Yangju Byeolsandae Nori (Mask Dance Drama of Yangju)

Classification: National Intangible Cultural Heritage 2

Name of Cultural Properties:

Yangju Byeolsandae Nori (Mask Dance Drama of Yangju)

Designated Date: 1964.12.07

Age: 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.

Tongyeong Ogwangdae (Mask Dance Drama of Tongyeong)

Classification: National Intangible Cultural Heritage 6

Name of Cultural Properties

Tongyeong Ogwangdae (Mask Dance Drama of Tongyeong)

Designated Date: 1964.12.24

Age: the others

Address: Gyeongsangnam-do Tongyeong-si

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, Fطلقering Yangban, Pockmarked Yangban, Black Yangban, Jorijung, Eight Heavenly Maids, Yeongno, Yeongnong Yangban, Halmi, Jeja Gaksi, Sangjwa, 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.

Goseong Ogwangdae (Mask Dance Drama of Goseong)

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. Chugangnaengwa, 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 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

5 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.

Bongsan Talchum (Mask Dance Drama of Bongsan)

Classification National Intangible Cultural Heritage 17
Name of Cultural Properties
Definition
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.


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.
Sangjwa 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 Dogameuk, 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 Byoonsandae 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, Sangiwa 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 Gyeongsangbuk-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), Pagyesung 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 kkwanggwari (small gong), taepyongso (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, Chukdong-myeon, 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 제31호
속초사자놀이
분류 무형문화재 / 전통공연·예술 / 연희
지정(등록)일 2019.03.08
소재지 강원도 속초시 설악금강대교로 36-1 (청호동)
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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 folklores 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)
분 류 무형문화재
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상 세 문 의 : 경기도 남양주시 문화예술과 031-590-2064

경기의 문화에는 민중의 문화를 기저로 하면서도 고급스럽고 세련된 궁중 문화가 녹아있다. 이를 잘 보여주고 있는 문화유산이 '산대놀이'이다. 퇴계원 산대놀이는 경기도 남양주시 퇴계원 지역에서 전승되고 있는 탈놀음을 일컫는다. 조선시대 퇴계원은 교통의 중심지로 상업이 발달했던 곳이다. 한양으로 들어가는 길목으로 사람들의 왕래가 잦았기 때문에 산대놀이 인기가 성행할 수 있었다. 놀이꾼들은 정규 공연 시기를 통해 상인과 부호들의 지원을 받았으며, 이를 바탕으로 다른 지역으로 순회공연을 나서기도 했다.

퇴계원 산대놀이는 다른 가면극과 마찬가지로 음악 반주에 춤과 노래를 하는 가무와 연극으로 구성되며, 총 12장으로 이루어져 있다. 노래는 경기민요에 바탕을 둔 전설소 제통의 소리이며, ‘청춘가’, ‘장부타령’, ‘백구타령’ 등이 나온다. 춤사위는 거드랑이춤과 깜빡춤으로 크게 나뉘며 기본 춤은 엽다섯 가지이다. 춤선이 굽고 협잡 특징이 있다. 본 산대놀이는 공통적으로 파계송, 물락한 양반, 하인, 영감, 할미, 천 등이 등장하여 현실적로 풍자, 웃음 등을 보여준다. 양주 산대놀이 등의 탈은 바가지를 주제로 한 데에 비하여, 퇴계원 산대놀이의 탈은 통나무를 조각하여 만든 점이 특징적이다. 특히 1865년 무렵 제작된 서울대박관 소장 산대놀이 가운데 16개 중 먹중발 뒷면에 ‘楊州郡園院里山臺都監 使用 景福宮造舞時 (양주군 퇴계원리 산대도감 사용 경복궁조영당시)’라는 글귀가 새겨져 있어, 퇴계원 산대놀이의 역사적·문화적 가치를 높여주고 있다.

(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 transportations and traffics 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 Nors 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 Gyeongbok 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=%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%0270000&ccbaCtcd=38&ccbaKdcd=22&ccbaAsno=00&stCcbaAsno=&endCcbaAsno=&stCcbaAsdt=&endCcbaAsdt=&ccbaCcno=22&chGubun=&header=view&returnUrl=%2fheri%2fcul%2fculSelectViewlist.do&pageNo=1_1

(Original Korean text of Jinju Ogwangdae)

경상남도 무형문화재 제27호 진주오왕대 (晉州五廣大)
본류 무형문화재
지정(등록)일 2003.06.12
소 재 지 경남 진주시 홍곡동 445-1번지
관리자(관리단체)

시도지정 및 문화재자료는 각 지자체 담당부서에서 문화재정보를 입력.수정 관리하고 있습니다.
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· 상 세 문의 : 경상남도 진주시 문화관광담당관실 055-749-5312

진주오왕대는 진주의 세시풍속으로 전승되어 오다가 1920년대 일제의 민족문화 타락정책으로 좌절하여 1937년 무렵에 중단된 이후 1998년에 경상남도 진주지방의 타락미로 복원되었다. 이 놀이는 음력 정월 보름날 저녁에 행해졌는데, 줄이 주가 되고 제단과 몸짓, 노래가 경드리 연희된다. 평화리·북장리·생길여리·ActionTypes 등으로 주로 곡거리 장단을 연주하고, 이에 맞추어 맞춤기춤을 탑분으로 등장인물의 성격에 따라 진출-문둥출-중출 등을 쓰다.

높이의 구성은 다섯마당으로 채여져 있다. 첫째는 오방신장무(五方神將舞)마당으로, 동방 청제장군(東方 青帝將軍), 서방 백제장군(西方 白帝將軍), 남방 적제장군(南方 赤帝將軍), 북방 흑제장군(北方 黑帝將軍), 중앙 황제장군(中央 黃帝將軍) 등 오방신성이 망 위의 모든 잡귀와 잡신들을 누르고 돌아가는 마당이다.
둘째는 문둥이마당으로 동방 청달, 서방 백달, 남방 적달, 북방 흑달, 중앙 황달 등의 오방지신(五方地神)이 나타나 갖가지 병신출을 추면서 무서운 질병을 부르는 역신(疫神)을 몰아내고 안녕과 평화를 지켜주는 마당이다.
셋째는 양반마당으로 유식한 하인 말ARRIER가 무식한 주인 생생원·차원을 놀리는 과정을 통해 양반의 도덕적 부패상을 폭로하고 신분으로 사람을 차별하는 사회제도가 잘못되었음을 보여주는 마당이다.
넷째는 중마당으로 소우(小玆)가 타령장단에 맞추어 손춤을 추고 있는 곳으로 상소를 앞세운 충나와 소무를 유혹하는 춤을 출다. 속세에 내려앉다가 양반이 불신세와 어울려 출출하며 노는 것을 보고 세상 재미에 널을 떨어지는 과정을 풍자한 노래로서 수도자 설명 서신의 삶을 대조하여 참다운 살아 어떤 것인가를 제시하는 마당이다.
다섯째는 해미 영감마당으로 집안을 부리고 떠돌던 생생을 말Advisor가 태어났으나 생과 무로 돌아버린 할머니 기생잡을 풀적이나 태어리 온 영감 사내에 풍자가 일어나게 된다. 무책임한 남편 때문에 여인의 삶과 가정이 어떻게 되는가를 보여주는 마당이다.
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 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.
지정(등록)일 2015.03.05
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관리자(관리단체)
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양세문의 : 경상남도 김해시 문화재과 055-330-3924

김해오광대는 남부형 민속가면극으로 19세기 후반부터 연희되어 왔을 것으로 추정되며, 1937년 무렵 일제강점기의 민속문화 발달정책에 의해 중단될 이후, 1980년대 중반 김해문화원에서 들여와 재연을 시작하여 당시 김해군 이복면(현 한림면)의 첫 공연이 연희되었으며, 보존회를 통하여 꾸준히 전승 및 연희되고 있다.
김해오광대는 모두 여섯 과장으로 첫째과장 중과장, 둘째과장 노름꾼과장, 셋째과장 양반과장, 넷째과장 영노과장, 다섯과장 할미영감과장, 여섯과장 사자무과장으로 구성되어 있다. 내용은 대개 과제승의 풍자, 양반에 대한 조롱, 일부(一天)대 처첩간의 삼각관계, 축사연상(虛邪延祥)의 주인(周顧) 등을 보여주고 있다.
보유자 : 이명식(노름꾼, 상여소리, 상주선상양반, 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

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Gimhae Ogwangdae is a southern type traditional mask drama. It was performed at least from late 19th century, 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/keri/cul/cuiSelectDetail.do?culPageNo=1&region=2&searchCondition=%ec%98%88%ec%b2%9c&searchCondition2=&s_kdcd=22&s_ctcd=37&ccbaKdcd=22&ccbaAsno=0042000&ccbaCtcd=37&ccbaCpno=2223700420000&ccbaCndt=&ccbaLcto=00&stCcbaAsno=&endCcbaAsno=&stCbaAsdt=&endCbaAsdt=&ccbaPcdt=99&chGubun=&header=view&returnUrl=%2fkeri%2fcui%2fcuiSelectViewList.do&pageNo=1_1_2_0

(Original Korean text of Yechoen Cheongdan Noreum)
경상남도 무형문화재 제42호 예천청단놀음
분류 무형문화재 / 전통 놀이·무예 / 놀이
지정(등록)일 2017.08.14
소재지 경상북도 예천군 예천읍 동본리
관리자(관리단체)
시도지정 및 문화재자료는 각 지자체 담당부서에서 문화재정보를 입력·수정 관리하고 있습니다.
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· 상 세 문의 : 경상북도 예천군 문화관광과 054-650-6906

<지정사유>
예천지역에서 전승되어온 예천청단놀음은 하회별신굿탈놀이와 일정한 연관성을 띠는 점에서 경북 북부의 향토성을 보이고 벽사진기를 추구하는 주술성과 상류층에 대한 풍자 를 투박한 춤과 몽짓, 토속적인 가락에 실어서 전달하고 있다. 전국에서 유일하게 키로 만든 탈이 쓰인다는 점, 신령선생 동물이 부정을 물리치는 듯이 하는 동작과 춤에 커다란 무세포양의 주치관이 사용된다는 점 등에서 대단히 주목되고 가치있는 민중문화유산이다. 따라서 예천청단놀음은 경상북도 무형문화재로 지정한다. 다만 공동체의식을 강조하는 종목의 특성상 개인보유자를 인정하지 않고 보존회 중심의 단체종목무형문화재로 지정하기로 한다.

<내용>
예천청단놀음은 예천지역에 전승되어온 한국에서 보기 드문 목록으로서 당신화와 공동체 제의, 그리고 놀이가 유기적으로 결합된 대표적 사례이며 연극적 측면과 놀이 구성의 측 면에서 벽사진기를 추구하는 주술성과 상류층에 대한 풍자를 통한 신명을 발현하여 공동체의 안녕을 기원하고 있다.

(Translated English text of Yecheon Cheongdan Noreum)
Gyeongsangbuk-do Intangible Cultural Heritage No.42.

Yechon Cheongdan Noreum
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>
Yecheon 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 Yecheon Cheongdan Noreum a valuable cultural heritage of people. Therefore designated as an element of Gyeongsangbuk-do intangible cultural heritage. However, since Yecheon Cheongdan Noreum is community-based, individual masters will not be recognized.

<Contents>
Yecheon 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.