

The Theoretical Meaning & Cultural-Artistic Value of Temple Cymbals Dance

Jong-hyung Kim

The great masters, Hye Kong and Wonhyo of the Shilla Dynasty, were famous for their singing and dancing. Although the Buddha advised both monks and laypeople to abstain from singing and dancing, considering it to be unproductive, unhealthy and harmful, Master Hye Kong and Wonhyo's performance may be regarded as that of bodhisattvas, a skillful means to save all beings. Rather than a violation of Buddha's teaching, it can be viewed as Golden words. Actually, there are also reference in the Sutras in support of singing and dancing.

Bara (cymbals) are a musical instrument made of metal, used in Buddhist temple ceremonies such as Palcha(鉸子) or Tongpal(銅盤). The Cymbals Dance, as one of Chapopmu in Buddhist ceremony, is regarded as an offering of Mind and Body. It is also a kind of training process of Chapopmu. By participating in the ceremony, both the performer and spectator taste the Dharmic joy(universal joy) and feel a sense of oneness of human beings with Buddha. The performance of this dance is an expression of admiration, praise and devotion to Buddha, highlighting the natural and unique beauty of human beings: Through its use of movement to expand time and spatial awareness, we can glimpse the concept of a universe that goes beyond time and space, going towards an experience of oneness of body and spirit.

Jong-hyung Kim is a Ph. D. Candidate of Buddhist Studies at Graduate School of Dongguk University.

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Composed of simple but repeated motions, it makes a dramatic visual effect and exemplifies the principle of moderation through its use of tense but polished beauty as an artistic expression in ceremony. By use of repeated motion it also communicates an experience of stillness, the way of the middle path, and movement through moderation such as holding up two round-shaped bars with cotton strings, hitting, putting down, and turning them around overhead.

I. Introduction

This study will examine and evaluate aesthetic features of the cymbals dance in terms of cultural and artistic characteristics, as well as considering theoretical aspects. Among the inheritances of Korean traditional culture, Buddhist ceremony is highly valued. There are many different kinds of ceremonies, each has its own purpose and meaning. For example in the ceremony known as *Yongsanjae Chakpop*, the function of *Chumsawi* is to focus participants on the purification of ritual place and time and space. The performance of *Yongsanjae Chakpop, barachum* (Temple Cymbals Dance) is a magnificent example of cultural inheritance in terms of music and dance. According to Korean Buddhist records, Baekje Dynasty(B.C 18~A.D 660) was the first country to accept dance in Buddhist Ceremony. Mimachi, a citizen of Baekje learned the musical instrument from Oh Dynasty in Southern China.(Lee, Du-hyon, 1973:22) At this time Buddhist dance had a kind of missionary purpose and is thought to have started from the southwest or western region. For instance, in Tibetan mandalas from this time, there are pictures of cymbals dance, as well as paintings on the Dharma tables of the same period(Rhie, M. M. and Thurman, R. A. F., 1991:181, 183, 381). In addition, the Great Master Wonhyo employed artistic skill as a useful people-oriented method for missionary work. He himself danced to spread Buddhism in the time of the Shilla Dynasty. In the Koryŏ Dynasty(A.D. 918-1392), *Yŏdŏng hoe*(燃燈會, Buddhist Lantern Lighting Ceremony)and *P'algwan hoe*(八關會, Festival of the Eight Vows) were prevalent but there seems to be no mention of the temple cymbals dance. However, in the Chosŏn Dynasty(A.D. 1392-1910) we can find valuable evidence of both the Cymbals and

Butterfly Dances, in the Paintings by Amrta-Raja from the twenty second year of Sŏnjo(1589). Unfortunately, this art work was taken by the invading Japanese army during the Imjinwaelan(壬辰倭亂, Japanese Invasion of Korea in 1592) and has since been displayed at the Nara National Museum in Japan.(Kim, Jong-hyung, 2000:36)

We can also see images of the cymbals dance in the wall mandala paintings at Hŏngguksa temple. Tibetan mandalas, recently taken out from Tibet, are expected to have a large volume of documents about bara (cymbals)¹ which will be very useful for future research.

II. Buddhist Music and Dance.

A biography of the monk Hyekong tells us that while staying at Ilsosa temple, he drank heavily and danced madly around the streets and markets holding a straw basket. And according to Wonhyo's biography, one day when Wonhyo was dancing he spontaneously picked up a stick which had a strange shape. Later, he made his musical instrument from a similar shape and named it "No-hindrance", from the *Hua-yen Sūtra's* teaching that "one no-hindrance man is freed of life and death by attaining enlightenment".

After composing its musical sound he used this instrument in his travels around many towns as an accompaniment to singing and dancing, in order to evangelize people. Eventually his mission ensured that even beggars and children came to know Buddha's name and many people learnt to pray to Amita Buddha. It is said that his effort resulted in a great evangelisation.

The records referring to Wonhyo's No-hindrance music and dance are now extant, but there is no doubt that music and dance were used to evangelise the common people at that time. According to another story from King Sinmun's time (A.D. 681~691), the Great Master Kyŏnghŭng, who was the head of Samnangsa temple, was suffering from an illness, when suddenly a nun appeared and helped him to

¹ Sampapa, P'adema, 2000:6,195,370: Bara symbolize court music here. translated by Yu, Ki-Chon, "Tibetan Letter of Nirvana", Chŏngsinsekyesa.

recover by dancing for him. The nun quoted the *Hua-yen sūtra*, "Your illness was caused by worry and can only be cured by great laughter." So she danced a ridiculous dance with eleven different facial expressions. Her performance was so funny that he could not stop laughing. After watching her dancing he was thoroughly cured of his illness. The nun was the Eleven-faced Goddess(十一面觀音) of Mercy from Namhangsa temple. Somehow the dance was an effective method to cure illness.

However, many classic Buddhist texts, such as the '*Pulsŏlchaekyŏng*' warn monks and lay people not to dance. For instance, the sixth of the eight commandments in *Pulpŏpchaekyŏng* says not to sing and dance, but rather, to study pure principles with a wholesome mind day and night. In the *Pulsŏlpalkwancaekyŏng* we also find reference to this, as follows.

As an Arahāt (Buddhist saint) does not practice singing and dancing and does not make fun or engage in Munsik, Hyanghun and Tosin for the remainder of his life, so, you too must not dance and sing nor do Munsik(紋飾; decoration) or Tosin(塗身;make-up) day or night(T.1:913b).

There is a similar reference in the *Madhyamagama*, the fifty-fifth *Itap'um*, *Chicaekyong*(指齋經, T.1:771b) which says that, as the Arahāt does not dance and sing nor go to see and hear such things, and furthermore, has also cleansed them from his mind, so the layman should also abstain from music and dancing and clear such things from his mind.

In addition, the *Upasaekyeuikyong* lists singing as the first factor, dancing as the second, making happiness as the third, playing instruments as the fourth and going to see entertainment as the fifth(T.24:1119c)prohibition. In other words, because singing, dancing and playing musical instruments are signs of dissoluteness, these should be abandoned. As dancing and singing are considered to make people light-headed, Buddhist teaching prohibits them in principle. Thus it is usually accepted that performance is contrary to Buddhist principles.

Nevertheless the Great Masters like Hyekong and Wŏnhyo, were

known to use singing and dancing performance, and we can see that the use of such performance could be considered an expedient means for Bodhisattvas in their efforts to save all beings, rather than a violation of Buddha's Golden Words.

Let us consider some examples in the sutras in support of song and dance. When Buddha first began to teach, the Music God was always together with him, chanting and singing Buddha's Dharma speech and performing heavenly music. In many of the sutras we find reference to *Kinnara* and *Gandharva* groups who were protecting, requesting and supporting the teaching at the places where Buddha was preaching. *Kinnara* is a graceful god of the heavenly world. *Gandharva* is a god of secular music of heavenly world, who is searching for the place of burning incense, in other words, he is a god of pleasure (Saki, volume 1, 49 Chang, Chachip Saki:43).

In particular, we find reference to a number of *Kinnara* singing while Buddha is teaching. The Dharma *Kinnara* sings the "Four noble truths(四聖諦), wonderful-Dharma *Kinnara* sings twelve links(十二緣起). Great Dharma-*Kinnara* sings samsara(輪廻) and wisdom-*Kinnara* sings one vehicle(一乘).

A second example is a reference to a musical instrument in the Ten Offerings of Buddhism. And in many Buddhist sutras, including the Lotus sutra and the Sukha vativyuha(無量壽經), we can find countless scenes of offerings being made to Buddha and his stupa, which are accompanied by dance and musical performance as well as offerings of flowers and incense(T.9: 31b). And thirdly, there is much evidence in the sutras of Bodhisattvas singing endlessly in exquisite tones, in praise of all Buddhas(T.9: 44c) as well as reference to a performance of Buddhist singing, chanted in fascinating voices(T.9:45C), and accompanied by gongs and drums. It is clear from these descriptions that dancing is also part of the performances.

From the above brief examples we can see that the Buddhist sutras do not ban all dancing and singing. Rather, singing and chanting of poetry to promote faithful mind and Buddhist virtue, has played an important role in Buddhist music. Thus, as a general principle, references to the banning of music and dancing in the sutras

should not be considered to include the categories of music used in Buddhist ceremonies.

III. An analysis of Barach'um (Temple Cymbals Dance)

1. The meaning of the Cymbals Dance

The bara is a metal instrument used in Buddhist temple ceremonies and is also called palcha(鉞子) or tongpan(銅盤). It is shaped like cymbals, with two flat plate-shape disks made of copper and tartar. There is a hole in the sunken part of the center for the strings which tie the bara together. Holding them, one in each hand, the dance is performed by rubbing them together, hitting and making sounds and raising them up and down (Hong, Yun-Sik, 1996:76).

In past times there was also a smaller size bara called chekum(堤金) or bal(鉢). Throughout Korean history there are many examples of the use of this kind of instrument.

In the Silla Dynasty (B.C.57-A.D.936) Venerable Dae-an (大安 'Great peace') tried to propagate Buddhism by constantly beating the bal and shouting "Dae An, Dae An"(Kim, yong-T'ae, vol.2:48), In the time of King In-chong(A.D. 1123-1146) there is also mention of a yopal, a similar instrument to the bara. In addition, hyangpal and tongpal, which were used for the Hyangpal Dance, are the same type of instrument but slightly different in size and shape(Chang, Sa-Hun, 1990:74).

North Korean Scholars have recently conducted research into the structure and tone of the bara and by way of these studies we find that currently there is more detailed research being conducted in Korea, under the criteria of percussion music.

Baras have mainly been used in Nongak(農樂, farmer's music) in Korea. When two baras are hit, they make a sharp metal sound which lingers. At first it sounds a bit strong, but then it softens as it decreases to the lingering sound.

Generally, the bara makes saucy sounds but at the moment the

two edges hit the sound is bright. Because the shape of the bara slopes from the thick part to the edge, when the two are hit together the edges touch each other.

It is an effective musical accompaniment to marching and was used for this purpose in Nongak (farmer's music), as well as to produce vivid music and awake powerful spirits. However it is no longer used in Nongak, its use today being mainly reserved for the Cymbals Dance in Buddhist performances.

The bara is made by the forged method in order to create good vibration and vivid tone. But it can also be made by the casting method(Choi, Yong-Nam, 1988:34). The forged bara, made by beating the metal with a hammer (pan-cha), is well known in Korea today.

Bara should be stored in an instrument bag in a dry place to ensure proper maintenance. Generally the instrument requires frequent polishing and should be burnished with a dry cloth or special metal polish.

The metal of the bara is a compound composed of (73-77%) copper, the remainder being brass. A light thin bara is made by mixing together compound metal and a small amount of gold and silver (1~2g). This instrument is used today to accompany dancing.

North Korea's bara (230mm) is similar to South Korea's small sized chekum. The bara used to accompany Buddhist dance is 380mm in diameter, hence there is 150mm difference between the two.

In the 1960's the bara was considered too big and heavy to have sufficient variety of turning motions, but as the skill to craft this instrument has further developed it has become thinner and lighter, but is also big enough to easily practice a turning motion².

The bara string is made from myongtali string or cotton cloth. It is the same width as Soch'ang but is about 120cm long (3 times the bara's diameter, the diameter being 38cm, and its weight is about 1.2kg~1.7kg) After tying the bara there should be about 30cm of string remaining.

The word myongtali means to pray to Buddha to extend a child's

2 (Ven, Chong Mu Yom witnessed. Soul Chapichongsa. 1984 February)

short life, Supplicants pray before the God of the Seven Stars vowing to live a long life and ensure prosperity of their offspring and observe all virtues(Ku, Hui-So, 1985: 231~232).

The bara has a warm sound and big motions. The two baras bump each other to make a loud sound and are rubbed together to make a small sound, by putting one hand on the other hand and moving each hand up and down. Its sound lends itself naturally to a dance where the performer moves the right and left feet lightly and happily in the shape of the "丁" character, just like a God walking on air (Park, Un Che, 1987:17). Bara also make a metal sound to express admiration to Buddha and to lead lonely spirits to the After World, where people go after death. Other kinds of cymbals are the hyangpal or akhakkwepom (樂學軌範), which have no fixed tone.

And another kind, known as Sali-ki(舍利器, vessel for sarira), are made of bronze and date from the Silla period. These were found at Kwanūmsa temple. They have four edges which are decorated with figures of heavenly beings playing various instruments (Chang, Sa-Hun, 1990:11). One of these figures, which depicts a hyangpal performance, represents a very significant finding as to the origin of bara.

An example of the Temple Cymbals Dance can be found when we look carefully into the painting of Amarta-Raja in the Nara National Museum. This painting dates from the 22nd year of King Sōngjo(1567-1608) in the Chosun Dynasty. In it we find an illustration of the monk's dance which was used as an offering as well as to pray for souls when sending them to the heavenly world.

Examples, such as monks dancing the Dharma Drum Dance and the cymbals dance as an offering, are evidence that Buddhist dance, as an expression of Buddhist culture, existed prior to 1589 (Kim Jong Hyung, 1999:36).

2. Types of Temple Cymbals Dance

There are eight types of Cymbals Dance :these being the Thousand-Hands-Bara, Four-Dharani Bara, Dancing with Four-Dharani,

Myong-Bara, Naelimke-Bara, Kwanyokke-Bara, Hwauichaechin-Bara, Moehyangke-Bara, and Yochap-Bara (known as lightning-bara or Makbara) The Thousand-Hands Bara needs 2 to 5 people. The dancers stand in a row or in multi-directions, with one person in the center if there is more than 5 people. In the Myong-Bara you dance with a partner, accompanied by a drum, with two dancers performing in front of the altar or passing each other and bumping the bara to demonstrate that sound saves all beings, humans and spirits. The Naelimke Bara is a dance used to welcome and prepare for Buddha's advent with a joyful mind. The Kwanyokke Bara is a dance for cleansing the distorted mind of defilements which are caused by the three karmas.

Kwanyokke is a hymn or chant used in the ritual for purifying defilements. It is accompanied by gong, drum, wooden bell and conical fife. The cymbals dance is also performed with the Hwauichae Mantra and the Hwauichae-Bara is used in performances of the Pohuihyang mantra (普廻向眞言).

Costumes used for performances are the everyday robes of the monk, including the ceremonies robes, cheongsam and kasa, or those costumes worn for the Butterfly Dance, but without the hat. The four Dharmic instruments, gong, drum, wooden bell and conical fife, are accompanied by samhyonukkak (三絃六角, three strings and six horns) and Ch'wit'a(吹打, a music band for a royal procession), all of which make different sounds to save all beings suffering from samsara.

3. Theoretical meaning of the Temple Cymbals Dance

Korean traditional dance originated from dance performances used in early Shamanism and Buddhist Ceremonies and these are the core of current traditional dance.

The Temple Dance, a Buddhist ceremonial dance which can be traced from early times until now, has both religious expression, in its use of prayer and invocation, as well as artistic value. Historically it was used for evangelisation of the common people.

Through the above discussion we have examined a little of the meaning behind the motions performed in the Temple Cymbals Dance, and we have also referred to the internalised direction characteristic of Korean traditional dance, which is used to imply moderation as well as to enhance identity with an infinite universe. This is achieved through limitation of movement and use of symbolic gestures.

The Temple Cymbals Dance interacts with time and space by way of barely moving motion at the original spot. The dance has various spatial uses. For instance, Chumsawi is an extremely grand and silent dance, possessing internal aesthetics, rather than an external expressive delivery(Lee, Ae-Kyong, 1999:109).

The Buddhist ceremonial dance, Dance of Chapöpmu, is an offering of mind and body, while at the same time providing an excellent ground for training the mind. Participants can feel the joy of the Dharma while experiencing a sense of oneness of human beings and Buddha. In the Dance of Chakpöp the offering of body and mind strikes postures to admire, praise and express devotion of oneself to Buddha. Through experiencing stillness, moderation and movement we can allow the natural expression of unique beauty common to human beings. The use of movement to expand time and spatial awareness, helps us to glimpse a universe beyond time and space, and experience oneness of body and spirit.

The Chakpöp Dance introduces Buddhist concepts such as impermanence and no-self, which helps us to understand the fundamental nature of all things as coming from the same substance. The action of hitting the bara, then raising both hands and inter-facing them is to awaken people to the meaning of enlightenment by way of metal sounds. First the right bara is moved aside then the left bara is lowered, followed by the motion of raising a bended arm with a little power and rubbing the lowered bara, this is symbolic of the manifestation of all form. The motion of patting each bara in front of the body suggests an act of praying and dismissing wordly thoughts from the mind. The motion of hitting the baras and then raising them overhead symbolizes admiration of Buddha.

The motion of standing with heels together while holding the bara opposite to each other is symbolic of compassionate people rising from their seats. Holding the bara with both hands is used to suggest starting with a high and good purpose and then gathering many people.

The Temple Cymbals Dance is performed when Buddhas and Bodhisattvas descend on a ritual place. The dance includes various mantras that express admiration for Buddha's charity and lead wandering spirits to the heavenly world.

Moreover, it keeps demons from invading places and gives wisdom to souls with kind minds, as well as glorifying the eight Diamond Gods who protect ritual places (Lee, Ae-Kyong, 1999:56).

The Chumsawi Cymbals Dance is the most splendid of Buddhist dances. It is performed in gray and red Monastic robes to enhance the solemnity of body movements. The bara are held lightly, one in each hand. It is a magnificent dance with vivid motions of waist and knees and moderated movement of feet. Hands are waving and arms moving in the motion of waves, while arms open and close to the right side and then to the left and are raised up and down.

The meaning of names related to the Chumsawi are as follows.

- | | |
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| Chapsang Ch'ak : | an opportunity to deliver high teaching to human beings. |
| Chapsi Ch'ak : | opening the ceremony |
| Sonchason Ch'oa : | recognizing enlightenment by making metal sounds |
| NaeMyong Ch'ak : | discussing the identity of all objects and their inborn meanings |
| Chusul Ch'ak : | interpreting the meaning of objects as valuable |
| Song Myong Ch'ak : | admiring and praising religious meaning by raising up the bara. |
| Hwanhuisangbae : | expressing the infinite expansiveness of Buddhist teaching with a joyful mind. |

Chumsawi is performed with sound made by hitting and rubbing the baras together. It possesses form and elegance of expression, hence

it has been adapted to the Korean dance stage. It is a graceful dance which is performed in the presence of Buddha. Chakpöp is a performance for the gathering of gods and is a distinctly solemn and vivid dance, It possesses a strength in admiration of the gathering of the gods, in order to dismiss evil. The Chumsawi also uses a pivotal rotational movement which is illustrative of the "丁(Jung)" character, symbolizing the Buddhist concept of interpenetration of perfection without deficiency. Spreading and bending the right and left hands is suggestive of returning to the essence of nature³.

Holiness in Buddhist ceremonial dance is expressed by singing Bompae and dancing the bara, in order to realize movement of a small universe, as well as training body and spirit for ritual service, and relating life to a huge universe. It is a highly valued work from a cultural and artistic perspective, while giving insight the characteristic expression of Korean emotion.

4. Cultural and Artistic Value of the Temple Cymbals Dance

Chumsawi, composed of simple but repeated motions, creates a dramatic visual effect. It is moderate and tense beauty raised to the artistic level in Buddhist Ceremony. Through the use of moderate and repeated motion, such as holding up two round-shaped bara with cotton strings, hitting, putting down and turning then around overhead, we can find the meaning of stillness in movement. Movements such as Balsawi producing the Character "丁", and spinning the Chumsawi, turning the Bara upwards, rubbing and gathering the bara in front of the body, help to awaken many people to admire Buddha and to make a positive vow for their lives.

Chumsawi is performed in the ceremonial robes of the Buddhist monk (cheongsam & kasa) and suggests the voice of Brahma, showing

³ Park, Song-Am(1915~2000). recognized as Holder of 50th Intangible Cultural Property, President of Seoul Popum univ. As a teacher of the writer, he is known as one of the best Ochang of the age. He established University of Popum for restoration of Popum Pump'ae. educating thousands of students and conferring a decoration of Okkwanmunhwanunchang for the wonderful honor of Buddhist music.

a kind of cautious elegance typical of the character of Jung-Balsawi. The turning motion of the character "Jung" step is admirable in that it never retraces its step.

The Chongcha Balsawi is not an exact historical rendition but may be a common chumsawi expression handed down orally by the Masters. Hoechonsawi of Balsawi implies the Buddhist concept of harmony through perfection of religious meaning to illustrate harmony. The eyes are opened a little and cast down, in the same posture as that of the Buddha, so as not to gaze from left to right. While holding the bara arms are relaxed, yet the mind is alert in order to achieve discipline of the mind and maintain a balance between the motions of mind and body.

The bara's metal sound signifies big enlightenment for everyone while the motion of gathering the bara in front of the body and tapping them is to banish secular thought from the mind.

A movement of salutation followed by rubbing the bara together symbolizes the oneness of all beings.

The color of the robes used for Buddhist ceremony are white, red, yellow and green, symbolizing the four elements : yellow - earth, white-water, red-fire, green-wind(Paek, Che-Hwa, 1998:90~91).

IV. Conclusion

The Temple Cymbals Dance is one of the best examples of Buddhist dance. The round shape of the bara symbolizes an harmonious life. The motion of extending and retracting the left and right hands is symbolic of vowing to accept the truth of Buddha's teaching and to widely spread their teaching. The best example of observing a vow is in the case of the No-hindrance vow of Venerable Wŏnhyo. His teacher Dae-an, who hit t'ongbal while shouting "Dae-an, Dae-an" and dancing around markets and streets to proclaim enlightenment started what we know today as Buddhist dance in Korea. Although one could speculate that many previous Buddhist masters had used dance to enlighten the common people, there are now few

detailed records of such in existence. However, I was fortunate to have a chance to view an example of the Temple Cymbals Dance, as depicted in the painting of Kamlowang(1589), which is thought to be the oldest existing example of its kind. It is my estimation that the Chumsawi and the original Temple Cymbals Dance pre-date this time. As for the paintings of the Two Cymbals Dance which were found with the Tibetan Mandala, I think they require further study.

The primary purpose of the Temple Cymbals Dance is to make an offering of mind and body and to lead the people to a joyful world filled with Buddha mind. In conclusion, Buddhist dance is not merely used for entertainment, but rather as a vehicle for both the performers and spectators to make offerings to Buddha. Thus it may be considered as true teaching for body and mind, as well as having cultural and artistic value. The artistic and cultural aspects of Buddhist dance need to be understood in the context of its early origination, as a performance which was used as an effective tool for evangelization of the common people.

For further consideration of this subject we need a commitment from educational facilities to provide opportunities to learn Buddhist dance more easily and systemically, and to develop a program which allows the public to access performances of Buddhist dance. In addition, we should show a greater interest and make more effort in the areas of research and education in order to promote Buddhist dance as an international as well as domestic art-form.

Glossary of Chinese Terms

* Notes: S=Sanskrit K=Korean J=Japanese

Akhakkwepöm(K) 樂學軌範 Guide to the Study of Music
(Compiled by söng hyön, 1439)

Pömp'ae(K) 梵唄 Buddhist style of music

Chakpöp(K) 作法 Buddhist dance

Changsam(K) 長衫 Ceremonial robe

Chapsang Ch'ak(K) 襍相捉 A kind of Buddhist dance

Chapsi Ch'ak(K) 襍是捉 A kind of Buddhist dance

- CheKüm(K) 提金 Small cymbal
- Ching(K) 澄 A gong
- Chosun(K) 朝鮮 The Yi Dynasty (1392-1910)
- Chuksul Ch'ak(K) 祝術捉 A Buddhist dance
- Dae'an(K) 大安 A famous monk in the Silla period
- Gandharva(S) 乾達婆 A deity of celestial music
- Hochök(K) 胡笛 A shawm
- Hoehyangke(K) 回向偈 A song for the transference of merit
- Hüngkuksa(K) 興國寺 Temple, Silla Dynasty
- Hwanhüisangpae(K) 歡喜想拜 a Buddhist dance
- Hwaüichae mantra(K) 化衣財眞言 A mantra
- Hwaüichae mantra(K) 化衣財眞言 A mantra
- Hyanghun(K) 香熏 Flavor of incense
- Ilchasuryunkwan Mantra(K) 一子水輪觀眞言 A kind of mantra
- Imchinwaeran(K) 壬辰倭亂 Japanese Invasion of Korea in 1592
- InMyong Ch'ak(K) 因明捉 A Buddhist dance
- Kamün-Sa temple(K) 感恩寺 A temple built in the Silla Dynasty
- Kap'ae(K) 歌唄 Music
- Kasa(K) 袈裟 Buddhist robe
- Kinnara(S) 緊那羅 A heavenly musician
- Koryö(K) 高麗 Name of a dynasty (918-1392)
- Kwanyok(K) 灌浴 Ritual for purifying defilements
- Kwanyokke(K) 灌浴偈 Hymn or chant used in the ritual
for purifying defilement
- Kyönghüngusöngchön(K) 憬興遇聖傳
- Lotus Sutra(K) 妙法蓮華經 The Sutra of the Lotus
of the Wonderful Dharma
- Mimachi (K) 味摩之 A citizen of Baekje
- Mokt'ak(K) 木鐸 A (Buddhist monk's) wooden drum
- Munsik(K) 紋飾 Decoration ; design ; pattern ; ornamentation pattern
- MyoPöp(K) 妙法 Wondrous Dharma ; the Buddha's teaching
- Naerimke(K) 來臨偈 A Buddhist dance which celebrates the coming of
the Buddha
- NaeMyong Ch'ak(K) 內明捉 a Buddhist dance
- Nongak(K) 農樂 Farmer's music

- Paekche(K) 百濟 One of the original Three Kingdoms of historical Korea.
- Balcha(K) 鉢子 Bara
- Bal(K) 鉢 Bara
- P'alkwanhae(K) 八關會 Festival of the Eight Vows, a National festival held annually in the time of the Koryŏ Dynasty
- Para(K) 鉢羅 Bara
- Pohuihyang mantra(K) 普廻向眞言
- Pöpko(K) 法鼓 Temple drum
- Pyonsik Chinon(K) 變食眞言 A mantra
- Samhyŏnkkak(K) 三絃六角 A traditional musical instrument
- Samkukyusa(K) 三國遺事 Memorabilia of the Three Kingdoms
- Silla(K) 新羅 One of the Three Kingdoms in historical Korea, B.C.57~A.D.936
- Sikannosu Mantra(K) 施甘露水眞言 A mantra
- Sinmyochangkutaetarani(K) 神妙章句大陀羅尼 A mantra used in Buddhist ceremonies in Korean temples
- Sipilmyŏn Kwanŭm(K) 十一面觀音 Eleven-faced Goddess of Mercy
- Sökhyekongchŏn(K) 釋蕙空傳 A biography of monk, Hyekong
- Sökŭng(K) 徐兢 A person's name
- Sŏnchasŏn Chwa(K) 宣者宣座 A Buddhist dance
- Sŏnuwŏnbyŏngchisŏl(K) 善友原埜之說
- Song Myong Ch'ak(K) 聲摯智捉 A Buddhist dance
- Sukha vativyuha(S) 無量壽經 The Sutra on the Buddha of Infinite Life
- Tongpan(K) 銅盤 A kind of gong
- Tosin(K) 塗身 Make-up
- Wŏnhyo(K) 元曉 A famous monk in Silla period
- Wŏnhyo-Chon(K) 元曉傳 The Biography of Wŏnhyo
- Yeki(K) 藝伎 Artistic skill
- Yochap(K) 繞匝
- Yŏngnak(K) 瓔珞 bead-necklace
- Yongsanjae(K) 靈山齋 A Buddhist ceremony, remembering the Mass at the Sacred Mountain Yongsan
- Yŏndŭnghoe(K) 燃燈會 Buddhist Lantern-Lighting Ceremony
- Yuhae Mantra(K) 乳海眞言 A mantra

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