This issue of *Acta Koreana* begins with a theme issue guest-edited and introduced by Barbara Wall of the University of Copenhagen, comprising a guest editors’ introduction and three articles on the theme of “Korean Screen Culture.” These articles are followed by seven research articles in the fields of Korean TV and film, art history, pre-modern and modern history, contemporary lay Buddhism, and Korean language teaching. In the literature in translation section there is a translation of the *kasa* “Song of the Student’s Noble Revolt” by Cho Aeyŏng and Hyŏn Chingŏn’s short story “Home.” The issue concludes with seven book reviews.

In the first article of the theme issue, “Desiring from a Distance: Cinematic Theatricality and South Korea’s Cold War Gaze in *Madame Freedom* (1956)” by Han Namhee, the author examines Han Hyŏng-mo’s film *Madame Freedom* (*Chayu puin*, 1956) and argues that “by exploring cinematic theatricality, *Madame Freedom* invites the spectator to observe the gendered and ethnocultural gaze that emerged in mid-1950s South Korea and the attempt of the Cold War mechanism to place the individual body and desire under surveillance.”

This article is followed by “Save Your K-Drama for Your Mama: Mother-Daughter Bonding in Between Nostalgia and Futurism” by Bonnie Tilland, in which the author examines the “discourse around the nostalgia-laden television dramas in the *Answer Me* franchise (which introduced South Korea’s first mass pop fandom era in *Answer Me, 1997*, and then reached back to 1994 and 1988 in subsequent series) and connections between the nostalgic pop fandom worlds presented on-screen and current K-pop desires and anxieties in South Korea.”

In the third and final theme issue article “Screen Christianity: Video Sermons in the Creation of Transnational Korean Churches,” Heather Mellquist Lehto “attends to the central role of video and projection screens in transnational multisite churches based in South Korea” and “illuminates how the relationship between congregants and the screens themselves is a condition for the emergence of a particular configuration of Christian community,” which the author refers to as “screen Christianity.”
In the first research article in the general section of this issue, “When Old Meets New: An Analysis of Korean Traditional Narrative in the Contemporary Reality TV Show Infinite Challenge” Yoon Tae-II, Kim Sae-Eun, Kim Sooah, and Sohn Byung-Woo explore how local traditional narrative manifests in a globalized media format and analyze “five aesthetic elements of Korean traditional performances in Infinite Challenge (Muhan tojŏn) in terms of the sinmyŏng narrative.” In this way the authors provide empirical evidence to substantiate the creative potential of local traditional narrative in indigenizing global media programs.

In “Royal Rage: The Fatal Encounter (Yŏngnin) as a Historical Film,” Christopher Lovins compares The Fatal Encounter to Roaring Currents in order to highlight the differences between a historical film and a work of fiction apart from the films’ respective merits as works of art and concludes that within the limitations of its format, The Fatal Encounter presents a reasonably authentic view of its historical setting and offers an interpretation that includes aspects of history not typically presented in popular works of Korean history.

In the following article, “Stone Statues at the Royal Tomb of King Sŏngdŏk (聖德王): The Beginning of Royal Funerary Sculpture in the Silla Dynasty,” Lim Youngae argues that the observed parallels between the Sŏngdŏk statues of military officials and their Tang dynasty equivalents suggest that the Korean tradition of funerary stone sculpture can trace its beginning to Chinese influence, but concludes that the differences between the statues of each respective culture also signify that the Silla dynasty implemented its own aesthetic and eventually developed its own style though the production of such sculpture remained extremely restricted.

In “One from the East, One from the West: The Uneasy Encounters between Hong Tae-yong and Augustin Hallerstein in Mid-Eighteenth Century Beijing,” Kim Minho discusses how Hallerstein’s and Gogeisl’s names came to be recorded on the two red papers used to accept Hong’s request for the visit, and further analyzes the historical context related to the red papers. The study also introduces Hallerstein’s letter concerning Chosŏn and attempts to evaluate the encounter between Hong Tae-yong and Hallerstein and in this way “tries to shed light on one case of important interactions between Chosŏn and the West.”

In the following article entitled, “Teaching Democracy: The Discourse of Democracy and Education Reforms under the American Military Occupation of Korea, 1945–1948,” Howard Kahm examines “the discourse of democracy in the post-Liberation period” that “initiated an evolutionary process of democratic development that has continued through modern Korean history up to the present day.”
In the penultimate article in this issue, “Engaging the Urban Buddhist Laity: The ‘Buddhist Solidarity for Reform’ Organization in South Korea,” Santosh K. Gupta describes “historical shifts in the lay Buddhist movements” and “analyzes how the lay Buddhist organizations are raising their voices, furthering social agendas for the urban laity and expanding their social bases by forming religious social networks.”

In the final article, “Second Language Acquisition and Processing of Korean Locative Constructions by Chinese Speakers,” Park Sun Hee and Kim Hyunwoo investigate “offline and online comprehension of Korean locative alternation by Chinese-speaking second language (L2) learners of Korean” and find that “proficient Chinese speakers can process Korean locative constructions in a native-like manner, inconsistent with the claim that L2 processing is substantially different from native speaker processing.”

The Literature in Translation section comprises a *kasa* of the April 1960 Revolution, “Song of the Students’ Noble Revolt” by Cho Aeyŏng, introduced by Bruce Fulton and Dawn D. Kim and translated by Dawn D. Kim, followed by Hyŏn Chingŏn’s short story “Home,” introduced by Bruce Fulton and translated by Jinny Sim.

The issue concludes with reviews of Kevin O’Rourke’s *My Korea: 40 Years Without a Horsehair Hat* by Bruce Fulton; Frank Stewart et al.’s *The Colors of Dawn: Twentieth-Century Korean Poetry* by Charles Montgomery; Hongkyung Kim’s *The Analects of Dasan Volume 1: A Korean Syncretic Reading* by Young-chan Ro; Cho Oh-Hyun’s *For Nirvana: 108 Zen Sijo Poems* by Kevin O’Rourke; Jiyeon Kang’s *Igniting the Internet: Youth and Activism in Post-authoritarian South Korea* by Sun-Chul Kim; Richard D. McBride II’s *Doctrine and Practice in Medieval Korean Buddhism: The Collected Works of Ŭich’ŏn* by Sem Vermeersch; and Hiro Saito’s *The History Problem: The Politics of War Commemoration in East Asia* by Guy Podoler.

As always, I would like to express my sincerest gratitude to all the contributors to this issue, our in-house editorial team, members of our editorial board and external peer reviewers for all their efforts and also to our publisher President Synn Ilhi and the administration of Keimyung University for their generous support for the continued publication of this journal.