword

This current issue of *Philippine Studies* is the forty-ninth that has come off the press during the past thirteen years. Though critical articles have appeared on such subjects as Sweeney's nightingales and Marlowe's mighty line, it has not escaped the notice and the comment of our readers that during this long period of time *Philippine Studies* has not played host to the short story writer and his cousin the poet. It would seem to have wooed the handmaid and spurned the lady, or so Mr. Pope would have said. This lack of hospitality for the writer with the charism should not be interpreted as literary apartheid. The editor is a cultured man; so are we all, all cultured men. It is simply that the editors feel it is better to do little well than a great deal poorly, and there seems to be more of a need on the local scene of a forum for the literature of knowledge than the literature of power.

And their minds remain unchanged on this point. This issue then, dedicated entirely to creative literature, is the exception that proves the rule. The editors have thought the exception worth making on two scores: to give our foreign subscribers a glance at a representative sample of current Filipino creative writing in English, and to pay tardy tribute not only to the writers who appear in this issue but to the whole gallant band who play Professor Higgins to the Elizas of the nation.

The editors wish to express their gratitude to the contributors who so generously and enthusiastically wrote for this issue. And a special word of thanks is due our guest editor, Mrs. Gilda Cordero-Fernando. Our only regret in having Mrs. Fernando as our guest editor is that her delicate sense of "nobleness" obliged her to refuse to contribute her own stories to this issue.

THE LITERARY EDITOR