



Buddhism and Korean Culture

by

KIM HAI JIN

Published

by

The International Academy of Indian Culture

New Delhi

1958



SARASVATI-VIHARA SERIES

EDITED BY

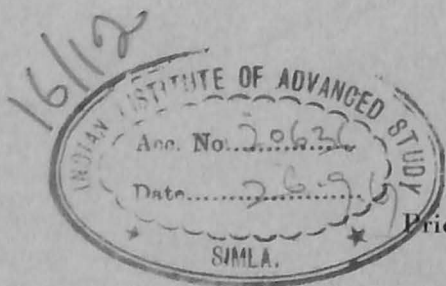
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IN COLLABORATION WITH
OTHER SCHOLARS

Volume 37

Buddhism and Korean Culture



Price: Rs. 3.00

951.9
K56B

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Rotographed by
The International Academy of Indian Culture
J21A-22, Hauzkhas Enclave
P.O., Yusuf Sarai
New Delhi 16 (India)

PREFACE

Mr. Kim Hai Jin is a distinguished Buddhist from North Korea. He visited India during the Buddha-Jayanti celebrations in 1956 and presented to me a type-written survey of Korean Buddhism. The same is now reproduced here for wider circulation.

Mr. Kim Hai Jin's English has a flavour of its own. I have not tampered with it. I have also retained the spellings of Korean names in the form in which they appear in the typed copy. I had no means at my disposal to check their accuracy.

In his evaluation of ancient and modern events Mr. Kim Hai Jin is an ardent patriot and reflects the mood of his country, party and people. That itself is valuable for all those who live in other parts of the globe.

Raghu Vira



Buddhism that spread over India, Ceylon, Burma, Thailand and other countries in South-East Asia forms Southern Buddhism, and that disseminated over China, Korea and Japan forms Northern Buddhism. The former is called Hinayāna Buddhism and the latter Mahāyāna. Korean Buddhism belongs to the latter which was introduced into Korea through China.

As the social conditions were most favorable for the introduction of Mahāyāna Buddhism into Korea, it spread rapidly all over the country.

(1)

THE ERA OF THREE KINGDOMS

(57 B.C.- 668 A.D.)

It was in the era of Three Kingdoms that Buddhism was first introduced into Korea. Being the nearest to China among the Three Kingdoms, the Kingdom of Kogōryuh was the first to receive Buddhism.

In 372 A.D. (the second year of the King Sosoorimwang of Kogōryuh) a Buddhist monk, Soondo, came to Korea from Former Tsin (China) bringing the images of the Buddha as well as the sūtras with him. And this was the first instance of officially introducing Buddhism into our country.

In 374 A.D., an Indian monk, Ahdo, visited Korea through Tsin(China). It was the first instance of erecting Buddhist temples in Korea that in 375 A.D., the Ibullansa and Sungmoonsa Temples were built in Pyongyang, and Ahdo and Soondo respectively took charge of the temples.

In 384 A.D. (the first year of the King Chimryoowang) an Indian monk, Mallananda, came to the Kingdom of Paikje through China, and in 417 A.D. (the reign of the King Noolchiwang) an Indian monk, Mookhoja, visited the Kingdom of Silla through Kogōryuh.

As the social conditions in the Three Kingdoms and the missionaries

who had visited these Kingdoms through China differed, various sects developed in the Buddhist circle of the Three Kingdoms.

The Samnonjong sect was developed in Kogooryuh; the Yooljong (Vinaya) Sect was prevalent in Paikje; the Yoosikjong Sect was first introduced in Silla and the doctrine of Prajñā was also developed there.

In the Kingdom of Kogooryuh, the Samnonjong Sect was greatly enhanced by a Korean monk, Hekwan, after he had studied abroad in Sui(China).

In Kogooryuh there were many priests who had studied abroad in China and rendered great services to the development of the country's culture through Buddhism. Among them were Buiyoon, Nangdaisa, Silubsa, Inubsa, Chikwang, Ban ya and others.

Besides the Ibullansa and Sungmoonsa Temples, nine more temples were erected in Pyongyang in 393 A.D. (the third year of the King Kwanggaitowang) and in 498 A.D. (the seventh year of the King Moonjawang) a big temple, the Keumgangsa, was built near the Mt. Chooamsan. Such construction works as these greatly stimulated and promoted the development of architecture in Kogooryuh.

Moreover, various images of the Buddha, Buddhist paintings, sacred utensils and other works of art contributed much to the development of fine arts such as engraving and painting.

The Samnonjong Sect was first introduced into Japan by the monks from Kogooryuh. A large number of eminent priests, including Damjeung, went over to Japan and introduced not only Buddhism, but also the art of making paper, Indian ink, tiles and so forth. The famous wall paintings at the Horyuji Temple in Japan were drawn by a Korean priest Damjeung.

In the Kingdom of Paikje, a priest named Kyumik who had studied

abroad in India, brought Vinaya books back to Korea and rendered great services in developing the country's culture by translating them into classical Chinese.

In their architectural technique, the temples of Paikje such as the Wangheungsa, Chunggrimsa, Kireuksa and other^f were the ones which could really represent the Korean architecture.

A monk of Paikje, Kwanreuk, took Buddhist scriptures, the books on astronomy, geography, calend^{ar} and meteorology with him into Japan and left all over the country wonderful buildings, including the Horyuji Temples which embroidered the Japanese culture in the Asuka period.

In the kingdom of Silla there were considerable difficulties in introducing Buddhism, because it was the remotest land from China among the Three Kingdoms and the situation of its social development more or less differed from those of the two kingdoms - Kogoryuh and Paikje. Besides, Silla had its own culture which had already developed to a considerable degree. There was a difficulty between Buddhism, a foreign culture, and the national culture of Silla. It shows that the people of Silla did not blindly introduce a foreign culture into their country. However, once Buddhism began to spread over the country, it developed in perfect harmony with the national culture of Silla.

The structures of the Hwangyongsa, Boonhwangsa and other temples in Silla show off a fine technique which is rare. The wall paintings by a Korean muralist, Solguh, the image of the Buddha which is sixteen feet tall, the nine-storied stūpa at the Hwangyongsa Temple, and the stone stūpa at the Mireuksa Temple which is 72 feet high are the proud treasures of ancient culture in our country.

(4)

Most of Solguh's paintings such as of Avalokitesvara, Vimalakīrti and others were derived from Buddhism. His style was that of the "Western Regions".

It is said that crows and magpies often came and flew over the old pine tree which was in his wall painting at the Hwangyongsa Temple. It is not so difficult to imagine because it was drawn not by black ink but by paints and their volume was also very vivid. Such a style as this can be found in the wall paintings at Ajanta and also in the engravings of the stone Buddha image at Yunkang which was influenced by Indian art.

The monks of the Three Kingdoms exercised great influence on all branches of politics, economy and culture of Korea, because they were both well informed in the state of affairs in foreign lands and had acquired new knowledge through cultural intercourse with foreign countries. They became either scholars or King's priests or state priests, and sometimes they went abroad as envoys to foreign countries.

(2)

THE ERA OF UNIFIED SILLA

(659-955 A.D.)

The unification of the Three Kingdoms by Silla opened up the possibilities of not only creating a unified Korean Culture but also those of displaying the initiative talent in introducing foreign culture.

The brilliant culture of Silla was inseparably connected with ~~that~~ of Buddhism. It was a monument of Korean culture which had amalgamated the two in perfect harmony.

Wuncheuk (613-696 A.D.) ranked first among the monks of Silla

who rendered services in considerably developing the doctrines of Buddhism. He had a thorough knowledge of Sanskrit, and the well-known works of his "Annotations on the Sungyoosik", "Annotations on the Inwanggyung Sūtra" and others made a great contribution to the development of the tenets of the Vijñaptimātratā school in China.

The main stream of Buddhism in unified Silla was the tenets of the Buddhāvataṃsaka-Mahāvaiṣṭya school. Buddhism in the early period of the Three Kingdoms was divided into various sects. But with the strengthening of the foundation of unified Silla, the main stream of Buddhism was also gradually shifted to the tenets of the Buddhāvataṃsaka-Mahāvaiṣṭya.

The priests Euisang and Wunhyo were the great masters of the Buddhāvataṃsaka-Mahāvaiṣṭya school which rendered the greatest services for the cause of Buddhist learning through the whole era of Silla.

Priest Euisang (625-702 A.D.) studied abroad in Tang (China) and introduced the Buddhāvataṃsaka-Mahāvaiṣṭya into Silla. His writings "Ilseungbubgyedo" and "Chunjaigwigam" contributed much towards the development of the tenets of the Buddhāvataṃsaka-Mahāvaiṣṭya Sect.

Priest Wunhyo (617-686 A.D.) was a great scholar who was conversant with the doctrines of the eight schools. His work "Daiseunggishinron" marked an epoch even in the history of Chinese Buddhism. Even the Chinese scholar of the Buddhāvataṃsaka-Mahāvaiṣṭya school, Hyunsoodaisa, cited passages from Wunhyo's "Daiseunggishinron" in his writings.

Wunhyo was well posted in the doctrines of Buddhāvataṃsaka-Mahāvaiṣṭya, the most developed doctrine in Mahāyanist Buddhism. Wunhyo was praised by the then Chinese Buddhist circles as the great master of the Buddhāvataṃsaka-Mahāvaiṣṭya sect in Korea.

"An Exposition of the Annotations on the Buddhāvataṃsaka-Mahāvaiṣṭya Sūtra" and a large number of his other writings and compilations included in the catalogue of Euichun alone numbered 76 volumes in 43 parts.

The Dhyāna Sect was introduced into Silla in the latter half of the Kingdom. The priests, Bubnang, Shinhaing and others studied abroad in China and introduced the Northern Dhyāna Sect and the priests, Doeui and Ryumguh introduced the Southern Dhyāna Sect into Silla.

The Southern Dhyāna Sect prevailed throughout the country since the Korean priests Heso and Hechul had returned from China after studying there under a Dhyāna priest, Nan Yueh (Hwai gang).

The ruling circle in Silla made the most of dhyāna in cultivating intrepidity and bravery.

As a result of the peculiar development of Buddhism in China, dhyāna became a Chinese mode of mental and physical discipline and the basic principle of which was "active in quietness", and "quiet in activeness".

In Korea too, dhyāna has been developed in close connection with the ruling circles of the country, since the era of Silla.

Dhyāna priests such as Chejeung, Mooyeum, Bumil, Chishun, Haingjuk and Soonwun respectively founded new denominations of the Koosanshunmoon (nine Dhyāna denominations).

Buddhism in Silla not only contributed much to the development of its own culture by introducing superior culture from abroad, but it also played the role of introducing Korean culture into foreign lands.

It exercised strong influence on Japan and widely introduced Korean culture into China. In those days there were Korean quarters as well as temples in China.

Moreover, Hecho, Heyup, Heryoon, Hyungak, Euijung, Hyunjo and other monks studied abroad in India and introduced Indian culture to the East. Hecho's "Wang-Oh-Chunchookgook-jun" (Note on a Visit to Five Regions of India) constitutes one of the most valuable documents in the history of world culture.

The contributions rendered by Buddhism in Silla to the cause of culture were really great.

In literature, most folk-songs of Silla were derived from Buddhism in their contents and written either by the monks or by the devotees of Buddhism.

Buddhism made the biggest contribution to architecture and sculpture: the Sukgoolam Cave at Kyungjoo, the stone stairs, the Stūpas of Prabhūtarātna and Śākya, various stone lanterns, stūpas and others at the Eoolgooksa Temple became the models of formative arts.

The style of construction is quite peculiar to the Sukgoolam Cave as compared with the caves at Tunhuang and Lungmen in China. It was constructed not by excavating a hollow in a rock hill, but by setting big cut pieces of granite in the hill-side. The Buddhist images in the Sukgoolam cave are not arranged in such a dispersed way as they are in the caves at Tunhuang and Lungmen. It was built under a definite and unified plan of disposing the images of Buddha's disciples with the great image of the Buddha as their centre. It was a reflection of the world outlook of Mahāyānist Buddhism especially that of the Buddhāvataṃsaka-Mahāvaiṣṭya.

Besides that, in the Sukgoolam Cave, we can see that every kind of scientific knowledge, including astronomy and mathematics which were considerably developed in these days, was applied in constructing this cave.

The engravings of the principal statue and that of the eleven-faced Avalokiteśvara in this cave can be said to be the essence of oriental fine arts which developed as a result of introducing both the Indian and Chinese techniques.

I believe that we Koreans may take due pride in the fact that the Sukgoolam Cave is worthy of world-wide fame with its art of building and engraving.

The engraving of Buddhist statues in the era of Silla shows that the styles of representation of Gandhāra and Gupta art were introduced into it and sublimated into a national style.

Thus the styles of carving which remind us of silk gently moving in breeze, of a wet sleeve closely twined around the body, of a spring silk worm spinning a cocoon, and of the lines which are dull as spear and at the same time so sharp. All these styles were created under the influence of Indian art, as well as the idea of Buddhist doctrines.

In the field of painting, the lotus pattern, which represents the Buddhist doctrine, was widely used in the painting of cathedrals, stūpas, Buddhist images, column-bases, platforms and seats.

Buddhism made a considerable contribution to dancing and music too.

It is needless to say that the lion-mask dance and other masked dances originated in Buddhism. In Buddhism the words of Buddha are allegorically regarded as the words of a lion. Hence lion is the figurative name of Dharmarāja.

The Buddhist dance exerted much influence upon the dance of Silla and upon the Korean dance in the succeeding period.

In the field of music, Buddhist invocation and Buddhist songs at the

rites influenced much the Korean folk songs, and a contribution to the development of Korean music was made by such various Buddhist instruments as hojuh (kind of pipe), flute, pipe, moktahk (Korean ghanṭā), gyungsoi (kind of beating instrument), temple bells, etc.

As legend has it, a monk of Silla named Yung Jai, being attacked by a robber, made him a good man by the force of his beautiful songs.

Such legends tell that the Buddhist monks of that time were good masters of music and art.

Kim Saing's calligraphy, which stood equal to the fresco of Solguh, still remains inscribed in the Buddhist monument, Baikwulbi. Other monuments at various temples constitute priceless data of calligraphy.

(3)

ERA OF KORYŪH

(936-1391 A.D.)

Buddhism was the principle of administering the affairs of state in the Koryuh Dynasty. "The Ten Articles on Administrative Policy" of King Taijo prescribed: "We owe the great achievements of our country to Buddha. Therefore we should build temples and let the monks practise austerities".

Thus King Taijo and the successive kings after him directed much efforts in building, repairing and restoring stūpas and temples.

King Taijo, following the example of the Kingdom of Silla which achieved the great cause of unification after building a nine-storeyed stūpa at the Hwangryongsa Temple, built seven-storeyed stūpa in Songgyong (now Kaesong), nine-storeyed stūpa in Sugyong (now Pyongyang) and many

other temples all over the country.

In Koryuh Dynasty there were seven sects: five Kyo (Śāstra) Sects - the Nirvāna Sect, the Vinaya Sect, the Bubsungjong Sect, and the Hwaumjong Sect; two Dhyāna Sects - the Dharma Sect and the Chontaijong Sect.

Towards the close of the Koryuh Dynasty, the five Kyo (Śāstra) Sects and the two Dhyāna denominations changed their names and developed into 12 Sects: the Jogyejong Sect, the Chongjijong Sect, the Chuntaisejajong Sect, the Chuntaibubsajong Sect, the Joongdojong Sect, the Namsanjong sect, the Shiheungjong Sect and the Hīnayāna Sect.

King Jungjong (946 A.D.) of the Koryuh Dynasty instituted Boolmyungkyo-
ngbo and Kwanghakbo to encourage the study of Buddhism, which was greatly conducive to the development of the doctrine of every sect.

Chekwan was a high priest of that time who belonged to the Chuntaijong Sect.

When the wars in China which covered Five Dynasties led to the burning down of sūtras and disorder in the lineage of Buddhism, he personally went to China and introduced the treatises and annotations on the Chuntaijong Sect.

The Buddhist rites in the Koryuh period were marked by their grandeur and splendour. The functions of Yundeung (Dīpaṅkara-vastu) and Palkwan (Aṣṭāṅga-samanvāgata upavāsa) were most prevalent in those days. And the Buddhist rite "Bubhoi" became almost an annual function. Such Buddhist rites served to develop Buddhist dancing, invocation and singing, while putting spur to the development of handicrafts and fine arts.

As a result of the pro-Buddhist policy of the Koryuh Dynasty, the monks became aristocratic and temples turned into big landed proprietors,

accumulating a great deal of land and a large number of slaves.

Most of the monks were either of the royal family or of noble origin. When they became eminent monks after receiving education in Buddhist circles they served either as teachers or advisors to kings. And even among the monks of populace origin, there were a considerable number of persons who became state priests or king's priests. The well-known priest, Daigakguksa was a prince, but the high priest Bojoguksa was not of royal origin. Among the priests of the Koryuh Dynasty there were such persons as Myochung and Shindon who took an active part in politics and took the leading part in the big incidents which uncovered the contradictions of the Koryuh Dynasty.

Myochung was a prominent priest of Pyongyang who advocated independence of the country in opposition to the Koryuh's submission to the Kin Empire. He was the ring-leader of the popular uprising in Pyongyang (1135 A.D.).

Shindon became an influential courtier towards the close of the Koryuh Dynasty (1350-1360 A.D.) and tried to carry out certain reforms including the emancipation of slaves. But he was killed by the Confucianists and noblemen on the charge of being an evil monk.

As priesthood meant promotion to nobility in the Koryuh Dynasty many ordinary people became bonzes. Tens of thousands of monks would gather at big temples to take part in the rites. Large proportion of the population at that time was Buddhist.

In the latter part of the 11th century, a monk, Euichun who was a prince, introduced a large number of sūtras from Sung (China).

He collected Buddhist scriptures from Japan, Kuhran and even from the southern countries. It took him 20 years to collect more than 4,740

volumes of books in 1,010 parts. He instituted the Kyojangdogam (an institution for the preservation of the Mahādharmaśāstra) in the Heungwangsa Temple, reprinted Buddhist scriptures, and rendered distinguished services in annotating Buddhist scriptures.

State Priest Bojogooksa (1157-1210 A.D.), a famous Dhyāna priest, was a contemporary of Euichun. He wrote "Wundon-Sungboolron" opening a new phase in Dhyāna.

The doctrine of the Vijñapti-mātratā Sect represented by Johyun and Jaeun developed to such an extent that it could exert an influence upon China.

Jaeun's "Bubwahyunchan" and the "Annotations on Vijñapti-mātratā" were known even to foreign countries.

In the reign of King Choongsookwang (1314-1330 A.D.), an Indian monk, Jigong introduced into Korea "Moosaingye", which gave a new stimulus to the development of Buddhism in the Koryuh period.

Bowoo and Laong were the high priests at the close of the Koryuh Dynasty:

Bowoo was taught by an eminent Chinese priest, Ching Hung (Shi Woo). It was very much due to him that since Koryuh down to the Li Dynasty, Korean Buddhism had adhered to the Rimjejungjong Sect as its main stream. He tried to reform degraded Buddhism and corrupted politics of that time.

Laong belonged to the same lineage as Jigong. He introduced the doctrine of Kanhwa Dhyāna into Korean Buddhism. He had more than 30 followers, including Muhak, Jichun and other famous priests. They rendered services in defending Buddhism at the close of the Koryuh Dynasty and in the beginning of the Li Dynasty when anti-Buddhist ideas were most

prevalent. Buddhism in Koryuh served the interests of the state as the guardian, desiring the prosperity and development of the country and the comfort of the people.

Through its activities of building temples, engraving images of Buddha, painting, writing and publication, it contributed much to the development of culture and to the cultural intercourse with China and countries in the "Western Regions".

In the art of building the Temple Heungwangsa and Boosuksa are the typical ones. The former is a cathedral with a floor space of 2800 square feet, and grandeur and magnificence are its characteristics. The sanctuary, Mooryangsoojun at the Boosuksa Temple, shows an exemplary style of building in the Koryuh Dynasty succeeded by the Li Dynasty. Moreover, stone stūpas built with special technique are found here and there.

The five-storeyed stūpa at the Kwanshimsa Temple, the octagonal nine-storeyed stūpa at the Wuljungsa Temple, the stūpa of Prabhūtaratna at the Kyungchunsa Temple and the seven-storeyed stūpa at the Hyunhwasa Temple are the famous ones among them. Stone stūpas of the Koryuh period show that foreign technique was fused with the traditional indigenous technique in perfect harmony, and that the creative talent was elegantly displayed in them.

The stūpa, Chigwanggooksa-Hyunmyotap at the Bubchunsa Temple, is the best among the Korean stūpas with its unique design.

The publication of the well-known Korean edition of Mahādharmaśāstra is the best achievement of Buddhist culture in the Koryuh Dynasty. Cultural and creative talent of the Koryuh people found its fine expression in the publication of the Mahādharmaśāstra.

In spite of the obstacles due to several wars, the publication work was continued. 6,000 volumes were completed in 60 years in the reign of King Hyunjong (1010-1031). Another 4,700 volumes were put out in 1086 (the third year of King Kojong).

Thus, the publication of the authorized edition of the Mahādharmakośa was completed in Korea.

Being re-printed from the blocks of the Sung edition which had been made on King's orders in the period of Kaipao, it was the best edition of its kind in the world. But it was burnt down by the Mongols who invaded Korea at that time.

The third publication was begun in war conditions. Begun in 1236 (the 23rd year of king Kojong), it took 16 years before it was completed. With 81,258 pieces of wooden printing blocks and total volumes 6,780, it is the oldest and the most complete edition among the extant Mahādharmakośas.

The wonderful development of handicrafts which can be seen in Mt. Manbusan and Mt. Nigisan and the brilliant technique which created the Koryuh (Korean) blue porcelain was greatly attributable to the cultural intercourse through Buddhism and its dissemination.

In the beautiful and deep colour of the blue porcelain is reflected the ideal of Dhyāna.

Besides, Buddhism in the Koryuh Dynasty stimulated the publication and writing activities and exerted considerable influence upon literature, music, painting and sculpture.

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(4)

LI DYNASTY

(1392-1910 A.D.)

Li Sung Gye, the founder of the Li Dynasty, was a believer in Buddhism. He devoted himself to the Dhyāna Sect, which was in touch with military arts, and studied under the Dhyāna monks, Taigo, Naong and Moohak. However he held the reins of power relying on the great forces of Confucianism which appeared since the close of the Koryuh Dynasty. This fact prevented him from pursuing pro-Buddhist policy and compelled him to take up anti-Buddhist policy.

His son, King Taijong, adopted Confucianism as the principle in the administration of the state and held to the anti-Buddhist policy. In 1406, he rearranged the twelve Sects into two, the Dhyāna and the Śāstra Sects, and abolished all temples throughout the country leaving only 242 of them.

But taking into consideration the fierce opposition on the part of the Buddhist monks and the disaffection among the popular masses caused by their customary religious consciousness of long standing, he later issued another order that some of the old temples should remain.

He confiscated all temple-owned land except that belonging to the temples named. Moreover, he restricted the number of monks in each temple. The social position of monks gradually became deteriorated. Now they came from the ranks of peasants, pessimistic, disaffected elements and degraded ryangbans (nobility).

The anti-Buddhist policy, thereafter, became the traditional policy pursued by the successive kings of the Li Dynasty. Nevertheless, in Court circles as well as among the popular masses Buddhism was privately worshipped

by the force of living customs and traditions. Buddhism was forced to withdraw to the mountains. It was far removed from the nobility circles, but it came in close contact with the peasants, thereby exerting influence upon them.

When we talk about the Buddhist culture of the Li Dynasty, mention should be made of Moohak, the adviser to King Taija, who was famous not only for his merits contributed to the new regime, but also for his writings "Ingongeum" in which he expounded the doctrine of the Kanhwah uhn Dhyāna Sect which became the main stream of Buddhism in the Li Dynasty.

In the reign of King Sejo (1456-1468), Buddhism temporarily flourished among the royal families and a number of Buddhist scriptures were published. Later these publications were translated into the Hangeul - the first written language of Korea - which originated and developed in the era of King Sejong (1443). Such translations made a great contribution to Korean culture. They rendered help in disseminating the Hangeul among the popular masses, thus making them enhance their cultural level and display their creative abilities.

The Korean alphabet Hangeul, though original, was formulated with the help of Chinese characters and Sanskrit phonetics. We see the similarity between Hangeul and Sanskrit in that they are both phonetic and monosyllabic. It was also in the reign of king Sejo that the famous Wungaksa temple was built and the Mahādharmakośa was published at huge expense, their fame reaching far away to foreign countries. However, the anti-Buddhist policy of the Li Dynasty continued again after King Sejo.

In the reign of King Sunjo (1592), the Imjin patriotic war broke out with the Japanese invasion. All Buddhist monks rose up from every corner

of the country and played an important role fighting in defence of the fatherland. Prominent among those who distinguished themselves in the work of organizing the clerical army were a high priest, Suhsandaisa and his disciple Samyungdang.

Suhsandaisa was a noble monk 73 years old at the Bohyunsa Temple, Mt. Myohyangsan. Nevertheless, he rose up courageously and issued an appeal to all Buddhist monks of the country, encouraging them to change their clerical robes for military uniforms and repulse the enemy.

Suhsandaisa being a follower of the Rimjejungjong Sect, the orthodox Sect of Korean Buddhism, founded by a high priest, Bowoo, considered that the doctrine of his own Dhyāna Sect coincided with the repulsion of the enemy troops. He condemned the Japanese invaders as devil troops of asuras, and set to organizing the clerical army from the view-point that Buddhism would have no meaning if there were no fatherland and no people. The doctrine of his Dhyāna Sect advocated that Mahāmaitrī-mahākaruṇā is to victimize few for the happiness of many: that is, to kill one enemy for the happiness of tens of thousands of people. And the trend of his Dhyāna Sect was that of the active Dhyāna, which advocated "active in quietness" and "quiet in activeness" - broadminded, composed, with great presence of mind, and valorous. This served to train the monks in the spirit of fighting courageously in a composed, agile manner, not flinching from the fear of death or enemy bayonets. Moreover, the monks of that time were not the kind of cowardly nobility such as Confucian ryangbans who fled before the enemy; they came from peasant origin who had been subjected to oppression and contempt. We all know that such strata of people always stand at the van of severe fighting. Naturally, this Buddhist army played the most

patriotic role in the Imjin patriotic war.

In response to the appeal of the high priest, Suhsandaisa, a large number of monks rose up. Priest Samyangdang rose up with 700 volunteer monks in Kangwon province; Priest Chuhyung with 1,000 in Chulla Province; Priest Hain in Kyungsang Province. And, priest Byunggyoo, who had risen up with 700 volunteer monks in Choongchung Province fought bravely and fell in battle with his last man, while Suhsandaisa himself directly led his 1,500 followers in the Liberation battle of Pyongyang in coordination with the troops in Samyangdang and Chulyung. Thus, the monk army men distinguished themselves in each battle and, doing their best in the work of guarding, transport and reconnaissance, made a great contribution to the cause of the seven year long war.

The most merited commander of the clerical army in the Imjin patriotic war was Samyungdang. In the early days of the war he was at Yoojumsa Temple in Mt. Keumgangsan. After occupying the temple, the enemy arrested all the Buddhist monks there and threatened them to show the hiding place of temple properties. At that moment, priest Samyungdang retorted to the enemy general asking: "Is there no Buddhism in Japan?" The enemy general answered in the affirmative. Then he asked again: "Now I reckon you understand Buddhism. The first article of the Pañca Śīla is no-killing. How dare you kill the people?"

The enemy general, quite confounded by his dignity and religious influence, was compelled to release all the monks and left the temple leaving his written notice on the board which hung over the temple gate: "Here lives a holy priest, no one is allowed to plunder this temple".

Priest Samyungdang, in response to the call of his teacher Suhsandaisa,

was on his way to Pyongan Province with his 700 monk army, when he wrote the following lines full of righteous indignation:

The snow's falling, the weather's so cold.

The red-capped enemy in blue uniforms

Are rampant everywhere doing as they please;

But the people they killed in our country

Are heaped here and there by the roadside.

I feel such bitterness, bitterness that knows no bound.

The day's already declining, the mountain's out of sight.

Where should I turn my eyes over the sea ?

My thought is roaming far far under the sky.

When the enemy proposed for truce only to gain some temporary rest, priest Samyungdang visited several times the dangerous enemy camp, and demanded the unconditional withdrawal of enemy troops. The enemy general wanted to know the reason. Then he explained the reason laughing:

"Because several thousand pieces of gold are offered for your head."

When Japan, after her defeated troops withdrew from Korea, proposed for peace, he went over to Japan as the peace negotiator representing Korea. He stayed there for nine months. During this period he conducted diplomatic negotiations with the Japanese Government, visited a number of noted places and exchanged views with eminent priests of Japan on the peaceful coexistence between the two countries.

At last he achieved success in diplomatic negotiations and could repatriate thousands of Korean P.C.W.s from Japan and secure peace.

All this serves as a model instance of how deeply Korean Buddhists love their homeland and peace.

Such patriotic examples of monks were continuously expressed even after the Imjin patriotic war. In 1626, Myungjo and his 4,000 strong monk army defended the Anjoo Castle against the invasion by Tsing.

In the Byugnja war (1636) a priest, Byukam, organized the devil-conquering army with 3,000 monks in Honam area.

During this period monks not only discharged their patriotic duties but also made no small contribution to the development of Buddhist doctrine, thereby establishing the doctrines of the sects.

Priest Suhsandaisa's "Shungagwigam" is a notable work contributed to the development of Dhyāna doctrine of the Li Dynasty. His "Chunghuh-jip" (collected works) and other prose and poetry testify to the high level of his artistic accomplishments.

Priest Samyungdang was well-versed both in the Buddhist doctrine and in writing verses. His numerous lines written at the battle-front vividly show us his patriotism, high spirit and poetic state of mind.

Friests Suhsandaisa, Samyungdang and their followers were all distinguished Buddhist monks representing the Buddhism of the Li Dynasty, but successive anti-Buddhist policies made it impossible to turn out any noteworthy scholars after them.

Hamyung was a Buddhist monk representing the latter part of the Li Dynasty, who was well-versed in Confucianism too, and Yoohyung tried to expound the clerical lineage of the sects in India, China and Korea by writing "Sunwunworyoo".

Korean Buddhism, though introduced from India and China, had its special character based on the reality of Korean society, and its doctrines too, which had been accepted not mechanically but through examination, made

constant development in accordance with the times.

Even in the era of the Li Dynasty Buddhism made contributions to the introduction of higher culture and the development of art and literature.

Despite the anti-Buddhist policy which prohibited and restricted the building of temples, many temples were erected. Their architecture exerted influence on the building of fortresses, castles and palaces in towns.

Among the extant relics of figurative arts we have many stone stūpas, including that of the Wungaksa temple, which constitutes a treasure-house of our national culture.

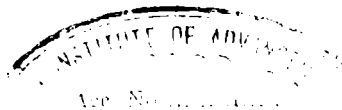
Many of the Korean monks were skilled handicraftsmen, well-versed in architecture, castle-building, printing, paper-making, painting and sculpture.

The great contribution made by Buddhism to Korean music can be seen in the fact that the Court music of the Li Dynasty, "Ryungsan Hoisang," and most of the Korean folk songs were influenced by Indian tunes.

Buddhist songs of Korea have original, beautiful and majestic tones and inexhaustible variety. Great is the influence exercised by Buddhist music upon the music of the Li Dynasty.

Buddhist dance too has its original character, and the monk dances have made a notable contribution to our Korean national dance. The movements and the contents of Korean masked dances too owe much to Buddhism.

Buddhism exerted great influence upon the literature and folk-lore of the Li Dynasty. Famous stories such as "The Tale of Shimchung," "Koowoon-mong," "Shassinamjung-gi," "Changsu-hngameuirok," "Palsngrok," and other legends and fables circulating among the popular masses are all derived from the theories of Karma and Saṃsāra or from the contents of Buddhist Scriptures.



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JAPANESE OCCUPATION

(1910-1945 A.D.)

Towards the close of the Li Dynasty, along with Western culture, Christianity began to flow into Korea from the West. It was also in this period that Japanese Buddhist sects came over to Korea.

Under impetus from these, Korean Buddhists came out to the cities in an attempt to regain their past prestige.

In 1908 a national conference of Korean Buddhists was held. It was at this conference that the two sects of Korean Buddhism—Vinaya and Śāstra—were merged into one sect called the Wunjong Sect. And the General Council of the Wunjong Sect was established in Seoul with Li Hoi Kwang as its first chairman.

But Li Hoi Kwang went over to Japan without any previous consultation and made an agreement of seven points with the Japanese Sodoshu Sect for their confederation.

In opposition to this, a movement was developed with the patriotic priest Han Ryong Un as its centre. A conference was convened upholding the tradition of Korean Buddhism. Moreover they established the Provisional General Council of the Rimjejong Sect and developed a struggle against the General Council of the Wunjong Sect. This was the very period in which Japanese imperialism was annexing Korea to Japan.

As soon as Japanese imperialists set up their Governor-General regime, they enforced the Temple Act of seven points in 1911, according to which Korean Buddhism came under the jurisdiction of the Governor-General. The aim of this act was to divide and rule. According to the Temple Act there, ^{were}

supposed to be only 30 mother-temples which had each 30 branch-temples, totalling 900 branch-temples, and each temple had its own temple regulations. And the Chief Priests of the mother-temples were nominated by the Governor-General, and the Chief Priests of the branch-temples were nominated with the approval of the local governor .

Without the consent of the Governor-General, the chiefs of the temples could not dispose off the lands, forests, buildings, cultural relics and other precious things and properties of the temples.

In order to struggle against such oppressive policies, patriotic monks headed by Han Ryong Un organized the Association for Reforming Buddhism and the Buddhist Youngmen's League in 1915. They launched their struggle under the slogan "Sacred Korean Buddhism should not be interfered with by the Japanese Governor-General."

They convened a nation-wide congress of monks and established the Central Council of Korean Buddhists as a self-governing central body.

However, on account of the sectarian behaviour of pro-Japanese monks, the association failed to win its aim.

Korean Buddhist circles had their own educational institutions, such as the Buddhist College, Bosung Middle School, Myungsung Girls' School, etc., in Seoul. Moreover, famous temples had their own seminaries and Sūtra courses to educate young monks in Buddhist theory and practice.

In this period appeared such distinguished Buddhist scholars as Bak Han Yung, Jin Jin Eung and Kim Po Kwang; and such notable Dhyāna priests as Song Man Kong and Bang Han Am.

Above all, Baik Ryong Sung, a high priest distinguished both in theory and practice, opened a new sect called the Daigakkyo Sect. He translated

sūtras into Korean and wrote a number of books to expound his doctrine.

It was also in this period that conscientious Buddhists published theoretical magazines to promote the study of Korean tradition of Buddhism. But all these were stopped.

Korean Buddhism (monthly) 1911-1913 (upto No.19).

Haidong Buddhism 1913-1914 (upto No.8).

The Boolgye-Jinheunghoi Bulletin (monthly) 1915-1915(upto No.8).

The Korean Buddhist World 1916-1919 (upto No.3).

The Korean Buddhist Review 1917-1920,

On August 21st, 1913 when Korean Buddhists had just began to experience hardship as a result of Japanese rule, Dhanapala, a Buddhist priest from Ceylon, came to Korea.

He presented the Korean Buddhists a Buddha Śarīra and said: "You Korean and we Indian people are in the same situation. I present this Buddha Śarīra to you for the glorious future of the Korean people and Korean Buddhism."

On behalf of the entire Korean Buddhists Kim Keum Dam received this Buddha Śarīra and enshrined it in the Gakhwangsa temple. Many of the believers dedicated silver bowls and steel coffers, and the entire Buddhist circle of Korea rejoiced and thanked.

The Japanese took away parts of Mahādharmaśāstra, treasured incense-burners, Buddhist statues, printing blocks of Buddhist scriptures, relics of high priests and even stūpas. They went so far as to destroy monuments inscribed with the records of patriotic priests.

But conscientious Korean Buddhists struggled against oppression, upholding national pride.

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At the time of the March First Movement in 1919, patriotic Buddhists including Han Ryong Woon rose up to wage an uncompromising struggle and thus held aloft the patriotic tradition of Korean Buddhism and contributed to the patriotic movement of the entire Korean people. Temples in the mountains offered shelters and resting places for the patriots. Parts of temple properties was utilised as funds for the patriotic movement.

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THE PERIOD AFTER THE LIBERATION OF KOREA
FROM JAPANESE RULE
(since August 15, 1945)

In August 1945 Korea was liberated. But a new situation arose in South Korea.

The representatives of monks in the six provinces of North Korea gathered in Pyongyang and organized the North Korean General Council of Buddhists.

The Democratic People's Republic of Korea guaranteed the freedom of belief by its constitution.

The Buddhist Association of Korea has been affiliated to the Fatherland Front and six members of the Association were elected as deputies to the Supreme People's Assembly.

Several scores of temples, for instance the Yoojeumsa Temple in the Diamond Mountain, the Sukwangsa Temple at Anbyun, and Bohyunsu Temple in the Mt. Myohyangsan, have been repaired at the expenditure of the state. All relics of Buddhism are well-kept.

In this period, there were two different Buddhist organizations in South Korea, the General Buddhist Council and the Buddhist Association,

which were set against each other. The former followed the lead of the U.S. military government, while the latter was opposed to U.S. imperialism and advocated reformation in Buddhist circles.

The Buddhist Association in South Korea was set up in the summer of 1947, and struggled for freedom of belief and against the "Temple Protection Law".

In the hope that North and South Korea should be united in a peaceful way, the South Korean Buddhist Association sent its delegates to participate in the South-North Joint Conference held at Pyongyang in April 1948.

In April 1949, on the occasion of Buddha's birth-day, the Buddhist representatives of South and North Korea assembled in Pyongyang, and established the Buddhist Association of Korea. In June 1950 the U.S. imperialists invaded Korea. Thus the Fatherland Liberation War broke out. U.S. armies destroyed and burnt sacred Buddhist sanctuaries, images, Buddhist paintings, Buddhist scriptures and other cultural legacies.

During the war a great deal of famous old temples in South and North Korea were destroyed and burnt down. The Yoojeonsa Temple with 53 Buddha's images (in the Diamond Mountain) was turned into ruins. The Changansa and Shingesa Temples were entirely burnt down.

The Sukvangsa Temple at Anbyun, the Kwijoosa Temple in Namheung, and the Bohyonsa Temple in the Myohyangsan mountain were also destroyed. The Bohyonsa Temple noted for the remains of the well-known patriotic monk, Susandaesa, was destroyed. Most of the legacies left by Susandaesa, including the stupa in which his sarira was placed, were blown up.

In North Korea about 80 temples, large and small, were entirely or

partially damaged. Among them are the Yungnyungsa Temple in Pyongyang, the Shinkwangsa Temple in Haijoo, the Paiyupsa Temple in Koowulsan mountain, the Yundeungsa Temple at Anak, the Sungboolsa Temple at Hwangjoo, and the Chilboolsa Temple at Anjoo.

The monks in North Korea witnessed the outrages committed by the U.S. army and rose up in the holy struggle for driving them out.

Taking over the tradition of the "clerical army", young monks joined the People's Army. Other monks in the rear contributed much to raise funds for arms, and displayed patriotic devotion in the wartime patriotic labour and production.

In South Korea, too, a number of temples including the Bongsunsa Temple at Yangjoo, the Hwaumsa Temple at Kurya, and even a part of the Jogyesa Temple located in the very centre of Seoul, were demolished and destroyed.

Korean Buddhists who rose up for the patriotic war were always desirous of peace. They cherished their motherland, they hated their enemy and took part in the patriotic war. This is tied up with the conviction that humanity should live in peace, and that peaceful co-existence among countries must be secured. Their love for homeland is linked with the idea of peace.

The Korean Buddhists are very grateful to the Indian people who did their utmost to bring peace to the Korean people while the truce talks were going on. The great Indian people initiated Buddhism which contains the great idea of peace. The Korean Buddhists are giving their whole-hearted support to the peaceful policy of India where Buddhism took its birth.

As soon as aggression ceased and an armistice was concluded, India

did her service in the capacity of the chairman of the Prisoners' Repatriation Commission. It must be noted that much has been done by India in the work of consolidating the armistice in Korea and repatriating the prisoners of war.

Since the armistice was concluded, the Korean people bent their energies to reconstruct their war-torn life. They have shown courage and will-power. Our forefathers displayed their patriotic enthusiasm to create our brilliant culture. But it is no match for our present ardour. Our government has successfully ensured the repair and restoration of temples, and has included it in the plan for post-war reconstruction.

Several scores of temples have already been repaired or restored. Among them are the Pyohoonsa and Jungyangsa Temples in the Diamond Mountain, the Kaiwoonsa Temple at Kwaksan, the Kwaneumsa Temple in Kaisung, the Yanghwasa Temple at Taichun, the Shimwunsa Temple at Bakehun, the Hyangpungsa Temple at Sungehun, the Tongkengangam Hermitage at Soonan, the Sunghoolsa and Shimwunsa Temples at Hwangjoo and others.

Besides, the First Five-Year National Economic Plan provides for the repair and restoration of several tens of temples, including the Angooksa Temple at Soonchun.

In the past three years stress was laid on the repair and restoration of large and small temples damaged during the war. In order to restore the completely destroyed temples, we have much to do in view of technique and scale.

Buddhists in the North earnestly desire that their fatherland should be united peacefully, and the Buddhists in North and South Korea lead as before their religious life in one family.

The situation confronting Buddhists in South Korea after the war is characterized by internal disruption. There are conflicts between the bhikṣus (unmarried monks) and the diachu-seung (married monks).

Fiendish hands are pulling strings behind the strife between the married and unmarried monks scrambling for control over Buddhist circles. This is a matter of sorrow for honest and right-minded patriotic Buddhists. The Buddhists in North Korea are making constant efforts to join hands with the Buddhists in South Korea.

Buddhism stands for nirātman and maitrī, for peace and equality. It instils into the people love for their motherland and self-sacrifice.

Modesty, perseverance, self-sacrificing courage, devotion, a sense of humour, forward-looking romanticism, flexible and pregnant dialectical way of thinking—these owe much to Buddhist ideas.

Buddhism is in essence alien to aggression, when viewed from its doctrine.

Some religions came into backward countries as pioneers of invasion. But as for Buddhism, such an instance is found nowhere. In olden times Indian Buddhism travelled to China, Korea and other countries. What on earth can regard this as an aggressive act? It was not an advance-party of aggression but a mission of friendship.

Today we should carry forward the positive aspects of the doctrine and morality of Buddhism to be adopted by modern advanced societies. In doing so we shall dedicate Buddhism to enrich still more the treasure-house of world civilization.

Korean Buddhists are afire with the ardent hope that they will promote friendship and exchange of culture among nations through Buddhism which holds

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an important place in the world and is deeply rooted in the minds of Asian peoples.

We, Buddhists from different countries, must make common efforts to realise in human society the ideals of Śākya who is an incarnation of the ideals of peace, equality, maitrī and thus finally lead to the attainment of Buddhahood. In other words we must exert ourselves to realize Sukhāvati in this world.

ॐ नमो भगवते वासुदेवाय ॥
ॐ नमो भगवते वासुदेवाय ॥
ॐ नमो भगवते वासुदेवाय ॥

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Ś A T A P I Ṭ A K A
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It is a Kawi text consisting of 517 ancient citations from the Mahābhārata and their Kawi paraphrase and exegesis thereof. The Mahābhārata quotations are a most welcome addition to our knowledge of the ancient text of the epic as transmitted to the Indonesian islands about a thousand years ago. The original text is given in the Balinese and Devanāgarī scripts, romanization, followed by a Sanskrit phrase-to-phrase rendering of Kawi with a continuous Sanskrit version and English translation. The footnotes give the variants from palm-leaf mss.

18. Ā-NA-KYAHI-RGYAL-POHI-LUGS-KYI-BSTAN-BCOS: འཕྲུལ་རྒྱུ་གྲུབ་ཀྱི་

བུལ་བུལ་ཅོས་ or the Tibetan text of the Cāṅakya-rājanīti-śāstra, critically edited by Mrs. Dr. Sharada Rani. The Tibetan text appears in the Tibetan script followed by a comparison with the Sanskrit recensions of Cāṅakya, and Tibetan-Sanskrit as well as Sanskrit-Tibetan glossaries at the end.

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Mongolian text will be prefaced by Prof. Dr. Walther Heissig.

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23. KĀRANĀVYŪHA (Sanskrit text): critically edited by Prof. C. Régamey, Lausanne (Switzerland) for the first time from all its known mss. in European libraries. In its reconstruction a detailed comparison has been made with the Tibetan version.
24. RAB-TU-BYUN-BAHI-GZHI རབ་ཏུ་བྱུང་བའི་གླིང་། or the Tibetan version of the Pravrajyāvastu, critically edited by Dr. F. R. Hamm, University of Hamburg (Germany). It throws light on the not so well-known literature of the Sarvāstivādins, the most popular sect of Hīnayāna Buddhism

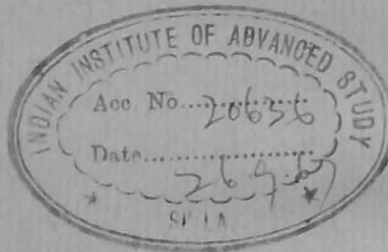
In North India, Kashmir, Central Asia, China and Tibet. This is the first text of the Kanjur to be edited by collating all the known typographic and ms. editions of the Kanjur viz. Narthang, Derge, Peking, Szechwan, Urga (newly discovered by Prof. Dr. Raghu Vira), Lhasa, the manuscript edition in the British Museum (London) and the Yung-Ho-Kung ms. now in Marburg (Germany).

PRAVRAJYĀVASTU प्रव्रज्यावस्तु (Sanskrit text), critically edited on the basis of Gilgit mss. for the extant portions and reconstructed from Tibetan for the lost part, by Prof. Dr. Joh. Nobel, University of Marburg (Germany). It will help indologists to understand in detail the pravrajyā rites of the Sarvāstivādins.

A HISTORY OF TIBETAN LITERATURE, 1. (gsun-ḥbums) by Dr. Lokesh Chandra. It is based upon materials collected by the author in the Soviet Union, the Mongolian People's Republic and elsewhere. So far only 17 gsun-ḥbums have been catalogued by Profs. Y. Kanakura, R. Yamada, T. Tada and H. Hadano in "A Catalogue of the Tohoku University Collection of Tibetan Works on Buddhism" (Sendai, Japan 1953). This work will further bring to light 108 new important gsun-ḥbums written by Tibetan and Mongolian literati. The gsun-ḥbums are a very important literary genre, constituting the collected works of great saints and thinkers of Tibet, China, Inner Mongolia, Mongolian People's Republic (=Outer Mongolia), the Buryat Republic, the Kalmuks and others.

DICTIONARY OF THE PRAJÑĀPĀRAMITĀ TEXTS: by Dr. Edward Conze, London. It gives the English renderings of the Sanskrit technical terms of the Prajñāpāramitā. Its appearance will aid the correct interpretation of this important section of Buddhist philosophy.

28. HSÜAN CHWANG 玄奘), a scroll reproducing an ink-rubbing from the portrait engraved in stone in Hsi-An taken by Prof. Dr. Raghu Vira during his expedition to China in 1955. It represents the famous Chinese saint and scholar with the sūtras on his back, a lamp in front, a chowrie in hand, clad in pilgrim's dress in which he trekked the long distance from India to China. Rs.20.00
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