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A Note to Our Readers

Wen-hsin Yeh, University of California, Berkeley**Sungtaek Cho, Korea University****0**
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to post a comment.Dear *Cross-Currents* readers,

We hope you will enjoy reading the fourth online issue of the *Cross-Currents* e-journal. This marks the completion of our first year of quarterly online publishing. In addition, our first print issue came out in May 2012 (to see the table of contents, please go to <http://crosscurrents.berkeley.edu/print-journal>). To request a complimentary copy of Volume I, No. 1, send an email with your name and full address to: crosscurrents@berkeley.edu. The second print issue will be published in late November. Individual and institutional subscriptions may be ordered through the University of Hawaii Press website (<http://www.uhpress.hawaii.edu/t-cross-currents.aspx>).

The guest editors for the September 2012 issue of the e-journal—Penny Edwards (University of California, Berkeley) and Lorraine Paterson (Cornell University)—have pulled together a rich and diverse set of articles and reflection pieces addressing the theme of “Mediating Chineseness in Cambodia.” The collection developed out of two panels convened by Edwards and Paterson, both members of the *Cross-Currents* editorial board, at the 2012 Association for Asian Studies meetings in Toronto. One of those panels was organized in honor of anthropologist William Willmott and his pioneering work in the early 1960s with Chinese in Cambodia. His address to the Thailand, Laos, Cambodia Studies Group at the AAS meetings is included in this special issue, which is dedicated to him.

In this issue, you will also find a review essay by Tobie Meyer-Fong (John Hopkins University) on Joseph Esherick’s *Ancestral Leaves: A Family Journey through Chinese History* and Gail Hershatter’s *The Gender of Memory: Rural Women and China’s Collective Past*, both published by the University of California Press in 2011. In addition, editorial board member Yongchul Choe (Korea University) has selected and reviewed two books published in Chinese, in order to bring them to the attention of a wider English-speaking audience. The works both foreground genres of Chinese literature that have not received much attention until now: foreign writings in classical Chinese (*Yuwai Hanji*) and non-Han literary voices in China itself.

September’s photo essay by CedarBough Saeji (University of California, Los Angeles) introduces us to the “bawdy, brawling, boisterous world” of Korean mask dance dramas. Her colorful photographs and accompanying essay describing and comparing the mask dance dramas together provide the first complete overview of this art form in English.

As always, we look forward to receiving your feedback. Be sure to register here on the *Cross-Currents* website in order to leave comments for our contributors and join the conversation.

Sincerely,

Wen-hsin Yeh & Sungtaek Cho

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