Founded in 802, Haeinsa Temple boasts a history of over 1,200 years. This temple of magnificent cultural and traditional heritage houses two very special treasures: the Tripitaka Koreana and Janggyeong Panjeon, the Depositories for the Tripitaka Koreana Woodblocks. Due to its guardianship of the Tripitaka Koreana, the documentary records of the Buddha’s teaching, Haeinsa Temple has been called a temple of Dharma Gems. Let’s take a journey to discover the treasures of Buddha–dharma, shredded in the mysteries of Haeinsa Temple.
An Invitation from Templestay

Like a lion not startled by any sound,
Like the wind not caught by the net,
Like a lotus unstained by the mud.
Go forth alone, like the rhinoceros horn.

Sutta Nipata

Templestay Beckons You This Spring ...

Contents

2 An Invitation from Templestay
   Templestay Beckons You This Spring ...

5 The Tripitaka Koreana
   Treasures hidden in Haeinsa Temple
   Let’s take a journey to discover the treasures
   of Buddha–dharma, shedded in the mysteries
   of Haeinsa Temple.

10 Haeinsa Templestay
   Mind and Body at Rest

14 Visit to Hapcheon–gun
   Attractions around Haeinsa Temple

16 Temple Food Containing Nature
   Nature’s Feast of Flavors on the Palate

19 Korean Dharma Talk
   A New World Opened

23 Little Awareness of Everyday
   Nowhere ...

24 The Emotion of Korea
   Korea’s Smile

26 Where to Experience Templestay
   16 Selected Temples
The Tripitaka Koreana

Founded in 802, Haeinsa Temple boasts a history of over 1,200 years. This temple of magnificent cultural and traditional heritage houses two very special treasures: the Tripitaka Koreana and Janggyeong Panjeon, the Depositories for the Tripitaka Koreana Woodblocks. Due to its guardianship of the Tripitaka Koreana, the documentary records of the Buddha’s teaching, Haeinsa Temple has been called a temple of Dharma Gems.

Let’s take a journey to discover the treasures of Buddha—dharma, shredded in the mysteries of Haeinsa Temple.
Three pitakas or three baskets

The Sanskrit “Tripitaka” means “three collections” or “three baskets,” referring to the Buddhist canon in its entirety up to the time of compilation. It consists of regulations of monastic life (Vinaya-pitaka), discourses with the Buddha (Sutta-pitaka) and commentaries on the sutra by renowned monks and scholars (Abhidhamma-pitaka). Carved onto 81,258 wooden printing blocks, it is currently stored at Haeinsa Temple in the southwest of the Korean Peninsula. It is often called the Palman Daejanggyeong (“Eighty thousand Tripitaka”) due to the number of the printing plates that comprise it.

The Tripitaka Koreana was created with the historical backdrop of the brutal incursions by Mongol armies, who menaced the people and scorched the land. When the original set of woodblocks were destroyed by fire during the Mongol invasions of Korea, the revision and re-creation of the Tripitaka was ordered to once again implore divine assistance in combating the Mongol threat.

It took 16 years from 1236 to 1251 to complete the carving of the whole set of woodblocks numbering 81,258. Made of birch or mountain cherry wood, each block was processed meticulously for years to waterproof them and prevent decay both before and after the carving of the scriptures. They were soaked in seawater for 3 years, then cut, and boiled in salt water. Then, the blocks were placed in the shade and exposed to the wind for three years at which point they were finally ready to be carved. Thereafter, the master artisans engraved the characters. After each block was inscribed, it was coated with poisonous lacquer to keep insects away and was framed with metal to prevent warping.

The Tripitaka Koreana is now stored in a specially constructed depository in Haeinsa Temple called Janggyeong Panjeon and designated as National Treasure No. 32. Their excellent durability has been proven well, as the printing blocks can even now print crisp, complete copies of the Tripitaka, 760 years after its creation.

The printing blocks are about 69.7cm wide, 24.2cm long and 3.6cm thick. Each block has 23 lines of text, each with 14 characters on each side, thus having a total of 444 characters on both sides. Each block is individually and beautifully inscribed with a great degree of regularity.

Each block includes at the end of the backside the signs of ‘classification’ based on the Cheonjamun sequence (‘Thousand Character Text’, i.e. a primer of Chinese characters,) number of volumes, description, and position, for convenient cataloguing and searching. The Tripitaka Koreana became listed in the UNESCO Memory of the World Register in 2007.
Janggyeong Panjeon, impressive achievements in science and technology 600 years ago

The printing blocks had been originally stored at Seonwonsa Temple in Ganghwado, but were moved to Haeinsa in 1398 by King Taejo of Joseon after being temporarily stored at Jicheonsa Temple in Seoul. Wooden depositories were built to store the printing blocks. Precise construction dates are unknown, but the record shows that major renovations were carried out in 1457 over 40 kuns of storage space and again over 30 kuns in 1481–1488 when the building was renamed as Boan-dang.

Janggyeong Panjeon, designated as the National Treasure No. 52, consists of two main storage halls facing each other on the north–south axis, occupying a total of 165 pyeong, or 60 kuns. They are two structures of similar size and design with hipped roofs, each measuring 15 kuns wide and 2 kuns long, with the front hall named Sudarajang, while the back hall was named Heopbojeon. Two small auxiliary libraries are attached to the east and the west.

The depository buildings survived despite the fires that ravaged Haeinsa Temple no less than seven times during the period 1695–1871, destroying all of its other original structures.

What are the secrets of the excellent condition of the Tripitaka Koreana printing blocks, which have defied time and the elements? The survival of the blocks is attributed to the prominent wisdom and technical knowhow of ancient builders who took advantage of nature in selecting the site and designing the buildings. Many scholars agree that all the natural and technical factors were meticulously considered based on the theory of hydrodynamics and air flow, from the arrangement of the shelves, and a floor plan for convenient printing work, to the various features for humidity control.

The storage halls were seated facing southwest to the buildings with a steep terraced hill on the north, so as to avoid both the damp southeasterly wind blowing up from the valleys and the cold northern wind, with no part of the structures affected by permanent shade.

The varying sizes of windows are installed to allow for maximum natural ventilation. The storage halls have clay floors, underneath which are layers of salt, charcoal and lime, which regulate and maintain an optimum humidity level all year round.

The Haeinsa Temple Janggyeong Panjeon, the depository for Tripitaka Koreana, the “most important and most complete corpus of Buddhist doctrinal texts in the world,” has been designated as a UNESCO World Heritage Site in December 1995.
Spring at Haeinsa Temple is magnificent—the path leading up to the temple is lined with cherry blossoms, and the courtyard beckons pleasure-seekers with its breathtakingly beautiful flowers all abloom. Even so, don’t be overwhelmed merely by the pink blossoms surrounding the ancient buildings. There is a sacred Buddhist tradition that gives spring in the temple a mysterious quality. How about diving into the charms of this 1,200-year-old temple this year?

French Pottery Students Challenged by Templestay

Spring began in Korea on February 17th, but the weather was still chilly. On that day, Haeinsa hosted special visitors who had come a long way—the young ceramic students under Professor Odile Culas-Bonnin, from the D’arts Appliqué’s in France. It was their second week of a three-week visit to Korea for a ceramics exhibition that was being held in Daejeon. After the show, the students visited Gyechung, capital of the ancient Silla Kingdom and a World Heritage site; they chose Haeinsa as their next step, in order to experience the essence of Korean Buddhist culture. Originally they were scheduled to stay for only a day-long program, but once they set foot inside Haeinsa and put on the special temple clothes, they all agreed to stay one more day.

Having become accustomed to Korean cuisine after having already spent more than 10 days in the country, the promising young artists showed no hesitation towards the all-natural Korean temple food, though it must have been quite unusual for them. After dinner they gathered in front of the bell pavilion. They lost themselves and completely forgot the cold amidst the contemplative sounds of the Dharma drum, wooden fish, and Buddhist bell. Those profound moments were followed by the evening chanting services in the Main Buddha Hall. The students seemed a little uncomfortable following the ritualistic aspects of the program, but by watching those around them and following carefully they were able to keep up. It seemed that they didn’t want to miss a single moment of the ceremony.
The young students next had a chance to have a conversation with a monk over tea. They sat in a circle with the monk and asked various questions while drinking tea together, such as how many monks there were in Haeinsa; they later asked other questions about how one becomes a monk, and so on. They were particularly fascinated by the child-monks and were interested to learn that if one begins monastic life at an early age, he or she is allowed to finish basic schooling while living at the temple. When the students heard that, in some cases, parents send children who are only two or three years old to stay at the temple, they tilted their heads and began to look perplexed. The conversation was a little complicated to translate, as the students would speak in French, Professor Odile would then translate their speech into English, and then the interpreter would translate it again into Korean for the monk. The process was reversed in order for the students to understand the monk’s answers. Inconvenient as this method of communication may have been, their questions continued on and on.

At dawn on the second morning, the students attended the chanting services, and after the service they faced each other and did 108 prostrations, following the sound of the bamboo clapper. The students said that it was hard physically, but that it was a good experience to become more humble and free from their self-centered egos.

It was now time to take part in activities related to the temple’s identity. They headed for the temple museum, where an unusual experience was waiting for them—woodblock printing. The foreign visitors were amazed by the process of smearing a woodblock from the Tripitaka Koreana with ink and then printing it on the paper. It must have been an unforgettable experience for them to personally see this world-renowned cultural artifact and print it in this traditional way.

After this pleasurable experience, they all sat on the wooden floor and enjoyed the bright, warm sunshine—very relaxing! This is the experience that the Templestay program at this old monastery offered to them. Some of them had not known anything about Buddhism before, whereas others had come from Buddhist families. One student expressed his wish to return in summer for the meditation program. When they left the temple, they looked brighter than they had been when they entered the gate on the previous day.

Unique to Haeinsa Templestay: Woodblock printing of the Tripitaka Koreana

You will miss the true essence of the Haeinsa Templestay program if you skip the woodblock printing program. Therefore, you should make sure to experience it, even though the program may cost some extra money. It may also seem troublesome to move to the museum only for this program, but you will soon be grateful that you did. It’s something that you won’t regret! The black characters printed on white rice paper are the manifestation of the Korean forefathers’ deep vow to protect the country from foreign invaders. Feel the spirit!

Jeongdae-bulsu of the Tripitaka Koreana

If you visit Haeinsa in April you can witness a spectacular event called the jeongdae-bulsu. This ceremony depicts the historic event of the woodblocks be carried on foot from distant Gangwha-do Island, around 600 years ago. To commemorate this journey, each participant puts a woodblock on his or her head and follows the Diagram of Dharma Realm drawn on the ground. This more than 50 year old ritual creates a solemn yet magnificent spectacle, with hundreds of Buddhists performing their spiritual duty with proper decorum.

Templestay schedule

Day 1
15:30 Registration
16:30 Opening ceremony, etiquette
17:40 Temple Dinner
18:10 Evening ceremony
19:00 Tea ceremony
21:00 Lights out

Day 2
03:00 Wake Up
03:30 Early morning ceremonial
04:00 108 Prostrations
05:00 Seon Meditation (Chamseon)
06:10 Temple Breakfast
08:00 Circumambulation of the pagoda
09:00 Woodblock Printing
10:00 Cleaning & Closing
Visit to Hapcheon-gun

Attractions around Haeinsa

Haeinsa Temple is located in Hapcheon-gun (county), which also has many sites to see. You can go trekking along the trails in the national park, or else take a picture at the Hapcheon Image Theme Park, where you can see Seoul from 80 years ago. Mountain Hwangmae especially boasts scenery full of pink blossoms in spring. Take in the graceful elegance of this area!

Haeinsa Temple
Website: http://gaya.knps.or.kr
Telephone: +82-55-930-8000

As a national park, this mountain enjoys its reputation as one of the “eight sites of scenic beauty” in Korea. A multitude of peaks with picturesque shapes seem to reveal the provision of nature. Haeinsa, the Dharmaseal Temple, center of the Buddha’s teachings, has preserved the Janggyeong-gak Panjeon, archive of the Buddhist Canon and the Tripitaka Koreana for the world. Hongryudong Valley, winding along the foot of the temple, is renowned as being among one of the eight most beautiful spots in Korea.

Royal Azaleas in Mountain Hwangmae
Website: http://culture.hc.go.kr/contents/view_contents/contents_4_3
Telephone: +82-55-930-3755

The name, “Hwangmae (Yellow Globeflower)” originated from the fact that on top of the mountain you feel like you are inside of a fully blooming yellow globeflower. However, these days it is the royal azalea that makes this mountain famous. The waves of pink flowers look like a natural velvet carpet covering the ground. The Royal Azalea Festival in May offers a music concert, kite flying, and other exciting attractions.

Hapcheon Image Theme Park
Website: http://culture.hc.go.kr/contents/view_contents/contents_2_1
Telephone: +055-930-3756/7/8

Would you like to see Seoul in 1930s? No problem! Hapcheon Image Theme Park will show you Seoul from those days. There are replicas of buildings built in the 1930–1980s. In the narrow alleys, tile-roofed houses stand here and there, and a two-story brick house with a shabby sign written in Chinese, Korean, and Japanese embodies life in Korea from those days. The Korean movie “Brotherhood”, which was seen by more than 10 million people, was filmed in this park.

Hapcheon Museum
Website: http://museum.hc.go.kr
Telephone: +82-55-930-3753

The museum covers the history of this area from the New Stone Age to the Bronze Age. Gold ornaments, tools, and earthenware from the ancient Dara Nation in the 5th century Gaya period are constantly exhibited. There is also the tomb of the ruler of this kingdom, which was restored to its original size. Another enjoyable experience is examining the miniature castles of the Dara Nation. Follow the about 250m long trail from the museum to the Okjeon ancient tomb complex, where Dara remains were excavated. Take a rest in the sculpture garden or the artificial waterfall—you can feel the sweet caress of the spring wind on your face.
With the arrival of spring comes spring fatigue. Diminished energy levels are often followed by loss of appetite. What spring fare can pique the appetite? Delicious remedies can be found in the temple offerings by Buddhist temples where eco-friendly, slow food is prepared to serve the wellbeing of both mind and body. Well known temple cuisine expert Venerable Daean suggests perilla stew with tofu and seven kinds of mushrooms and stir fried vegetables.

**Preparation**

1. Grind apple and pineapple in a blender. Wrap the mixture with cotton cloth and squeeze the juice out.
2. Add vinegar and starch in the juice and mix.
3. Slice all the mushrooms into bite size pieces.
4. Half the carrot and zucchini and slice them lengthwise.
5. Remove seeds and membrane from the bell peppers; cut them into bite size pieces.
6. Cut the broccoli into bite size pieces.
7. Heat the soy sauce and sesame seed oil in the pan on medium heat. Stir fry carrot first, and later add zucchini.
8. When they are half cooked, stir in the mushrooms.
9. Add bell peppers and broccoli to the pan; later, add ginkgo nuts and walnuts.
10. Stir fry until cooked. Then, stir in the starch into the juice mixture, add it to the pan and quickly stir fry on high heat.
11. Serve on the plate and sprinkle with pepper and black sesame seed to garnish.

**Cooking Tip**

- Stir fry lightly and quickly so that the mushrooms and vegetables are not overcooked.

**Beoseot Chilbochae**

Seven kinds of mushrooms with stir fried vegetables

**Ingredient**

- 30g black mushroom
- 60g shiitake mushroom
- 50g oyster mushroom
- 90g button mushroom
- 90g carrot, 20g broccoli
- 90g zucchini
- 20g walnut
- 20g ginkgo nuts
- 1/2 or 40g green & red bell pepper (each)
- 2 chestnuts
- 2 tbsp soy sauce
- 1 tsp sesame seed oil
- black pepper & black sesame seed to garnish

**Sauce**

- 150g apple, 500g pineapple, 2 tbsp vinegar
- 1 tbsp starch

**Preparation**

1. Grind apple and pineapple in a blender. Wrap the mixture with cotton cloth and squeeze the juice out.
2. Add vinegar and starch in the juice and mix.
3. Slice all the mushrooms into bite size pieces.
4. Half the carrot and zucchini and slice them lengthwise.
5. Remove seeds and membrane from the bell peppers; cut them into bite size pieces.
6. Cut the broccoli into bite size pieces.
7. Heat the soy sauce and sesame seed oil in the pan on medium heat. Stir fry carrot first, and later add zucchini.
8. When they are half cooked, stir in the mushrooms.
9. Add bell peppers and broccoli to the pan; later, add ginkgo nuts and walnuts.
10. Stir fry until cooked. Then, stir in the starch into the juice mixture, add it to the pan and quickly stir fry on high heat.
11. Serve on the plate and sprinkle with pepper and black sesame seed to garnish.
**Tofu & Deulketang**

Perilla stew with tofu

### Ingredient

- 350g tofu
- 100g zucchini
- 60g button mushroom
- 30g oyster mushroom
- 70g shiitake mushroom
- 30g cilantro
- 1 tsp perilla seed oil
- 2 tsp rice powder
- 3 tsp perilla seed powder
- 1 tsp salt

**Vegetable stock**

5 cups of water, 30g dried shiitake mushroom, 20g dried kelp

### Preparation

1. Make the vegetable stock by adding dried shiitake mushroom and dried kelp to the water and bringing it to the boil. Simmer for seven minutes.
2. Parboil the tofu and set aside.
3. Slice oyster mushrooms, button mushroom and shiitake mushroom into bite size pieces.
4. Slice zucchini into bite size pieces.
5. Blend rice powder and perilla seed powder with a little vegetable stock into a paste.
6. Heat perilla seed oil and 3 tbsp of vegetable stock in the pot and bring it to the boil. Add mushrooms and lightly stir fry them.
7. When mushrooms are half cooked, add sliced zucchini and stir fry.
8. Add the rest of the vegetable stock to the pot. Stir in the tofu and crush it. Bring to the boil.
9. Stir in the rice powder and perilla seed powder paste. Add salt to taste.
10. Bring it to the boil. Add cilantro before serving.

### Cooking Tips

- When making the vegetable stock, do not rinse the dried kelp with water but wipe it with dry dish towel.
- Perilla seed oil can be replaced by sesame seed oil, soybean oil or olive oil.
- Be moderate in the use of salt in order to bring out the natural savory flavors of the ingredients as much as possible.

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To think of a temple as a religious place was definitely beyond me. So, considering all these things, what I felt and got through at Bongeunsa Temple was an once-in-a-lifetime experience for me.
The other side of the city

It was beyond all my expectations. Even as I walked on the white pebbles leading to the temple, I couldn't believe that this temple would be some special place. However, the moment I passed the entrance, called "Iljumun (One Pillar Gate)," I immediately sensed that the air inside the temple was not like the air on the other side—packed with cutting-edge skyscrapers. In the midst of an ultramodern urban area, the ancient temple was settled like an island of serenity and tranquility.

When I first came to Korea, I stayed only two weeks and did sightseeing. My second visit was a six week long student life experience. Now, I am living here as an exchange student for one year at Seoul Women's University.

My experience in Korean culture is limited. I only visited some palaces, like Gyeongbok-gung and Changdeok-gung. Therefore, I may say that I do not know anything about Korean Buddhism. I had been to Gyeongju to experience ceramic making and, there, visited Bulguksa Temple. However, I looked around at the famous attraction through tourist eyes. To think of a temple as a religious place was definitely beyond me. So, considering all these things, what I felt and got through at Bongeunsa temple was an once-in-a-lifetime experience for me.

First, I changed into a Korean style temple clothes. It felt easy and comfortable. The program began with drinking tea. A lady in fancy Korean traditional clothes arranged tea for me. The procedure went at leisurely pace, like a slowly moving picture. Difficult and strange as it was, it consoled my mind and body. The delicate and graceful movements were a kind of cultural shock to me. The taste of green tea in the white cup was such a level that a tea bag cannot reach. Another yellow flower tea in a glass tea kettle tasted sweet. The fried lotus roots and potatoes, which were served as snack, tasted light yet delicious.

The second program was making a lotus lantern from a paper cup. After having followed the instructions, I soon found a beautiful lotus flower in my hand. They praised my work, so I could not help smiling and smiling. This was the most joyful of the day's activities. That is because I like to make things naturally and, besides, this lantern was easy to make and beautiful to see.

We, then moved to "Seonbuldang" to try Seon (Zen) meditation. It was painful to sit on the floor with my legs crossed. But, I had the feeling that my mind became clear and my outer self met my inner self. That was an unforgettable experience.
A lady with a glamorous smile showed us around the temple. I liked the bell, the bell pavilion and the panjeon (a storehouse for the woodblocks carved with the Buddhist canon)—I heard that the building was a valuable cultural asset. However, it was the Great Maitreya Statue, Mireukdaebul, that captivated me. First of all, I was absolutely overwhelmed by its enormous size. It was so impressive that I wished to come nearer to appreciate it more closely.

A temple is a very interesting place. I had been a total stranger to Buddhism, however, through the daily Templestay program, I came to know a little of the ancient religion. I would like to join the program again with my boy friend, when it is available.

"I was absolutely overwhelmed by its enormous size. It was so impressive that I wished to come nearer to appreciate it more closely.

Ven. Hyungak, a professor from Dongguk University says: ‘Utopia,’ which represents paradise or the ideal world in western culture, literally means ‘nowhere.’ This implies that there is actually no place of this sort. However, the word can also be split into the words ‘now’ and ‘here.’ Everything is contingent on how you see it, just as in this case. Therefore, wherever you are, if you appreciate everything and focus on your mind, the ultimate peace of a mind free from defilements will be found right ‘now’ and ‘here’.

Allyson Rose Bender
Allyson is an exchange student at Seoul Women’s University and is now studying graphic design.

Little Awareness of Everyday
The Emotion of Korea

Korea’s Smile

Korea used to be described as a land of hermits in the remote far East. Now, it is presenting a new face to the world riding on the wave of K-pop. However, the Korean love of joyous smiles and songs has long been an inherent part of its heritage, evidenced by many of Korea’s cultural artifacts.

01 Gilt-bronze Statue of Seated Maitreya in Meditation

93.5cm in height, the Gilt-bronze Statue of Seated Maitreya in Meditation, designated as the National Treasure No. 83, is one of the largest Seated Maitreya images still remaining in Korea. Estimated to be created in the 7th century, it is almost a twin of the wood carved figurine of the seated Maitreya in Japan, its National Treasure No. 1, with its graceful countenance and enigmatic smile. German philosopher Karl Jaspers saw the famous Maitreya icon of Koryuji as a “symbol of the purest, the most harmonious and the most eternal of the human being.”

02 Image of a Buddha Triad Carved on the Rock in Seosan

The Image of a Buddha Triad Carved on the Rock in Seosan, designated as National Treasure No. 84, has been popularly known and revered as the ‘smile of Baekje.’ Believed to be created in the late 6th or early 7th century, it is a superb example of Buddha images sculpted in high relief on the face of rock cliffs or massive stones. Originating from Indian grotto shrines, this particular form of art is most frequently observed in the 5th century. In the ancient kingdom of Baekje, Seosan was an important gateway through which Chinese culture was introduced, and the images of Buddha in Seosan reflect the influence of similar rock carvings found in the Shangdong region in China. Carved on the precipitous wall of stratified rock cliff in one of the deep valleys of Mt. Gaya, the Buddha triad consists of the standing Buddha in the middle, flanked by a standing Bodhisattva on the right, and a seated Buddha on the left. With well rounded faces, crescents of arched eyebrows, and flat and wide noses, the plumb and curvy figures of the Buddhas and Bodhisattvas excellently characterize the Buddhist art of the Baekje period. The different angles at which the sunlight strikes the stone countenance of the Buddhas create subtly varying expressions, lightening up their cheerful homely smiles.

03 Masks of Hahoe Village in Andong

The Masks of Hahoe Village in Andong, designated as National Treasure No. 121, are the oldest exact wood carved masks in Korea, created and handed down to the present generation at Hahoe Village in Andong, a city famous for meticulously preserved folk traditions. These masks are used to perform shamanistic ceremonies at the first full moon of the year and 11 of the original set of masks still remain. Korean masks are usually made of paper mesh or gourd, and are burned after performance, so it is rare to see a well preserved specimen. However, made of alder tree, the Masks of Hahoe Village are kept in excellent condition. The chin of the mask is made of separate pieces connected by strings, facilitating realistic figurative forms and lively facial expressions.
# 16 Selected Temples

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<td>Bongeunsa Temple</td>
<td>+82-2-3218-6826</td>
<td><a href="http://www.bongeunsa.org">www.bongeunsa.org</a></td>
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<td>Jeju</td>
<td>Yakchunsu Temple</td>
<td>+82-64-738-5000</td>
<td><a href="http://www.yakchuna.org">www.yakchuna.org</a></td>
</tr>
</tbody>
</table>

The temples are available English.