National Intangible Cultural Heritage 2
Yangju Byeolsandae Nori (Mask Dance Drama of Yangju)
Byeolsandae mask dance-drama of Yangju

Classification National Intangible Cultural Heritage 2
Name of Cultural Properties Yangju Byeolsandae Nori (Mask Dance Drama of Yangju)
Quantity
Designated Date 1964.12.07
Age
Address Gyeonggi-do Yangju-si

Yangju Byeolsandae Nori is one of the Sandae Dogam performed by itinerary troupes based in Seoul and the capital region.
Consisting of dance, pantomime, well-wishing remarks, and acrobatics, it originated about 200 years ago and came to be performed during holidays and seasonal festivals such as the Buddha’s Birthday, Dano Festival, and Chuseok (Harvest Moon Festival on the 15th day of the eighth lunar month) and during ritual prayers for rainfall.
Yangju Byeolsandae Nori is known to have originated from the mask dances performed by the Sajikgol Ttakttagipae group in Seoul.
Each performance consists of eight episodes, which were often preceded by a parade in which performers wearing masks would dance around a town playing music, and hold a rite consisting of prayers for the safety of its residents.
The main event was essentially a satire of Korean society with 32 characters representing different social groups and stereotypes, including depraved monks, impoverished aristocrats, shamans, buffoons, servants, and commoners.

Ogwangdae refers to a form of traditional folk performance developed in the southern part of Korea including Tongyeong, hence the name Tongyeong Ogwangdae.
Initially, Tongyeong Ogwangdae was performed on the eve of the Daeboreum (full moon of the 15th day of the first lunar month), but it gradually came to be performed on other festive days in spring and autumn.
Some specialists claim that Tongyeong Ogwangdae originated from a form developed in Changwon Ogwangdae (Mask Dance Drama of Changwon) about a century ago - either by a
group of local entertainers or Yi Hwa-seon, an Ogwandae player who moved from Changwon to Tongyeong. Each performance of Tongyeong Ogwangdae is composed of five episodes in which a total of 31 players play diverse characters by donning masks intended to represent them, including Leper, Malttugi, First Yangban, Second Yangban, Hongbaek Yangban, Faltering Yangban, Pockmarked Yangban, Black Yangban, Jorijung, Eight Heavenly Maids, Yeongno, Yeongnong Yangban, Halmi, Jeja Gaksi, Sangjiwa, Blind Man, Sangju, Hunter, Mongdori, Lion, and Dambi. Each episode is focused on the complicated relationships between commoners and their views on Korean society and the ruling class. The words exchanged between the characters are typically barbed with sharp satire, effectively mocking the absurdity and hypocrisy of Confucian aristocrats and Buddhist monks. Tongyeong Ogwangdae is also famous for some of its dances, and most particularly the Leper’s Dance, which convincingly expresses the bitter life of a leper, and is also the only Ogwangdae troupe to present the Lion Dance during its performance. Tongyeong Ogwangdae is inscribed on Korea’s list of Important Intangible Cultural Heritages.


Classification National Intangible Cultural Heritage 7
Name of Cultural Properties Goseong Ogwangdae (Mask Dance Drama of Goseong)
Quantity
Designated Date 1964.12.24
Age
Address Gyeongsangnam-do Goseong-gun

Goseong Ogwangdae, whose name is known to have originated from traditional belief in the Five Elements, is a form of traditional folk performance developed in the southern part of Korea including Goseong, hence the name. Initially, Goseong Ogwangdae was performed by the Ogwangdae troupe on the eve of the Daeboreum (full moon of the 15th day of the first lunar month), but it gradually came to be performed on other festive days in spring and autumn as well. Goseong Ogwangdae can be traced back to the 1910s when a group of masked dancers in the Namchon Sect happened to watch a performance of the Tongyeong Ogwangdae (Mask Dance Drama of Tongyeong) which inspired them to develop their own version. It was later influenced by the Changwon Ogwangdae (Mask Dance Drama of Changwon), too, when it developed five dances to form each episode, namely, the Leper’s Dance, Ogwangdae Dance, Monk’s Dance, Bibi Dance, and Jemilju Dance. These dances are presented by a total of nineteen characters including Leper, Malttugi, Won Yangban, Cheongje Yangban, Jeokje Yangban, Baekje Yangban, Heukje Yangban, Hongbaek Yangban, Jongga Doryeong, Bibi, Bibi Yangban, Monk, Bride, Old Man, Old Woman, Jemilju, and Servant. Each performance focuses on the life of commoners, the complex relations between people from different rungs of society, and the absurdity and hypocrisy of Confucian aristocrats and Buddhist priests. Unlike the performances by other Owangdae troupes, its dances lack elements of the shaman’s dance, which was performed to expel evil forces, and instead include more entertaining elements. Performers of Tongyeong Ogwangdae wore paper masks in its early days, but recently they have begun to use masks made of paulownia wood or gourds.
Tongyeong Ogwangdae is now inscribed on the list of Important Intangible Cultural Heritages.


Classification      National Intangible Cultural Heritage 13
Name of Cultural Properties
Gangneung Danoje (Dano Festival of Gangneung)
Quantity
Designated Date   1967.01.16
Age
Address   Gangwon-do

Dano, which falls on the fifth day of the fifth lunar month, is called Nopeun nal (High Day) or Surit nal (Day of Gods). The Dano Festival of Gangneung is one of the festivals with the longest history in the country. On that day, people held a sacrificial rite to mountain gods in Daegwallyeong Pass and prayed for good harvest and peace of the village. There are some records left by ancestors about the relevant rites. Chugangnaenghwa, a collection of writings of Nam Hyo-on (1454-1492), contains a statement about a sacrificial rite held for mountain gods and a three-day rite held in March through May. Seongsobubugo, a collection of writings of Heo Gyun (1569-1618), tells a story about witnessing a scene from the Dano Festival of Gangneung in 1603. Villagers believed that their village would suffer a calamity unless they held a sacrificial rite on Dano. Thus, they brought a guardian deity from the shrine of tutelary gods in Daegwallyeong Pass. They placed it along with the female guardian of Gangneung on top of an altar and held a sacrificial rite. They are said to have believed the leading tutelary god in Daegwallyeong to be General Kim Yu-sin, the guardian placed on the top of their altar to be Monk Beomil, and the female guardian to be a maid from the local Jeong family. Locals make liquor to be served during the festival, on the eve of which they hold a sacrificial rite at the shrine in Daegwallyeong. They take a holy tree and a deity and keep them at the female deity shrine in Hongje-dong. After holding a rite of welcoming the deities in the evening, they take the deities to an altar set up at a riverside place close to Namdaecheon Stream. During the festival, people hold sacrificial rites twice a day for five days at the altar, praying for the peace and prosperity of the village. During the festival, special events such as the following are held: mask stage play, tree swinging, ssireum (Korean wrestling), farmers’ music contest, washing the hair in water mixed with changpo (iris; Acorus calamus), eating rice cake made with surichwi (Synurus deltoids), etc. On the day after Dano, the holy tree is burned, and the tutelary god is taken back to Daegwallyeong. This marks the close of the Dano Festival. The Dano Festival of Gangneung is composed of a Confucianism-style rite held by officiants and a gut performed by exorcists. It is a village festival that is larger in scale than any other held in areas along the East Coast, attracting a large crowd and creating an atmosphere similar to that of an open-air market. The mask stage play, wherein actors act as those from a noble family and slaves, is a pantomime entertaining the audience.
The festival displays the spirit of locals collaborating with each other. In November 2005, it was designated as UNESCO Masterpieces of the Oral and Intangible Heritage of Humanity in recognition of its cultural originality and outstanding artistic quality.


Classification   National Intangible Cultural Heritage 15  
Name of Cultural Properties    Bukcheong Saja Noreum (Lion Mask Dance of Bukcheong)  
Quantity  
Designated Date   1967.03.31  
Age  
Address   Seoul  

People in Bukcheong, Hamgyeongnam-do (in North Korea) engaged in a folk play, wearing lion masks on the night of the full moon of January 15 on the lunar calendar thinking that a lion, a powerful animal, could drive away evil spirits for them. Lion-masked people from neighboring villages gathered together and competed with one another. Since the team from Toseong-ri, Cheonghae-myeon, Bukcheong-gun did better than the others, the play gradually disappeared in the other villages. The mask play had come to secure its rightful place among Koreans since the Three Kingdoms Period. Those from the North continued to play it, mostly in Seoul. The mask play was started with young people carrying torches on the night of January 14 and was continued until the daybreak of the following morning. On January 16, they would pay visits to the houses of well-to-do people as prearranged. Upon entering the property, they would go around the courtyard in a line and start dancing. Then, a lion-masked person would join them. The “lion” would go into the inner room and the kitchen and make a gesture of eating someone alive. Then, the lion would return to the courtyard and engage in a lively dance. The lion would make a big bow to the deities kept in the house as requested by the owner of the house. When the lion would pretend to fall down exhausted, people would call an eminent monk to energize it by reciting a phrase of Buddhist scripture or have an herbal doctor apply acupuncture. Upon regaining strength, the lion would dance again with all the others. Participants included those acting as yangban (noblemen), a freakishly tall person, a humpback, a petty local government official, a dancing boy, a dancing woman, a monk, an herbal doctor, a scholar, etc. The dancing boy, the dancing woman, the monk, the herbal doctor, and the scholar appeared without wearing a mask.

The musical instruments used were tungso (six-holed vertical bamboo flute), buk (drum), jing (large gongs), and janggo (hourglass-shaped drum). A mask dance performed in Bukcheong often uses tungso as a main instrument while samhyeon yukgak (three strings and six wind instruments) is used in Gyeonggi-do and kkwaenggwari (small gong) in Gyeongsang-do. The owners of the house would have their children ride on the back of the lion based on the belief that it would make them live longer. Money or grains donated by the houses visited by the troupe were used as scholarship fund
for children from needy families and to subsidize expenses for senior citizen associations and cover the expenses for the lion play.
Bukcheong Saja Noreum is focused on merrymaking, featuring movements more powerful than other lion dances.


Classification National Intangible Cultural Heritage 17
Name of Cultural Properties Bongsan Talchum (Mask Dance Drama of Bongsan)
Quantity
Designated Date 1967.06.16
Age
Address Seoul

Mask dance is a stage play wherein one person or several people wearing a mask act as a person, an animal, or a supernatural being (god), delivering a message with dialogues or dances.
Talchum (mask dance) was performed throughout the country until the early Joseon Period. When the Sandae (type of mask dance) was no longer performed in the Royal Palace, it was enjoyed as a pastime by ordinary people.
Bongsan Talchum was started in Bongsan-gun, Hwanghae-do about 200 years ago.
Performed on the night of Dano (fifth day of the fifth lunar month) and Haji (Summer Solstice), it is composed of dances associated with four monks, eight monks in black robe, a female member of a troupe, an old monk, a nobleman, and an old wife.
Prior to the start of the play, the 36 members of the play (27 of them wearing masks) march to the site of the play while playing music.
They also hold a sacrificial rite.
The play contains satire about nobles harassing commoners, depraved monks, male chauvinism in a custom of allowing a man to take many wives, etc.
Members dance to the tune of praying to Buddha, taryeong (Korean folk song), and gutgeori rhythm songs accompanied by the playing of samhyeon yukgak (three strings and six wind instruments) such as piri (flute), jeotdae (bamboo flute), haegum (two-stringed fiddle), buk (drum), and janggo (hourglass-shaped drum).
Compared to other mask dances, this one features the frequent citation of Chinese poems. As the best known among the mask dances handed down in Hwanghae-do, Bongsan Talchum displays the lively movements of dancers including the shaking of the sleeves of the robes.


Classification National Intangible Cultural Heritage 18
Name of Cultural Properties Dongnae Yaryu (Mask Dance Drama of Dongnae)
Quantity
Designated Date 1967.12.21
Yaryu is a custom of Ogwangdae (mask dance drama) that was first performed in the inland areas of Gyeongsangnam-do but spread to Suyeong, Dongnae, and Busanjin. Yaryu literally means playing in an open field. This mask play was performed by non-professionals like villagers.

Dongnae Yaryu was performed on the evening of the full moon of January 15 on the lunar calendar, supposedly to pray for a good year for crops. Dongnae Yaryu was said to have been started about 100 years ago after its cousin performed in nearby Suyeong.

Now performed as an entertainment, it is composed of four acts: leper dance, gag exchanged between a yangban (nobleman) and Malttugi (servant), Yeongno (therianthropic character)'s dance, and old couple’s dance.

Members of the troupe march to the site of performance while playing music. The main subject of the performance is a satire about nobles. The masks are made of gourds. The chin part of the masks is made movable, moving upward and downward while its wearer delivers a gag.

The play is performed to the accompaniment of percussion instruments, which play exorcist music.

Malttugi’s dance and nobleman’s dance are the leading performances. Obangsin (Deities of the Five Directions)’s dance, satire about deprave monks, and lion dance -- which are usually included in Ogwangdae mask dance drama -- are not performed in Dongnae Yaryu.

Classification National Intangible Cultural Heritage 34
Name of Cultural Properties Gangnyeong Talchum (Mask Dance Drama of Gangnyeong)
Quantity
Designated Date 1970.07.22
Age
Address Seoul

Talchum (mask dance) was performed across the country up to the early Joseon Period (1392 – 1910).

Gangnyeong Talchum (Mask Dance Drama of Gangneung) is a type of Sandae Dogamgeuk, which was performed at the Royal Palace. After the mask dance drama came to be no longer performed there by 1634 (the 12th year of King Injo’s reign), it was still enjoyed as a pastime by ordinary people.

The Mask Dance Drama of Gangnyeong is performed on Dano (May 5 on the lunar calendar) in Gangnyeong-eup, Hwanghaenam-do, and dates perhaps from the late Joseon Period. The event is composed of seven acts, Lion Dance, Malttugi Dance, Mokjung Dance, Sangiwa Dance, Dance of the Nobleman and Malttugi, Dance of Chwibari and the Old Monk, and Dance of the Old Couple.

Prior to the performance, the 20 members of the troupe march, playing music to entertain spectators along the road. The play includes satire about such issues as nobles harassing commoners, depraved monks,
and male chauvinism as shown in the custom of allowing a man to take plural wives.
Dance movements are slow.
The main dance is Jangsamchum (Long Sleeve Dance).
The rhythms used are dodeuri, taryeong, and jajin gutgeori.
Thirty-plus types of narration are used, each of them using its unique rhythm.
The parts concerning three brothers of a noble family talking about the essentials of the noble
class or calling Malttugi, or Malttugi's gag are similar to those of Ogwangdae (Mask Dance Drama) of Gyeongnam-do.
The scene of an old female clown turning a spinning wheel is similar to that of Ogwangdae of Gasan.
These similarities have a very important significance in the handing-down of mask dance in
the country.
Performers wearing masks displaying realistic facial expressions and engaging in elegant and
slow dancing movements are features of Gangnyeong Talchum, which distinguish it from
Bongsan Talchum, another kind of mask dance performed in Hwanghae-do.


Classification   National Intangible Cultural Heritage 43
Name of Cultural Properties
Suyeong Yaryu (Mask Dance Drama of Suyeong)
Quantity
Designated Date   1971.02.24
Age
Address   Suyeong-gu, Busan

Yaryu is a custom of Ogwangdae (mask dance drama) that was first performed in inland areas
of Gyeongsangnam-do but spread to Suyeong, Dongnae, and Busanjin.
Yaryu literally means playing in an open field.
This mask play was performed by non-professionals such as villagers. Suyeong Yaryu is
performed by villagers when the full moon rises on the night of January 15 on the lunar
calendar after holding a sacrificial rite for mountain guardian deities, village spring water, and
the spirit of General Choe Yeong.
Two hundred years ago, a naval commander had a troupe of clowns in Bamma-ri, Chogye
(present-day Yulji-ri, Deokgok-myeon, Hapcheon-gun, Gyeongsangnam-do) play a round of
merrymaking for his troops in a naval compound.
This is said to have been the origin of Suyeong Yaryu.
The performance is composed of four acts: Nobleman’s Dance, Yeongno Dance, Dance of an
Old Couple, and Lion Dance.
Prior to the play, the troupe marches, playing music, to entertain spectators along the road to
the site of performance.
At the end of the performance, they collect the masks used and burn them as a rite of praying
for the peace of the village.
Characters appearing in the performance are 11 in all, four from the noble family, a son of the
head of a clan, Malttugi (a servant), Yeongno (a therianthropic character), an old woman, a
concubine of an old man, a lion, and a tiger.
The performance includes a satire about nobles and deals with the problem of concubines.
In contrast with the other Yaryu, it does not have a leper dance, but it does include a lion
dance, which is missing from the other Yaryu. Suyeong Yaryu is a play performed by masked
performers.
It is a ritual and satirical play with artistic quality performed by villagers.


Classification   National Intangible Cultural Heritage 49
Name of Cultural Properties
Songpa Sandae Nori (Mask Dance Drama of Songpa)
Quantity
Designated Date   1973.11.11
Age
Address   Seoul

Sandae Nori refers to a mask dance performed in the central region of Korea. It is part of Sandae Dogamgeuk, which used to be performed in Seoul and Gyeonggi-do. It is composed of dances, pantomime, and gags, and is performed on the lunar calendar dates of Daeboreum (January 15), Dano (May 5), Baekjung (July 15), and Chuseok (August 15). Songpa was a commercial center of Gyeonggi-do. It is said that the play was frequently performed at the time Songpa Market reached its prime about 200 years ago and has continued to develop and to be one handed down to the present day.
The play is composed of seven acts. Prior to the commencement of the play, members of the troupe march, playing music, to the site of performance to entertain spectators along the way. The overall composition, dances, and masks used are similar to those of Yangju Byeonsandae Nori (Mask Dance Drama of Yangju), but certain masks, dances, and characters distinguish it from the other.
In Songpa Sandae Nori, 33 masks made of gourd, pine skin, and paper are used.


Classification   National Intangible Cultural Heritage 61
Name of Cultural Properties
Eunyul Talchum (Mask Dance Drama of Eunyul)
Quantity
Designated Date   1978.02.23
Age
Address   Incheon

Talchum (Mask Dance) is a stage play in which one person or people wearing a mask takes the role of a person, animal or a supernatural being (god), delivering a message through dialogues or dances. Talchum was performed throughout the country until the early Joseon Period. After the Sandae (a type of mask dance) came no longer to be performed in the Royal Palace in 1634 (the 12th year of King Injong’s reign), it was still enjoyed as a pastime by ordinary people. Eunyul Talchum was performed for 2-3 days on Dano (May 5 in the lunar calendar), Buddha’s
birthday (April 8), and on Baekjung (July 15).
It is said that people who fled to islands during war 200-300 years before wore masks on their
return home as they felt ashamed, and that was the origin of Eunyul Talchum.
Eunyul Talchum is composed of six acts, Lion Dance, Sangjwa Dance, Mokjung Dance, Old
Monk Dance, and Dance of the Old Couple.
Prior to the performance, the troupe held a sacrificial rite in a forest and marched to the site of
the performance, entertaining people along the road.
There are a total of 28 characters appearing on the performance.
The play included satires about nobles harassing commoners, depraved monks, and male
chauvinism in the custom of allowing a man to take plural wives. Eunyul Talchum displays a
relationship with Bongsan Talchum (Mask Dance of Bongsan) and Haeju Talchum (Mask
Dance of Haeju), both of which stem from Hwanghaedo Talchum (Mask Dance of Hwanghae-
do).


Classification   National Intangible Cultural Heritage 69
Name of Cultural Properties
Hahoe Byeolsingut Tallori (Mask Dance Drama of Hahoe)
Quantity
Designated Date   1980.11.17
Age
Address   Gyeongsangsangbuk-do

Byeolsingut refers to a ritual held to pray to the village guardian for the peace of the village
and good crop every three or five or ten years.
In Hahoe Village in Andong, the villagers have performed this ritual for about 500 years, once
(December 15) every 10 years or on special occasions. The rite is composed of eight acts, i.e.
Gaksiui Mudong Madang (Boy Dancer Act), Juji Madang (Head Monk Act), Baekjeong
Madang (Butcher Act), Halmi Madang (Old Woman Act), Pagyeseung Madang (Depraved
Monk Act), Yangban Seonbi Madang (Act of Nobleman and Scholar), Hollye Madang (Wedding)
Act, and Sinbang Madang (The First Night Act).
The play includes ridicule of depraved monks, satires about nobles, and other humorous
content.
It is believed that the mask for a newly-wed woman symbolizes the village guardian.
Thus, the mask is shown to people only during Byeolsingut.
A total of eleven masks in ten types made of alder wood are used for the play.
The original masks were designated as National Treasure No. 121 in 1964.
The play is performed to the accompaniment of pungmulkkun (a farmer’s music band
composed of kkwaenggwaren (small gong), taepyeongso (conical wooden oboe), sogo (small
drums), buk (drums), janggo (hourglass-shaped drum), and jing (large gong). This play
performed in Hahoe ends without the post-event rite of burning the masks used as in mask
play events that are held elsewhere.
It is regarded as a valuable source of material in relation to how mask plays were performed
in the country

Classification   National Intangible Cultural Heritage 73  
Name of Cultural Properties  
Gasan Ogwangdae (Mask Dance Drama of Gasan)  
Quantity  
Designated Date   1980.11.17  
Age  
Address   Gyeongsangnam-do  
Ogwangdae refers to a mask dance played in southern areas. 
“O” in the name Ogwangdae is said to have stemmed from Ohaengseol (Five Element Theories).  
This was one of the rites villagers performed at the beginning of the year in the lunar calendar.  
On the night of the New Year’s Day, people held the rite of Cheollyongje (Rite to the Heavenly Dragon).  
On the night of the year’s first full moon (January 15 on the lunar calendar), they performed jisin bapgi (“earth spirit treading”) followed by the Ogwangdae Dance.  
Gasan Ogwangdae is composed of six acts, Obangsin (Deities of the Five Directions)’s Dance, Yeongno Dance, Leper’s Dance, Nobleman’s Dance, Monk’s Dance, and Dance of the Old Couple.  
The play includes satire about nobles harassing commoners, depraved monks, and male chauvinism as it appears in the custom of allowing a man to take multiple wives.  
Gasan Ogwangdae Nori is distinguished from the versions performed in other areas, as it includes Obangsin’s Dance with the story that the husband dies at the end of the play unlike the other versions in which the wife dies.  
One or two lepers appear in the other versions, but this one, performed in Gasan-ri, Chukdongsan-ri, Sacheon-si, Gyeongsangnam-do, has five lepers who dance, sing, and engage in tujeon nori (card game).

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(Original Korean Text of Sokcho Saja Nori) 
강원도 무형문화재 제 31호  
속초사자놀이  
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(Translated English text of Sokcho Saja Nori)
Gangwon-do Provincial Intangible Cultural Heritage No.31.
Sokcho Saja Nori
Classification: Intangible Cultural Heritage/Traditional Performing Arts/Theatrical
Date of Inclusion: 8th March 2019
Region: 36-1, Seorak Geumgangdaegyo-ro, Sokcho-si. Gangwon-do
Era: Modern

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Sokcho Saja Nori originally performed in the Northern part of Korean peninsula until the 1950s, and it has migrated to Sokcho area and a valuable case of keeping the archetype intact. Sokcho Saja Nori performs from 14th day to 15th day of the new year according to the lunar calendar. Whole village community is participating in the Madang Nori and Dongne-dolgi. It symbolizes the wishes of the community that through the Saja Nori, repelling all evils and welcoming all joys and performs recreational activities at the same time. Sokcho is a home to migrants from North Korea, dialects and folklories of Hamgyeong-do have been transmitted in the area. Especially in Abai village, where most of the migrants from Hamgyeong-do are currently residing, Saja Nori is transmitted through generations.

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(Original Korean Text of Toegyewon Sandae Nori)
경기도 무형문화재 제52호 퇴계원산대놀이 (퇴계원산대놀이)
분류 무형문화재
지정(등록)일 2010.08.02
소재지 경기도 남양주시
관리자(관리단체)

시도지정 및 문화재자료는 각 지자체 담당부서에서 문화재정보를 입력·수정 관리하고 있습니다.
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· 상세 문의 : 경기도 남양주시 문화예술회관 031-590-2064

경기의 문화에는 민중의 문화를 기저로 하면서도 고급스럽고 세련된 궁중 문화가 녹아있다. 이를 잘 보여주고 있는 문화유산이 ‘산대놀이’다. 퇴계원 산대놀이는 경기도 남양주시 퇴계원 지역에서 전승되고 있는 맛있는 음악을 일컫는다. 조선시대 퇴계원은 교통의 중심지로
상업이 발달했던 곳이다. 한양으로 들어가는 길목으로 사람들의 왕래가 잦은 곳이었기 때문에 산대놀이 연회가 성행할 수 있었다. 놀이꾼들은 정규 공연 시기를 정해 상인과 부호들의 지원을 받았으며, 이를 바탕으로 다른 지역으로 순회공연을 나서기도 했다.


(Translated English text of Toegyewon Sandae Nori)
Gyeonggi-do Provincial Intangible Cultural Heritage No.52.
Toegyewon Sandae Nori
Classification: Intangible Cultural Heritage
Date of Inclusion: 2nd AUG 2010
Region: Namyangju-si, Gyeonggi-do

Disclaimer: Information concerning provincial cultural heritage and heritage materials are managed by authorities of respective provincial governments. For detailed information, please contact; division of culture and art, Namyangju-si, Gyeonggi-do +82-31-590-2064

The Culture of Gyeonggi-do is based on the culture of the people, but also influenced by sophisticated culture of the royal dynasties. This characteristic is exemplified by Sandae Nori. Toegyewon Sandae Nori is the mask dance drama transmitted in the Toegyewon area in Namyangju-si, Gyeonggi-do. In Joseon period, Toegyewon has been a major transportation point, and a center of commerce. It was a crossroad to the capital, Hanyang(present Seoul), so communications and businesses centered in the area, enabling performances of Sandae Nori. Practitioners of Sandae Nori performed at regular basis, were sponsored by merchants, and sometimes made tours.

Toegyewon Sandae Nori encompasses, as other mask dance dramas, music, song, and play, and consists of 12 chapters. The songs were based on Gyeonggi Minyo(Local folk songs of Gyeonggi-do), like Cheongchun-ga, Changbutaryeong, Baekgutaryeong. The dance consists of Geodeureum-chum and Kkakki-chum, and has 15 basic dance movements. The movement of the dance is strong and powerful. Like other Sandae Nori, characters like corrupted monks, fallen nobilities, servants, old men, old women, concubines appear, and the main themes are social criticisms, and satires. Masks of Yangju Sandae Nori and other Sandae Noris are made from large bowls, masks of Toegyewon Sandae Nori are sculpted from lumber. Especially, One Sandae Nori mask dated c.1865, now stored in the Seoul University Museum bears an inscription reading “At the time of the reconstruction of Gyeonggbok palace, this mask was used by Sandae Nori practitioners from Toegyewon-ri, Yangju-gun”, thus enhancing the historic, heritage value of the Toegyewon Sandae Nori further.

http://www.heritage.go.kr/heri/cul/culSelectDetail.do?culPageNo=1&region=2&searchCondition=%ec%98%a4%ec%9a%b4%91%eb%8c%80&searchCondition2=&s_kdcd=22&s_ctcd=38&ccbaKdcd=22&ccbaAsno=00270000&ccbaCtcpd=38&ccbcaCpno=2223800270000&ccbaCndt=&ccbaLcto=00&stCcbaAsno=&endCcbaAsno=&stCcbaAsdt=&endCcbaAsdt=&ccbaPcd1=99&chGubun=&header=view&returnUrl=%2feri%2fcul%2fculSelectViewList.do&pageNo=1_1
경상남도 무형문화재 제27호 진주오광대 (晉州五廣大)
분류: 무형문화재
지정(등록)일: 2003.06.12
소재지: 경남 진주시 봉곡동 445-1번지
관리자(관리단체):

시도지정 및 문화재자료는 각 지자체 담당부서에서 문화재정보를 입력·수정 관리하고 있습니다.
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전주오광대는 진주의 세시풍속으로 전승되어 오다가 1920년대 일제의 민족문화 박살정책으로 쇠퇴하여 1937년 무렵에 중단된 후 1998년에 경상남도 진주지방의 탈놀이로 복원되었다. 이 놀이는 음력 정월 보름날 저녁에 행해졌는데, 춤이 주가 되고 재담과 몸짓, 노래가 결합하여 연희되었다. 팽파리·북·장군·장·해금·피리 등으로 주로 공과 장단 음악을 연주하고, 이에 맞추어 덧뵈기춤을 바탕으로 등장인물의 성격에 따라 진춤·문둥춤·중춤 등을 추는 놀이의 구성은 다섯마당으로 짜여져 있다. 첫째는 오방신장무(五方神將舞)마당으로, 동방 청제장군(東方 靑帝將軍), 서방 백제장군(西方 白帝將軍), 남방 적제장군(南方 赤帝將軍), 북방 흑제장군(北方 黑帝將軍) 등 오방신장이 땅 위의 모든 잡귀와 잡신들을 누르고 몰아내는 마당이다.
둘째는 문둥이마당으로 동방 청탈, 서방 백탈, 남방 적탈, 북방 흑탈, 중앙 황탈 등의 오방지신(五方地神)이 나타나 갖가지 병신춤을 추면서 무서운 질병을 부르는 역신(疫神)을 몰아내고 안녕과 평화를 지켜주는 마당이다.
셋째는 양반마당으로 유식한 하인 말뚝이가 무식한 주인을 차별하는 춤을 추며 양반의 도덕적 부패상을 적시하고 신분으로 사람을 차별하는 사회제도가 잘못되었음을 보여주는 마당이다.
넷째는 중마당으로 소무(小巫)가 타령장단에 맞추어 손춤을 추고 있는 것으로 상하를 역세우 쩔어 솔직이 나와 속죄를 용구하는 춤을 준다. 속세에 내려앉다가 양반들이 발산너와 어울려 춤추며 노는 것을 보고 세상 재미에 넋을 떼앗기는 과개승을 풍자한 눈에서 수도자의 삶과 세속인의 삶을 대조하여 참다운 삶이 어떤 것인가를 제시하는 마당이다.
다섯째는 할미·영감마당으로 집안을 떠오르게 해주는 도달이 떼이고 떠들던 생활을 말뜻이 해리고 왔으나 생과 부로 늘어버린 할미와 가정사를 풀적이 떼리고 용감하게 풍파가 일어나게 된다. 무책임한 남편 때문에 이중의 삶과 가정이 어떻게 되는가를 보여주는 마당이다.
전주오광대에 쓰이는 탈은 오방신장·문둥이·어당이·몽생원·차생원·발뚝이·할미·중·상좌·소무·발산나 등이다.

(Translated English text of Jinju Ogwangdae)
Gyeongsangnam-do Provincial Intangible Cultural Heritage No.27.
Jinju Ogwangdae
Classification: Intangible Cultural Heritage
Date of Inclusion: 12th June 2003
Region: 445-1, Bonggok-dong, Jinju-si, Gyeongsangnam-do

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managed by authorities of respective provincial governments. For detailed information, please contact; Bureau of culture and tourism, Jinju-si, Gyeongsangnam-do +82-55-749-5312

Jinju Ogwangdae was a traditional festivity of Jinju area, but through the Japanese Empire’s suppression of 1920s, suspended in 1937. But in 1998, reinvigorated as mask dance drama of Jinju region, Gyeongsangnam-do. This mask dance drama has been performed on the evening of 15th day of the new year according to the lunar calendar. In the performance, dances are main features but songs and verbal interactions (jokes) are performed also. Traditional musical instruments like Kwaenggari, drum, janggu, jing, piri are used to play Gutgeori-jangdan, and Deotboegi-chum are danced.

The Ogwangdae consists of 5 chapters. The first one is Obangsinjeongmu(Dances of Five Heavenly Generals), which 5 generals each representing directions and according colors drive away all evil spirits. Directions and according colors are: East-Blue, West-White, South-Red, North-Black, Center-Yellow.

The second one is leper’s chapter. 5 deities each wearing masks representing directions and according colors dancing and repelling all diseases and illnesses.

The third is yangban’s chapter. An enlightened and intelligent servant makes fun of the ignorant master and his friends, thus revealing moral corruptions of yangban nobilities and contradictions of pre-modern class system.

The fourth chapter is monk’s chapter. Monks approaches a dancing female shaman, and dance to tempt the shaman. Yangbans also appear, dancing with 8 fairies. This chapter indicates that the monks, observing yangbans, realize the mundane pleasure, corrupted in the process. This story satires the corruption of monks.

The fifth chapter is old man – old woman chapter. A servant accompanies the prodigal old man with two concubines to his home. And a feud erupts between the wife(old woman) and two concubines. This story symbolizes the contradictions caused by pre-modern patriarchal society.

The masks used in Jinju Ogwangdae are 5 heavenly generals, leper, master(yangban), servant, monks, shamans, fairies.

http://www.heritage.go.kr/heri/culculSelectDetail.do?culPageNo=1&region=2&searchCondition=%ec%98%a4%ea%b4%91%eb%8c%80&searchCondition2=&s_kdcd=22&s_etc=38&ccbaKdcd=22&ccbaAsno=00370000&ccbaCtdc=38&ccbaCnpo=223800370000&ccbaCndt= &ccbaLcto=00&stCcbaAsno=&endCcbaAsno=&stCcbaAsdt=&endCcbaAsdt=&ccbaPcd1=99 &chGubun=&header=view&returnUrl=%2fheri%2fcul%2fculSelectViewList.do&pageNo=1_1 _2_0

(Original Korean text of Gimhae Ogwangdae)

경상남도 무형문화재 제37호 김해오광대 (金海五廣大)
분 류 무형문화재 / 전통 놀이·무예 / 놀이
지정(등록)일 2015.03.05
소 재 지 경상남도 김해시
관리자(관리단체)

시도지정 및 문화재자료는 각 지자체 담당부서에서 문화재정보를 입력·수정 관리하고 있습니다.
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· 상 세 문 의 : 경상남도 김해시 문화재과 055-330-3924

김해오광대는 남부형 민속가면극으로 19세기 후반부터 연희되어 왔을 것으로 추정되며, 1937년 무렵 일제강점기의 민족문화 말살정책에 의해 중단된 이후, 1980년대 중반 김해
문화원에서 들여와 재연을 시작하여 당시 김해군 이북면(현 한림면)의 첫 공연이 연희되었다. 보존회를 통하여 꾸준히 전승 및 연희되고 있다.

김해오광대는 모두 여섯 장으로 첫째장과 둘째장, 삼째장과 넷째장 양반장, 다섯장과 여섯장 사자무장으로 구성되어 있다. 내용은 대개 과제승의 풍자, 양반에 대한 조롱, 일부(一夫) 대 처첩간의 삼각관계, 축사연상(逐邪延祥)의 주원(呪願) 등을 보여주고 있다.

보유자 : 이명식(노름꾼1, 상여소리, 상주선산양반, 봉사), 정용근(종가양반, 영감)

(Translated English text of Gimhae Ogwangdae)
Gyeongsangnam-do Provincial Intangible Cultural Heritage No.37.
Gimhae Ogwangdae
Classification: Intangible Cultural Heritage / Traditional play-martial arts / play
Date of Inclusion: 5th March 2015
Region: Gimhae-si, Gyeongsangnam-do

Gimhae Ogwangdae is a southern type traditional mask drama. It was performed at least from late 1800s, and interrupted in 1937 by the suppressions of Japanese empire. It was reinvigorated in 1980s, and transmitted by the safeguarding association.

Gimhae Ogwangdae consists of 6 chapters, monk’s chapter, gambler’s chapter, yangban’s chapter, slave’s chapter, old man – old woman chapter, lion chapter. The theme of these chapters are satire of corrupted monks, criticism of yangban society and patriarchal system, repelling evil and illness.

Masters: LEE Myeong-sik(gambler, yangban, the blind, funeral song), JEONG Yong-geun(yangban, old man)

http://www.heritage.go.kr/heri/cul/culSelectDetail.do?culPageNo=1&region=2&searchCondition=%ec%98%88%ec%b2%9c&searchCondition2=&s_kdcd=22&s_ctcd=37&ccbakdcd=22&ccbAsno=00420000&ccbCtcd=37&ccbCpno=2223700420000&ccbCnct=&ccbLcto=00&stCcbaAsno=&endCcbaAsno=&stCcbaAsdt=&endCcbaAsdt=&ccbPcd1=99&chGubun=&header=view&returnUrl=%2fheri%2fcul%2fculSelectViewList.do&pageNo=1_1_2_0

(Original Korean text of Yechoen Cheongdan Noreum)
경상북도 무형문화재 제42호 예천청단놀음
분 류 무형문화재 / 전통 놀이·무예 / 놀이
지정(등록)일 2017.08.14
소 재 지 경상북도 예천군 예천읍 동본리
관리자(관리단체)

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· 상 세 문 의 : 경상북도 예천군 문화관광과 054-650-6906

<지정사유>
예천지역에서 전승되어온 예천청단놀음은 하화별신굿탈놀이와 일정한 연관성을 맡다는
Yechoen Cheongdan Noreum
Gyeongsangbuk-do Intangible Cultural Heritage No.42.

Classification: Intangible Cultural Heritage / Traditional play – martial arts / play

Disclaimer: Information concerning provincial cultural heritage and heritage materials are managed by authorities of respective provincial governments. For detailed information, please contact; division of culture and tourism, Yecheon-gun, Gyeongsangbuk-do +82-54-650-6906

<Reasons for Designation>
Yechoen Cheongdan Noreum, which has been transmitted in the Yecheon region, shares some characteristics with Hahoe Byeolsingut Talnori, indicating local cultural tendencies of northern Gyeongsangbuk-do. Its theme, repelling evil and welcoming good, satires and criticisms of nobilities, is conveyed through rough dances and local folk musics. It is the only mask dance drama that uses masks made from winnows, and includes dances of magical beasts driving away evils, uses instruments resembling giant fans. These characteristics make Yechoen Cheongdan Noreum a valuable cultural heritage of people. Therefore designated as an element of Gyeongsangbuk-do intangible cultural heritage. However, since Yechoen Cheongdan Noreum is community-based, individual masters will not be recognized.

<Contents>
Yechoen Cheongdan Noreum is a rare case of pantomime in the Republic of Korea, and combines community festivity and play. It also encompasses traditional shamanism and criticism of nobilities, thus wishes harmony and prosperity of the community.