

Documents on *Joseon Tongsin*/Chosen Tsushinshi

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Missions of *JoseonTongsinsa/ChosenTsushinshi*

Route of *JoseonTongsinsa/ChosenTsushinshi*

Attachment 1

3.2. Catalogue or registration details

List of Nominated Documents in Custody in ROK

Total (63 articles 124 items)

I Diplomatic documents(2 articles 32 items)

No.	Title	Year of Embassy	Produced by	Produced in	Number	Custodian	Remarks
1	<i>Tongsinsadeungrok</i>		Ministry of Culture and Education (Yeajo)	1641 1811	14	Seoul National University Kyujanggak Institute for Korean Studies	
2	<i>Byeonryejipyo</i>		Reception center at the Ministry of Culture and Education	1841 and after	18	Seoul National University Kyujanggak Institute for Korean Studies	

II Travel records(38 articles 67 items)

No.	Title	Year of Embassy	Produced by	Produced in	Number	Custodian	Remarks
1	<i>Gyeong Chilsong Haesarok</i>	1607	Gyeong Seom	1607	1	The National Library of Korea	
2	<i>O chutan Dongsasangilgi</i>	1617	O Yungyeom	1617	1	The National Library of Korea	
3	<i>Lee Seokmun Busangrok</i>	1617	Lee Gyeongjik	1617	1	The National Library of Korea	
4	<i>Dongsailgi</i>	1617	Park Jae	1617	1	Seoul National University Kyujanggak Institute for Korean Studies	
5	<i>Gang Hongjung Dongsarok</i>	1624	Gang Hongjung	1624	1	The National Library of Korea	
6	<i>Im Champan Byeongjaibonilgi</i>	1636	Im Gwang	1636	1	The National Library of Korea	
7	<i>Kim Dongmyeong Haesarok(Two volumes)</i>	1636	Kim Seryeom	1636	2	The National Library of Korea	
8	<i>Kim Dongmyeong Sasangrok</i>	1636	Kim Seryeom	1636	1	The National Library of Korea	
9	<i>Hwang Manrang Dongsarok</i>	1636	Hwang Ho	1636	1	The National Library of Korea	
10	<i>Jo Yongju Dongsarok Sin Jukdang Haesarok(First volume)</i>	1643	Jo Gyeong Sin Yu	1643 1643	1	The National Library of Korea	
11	<i>Sin Jukdang Haesarok(Second volume) Gyemidongsailgi</i>	1643	Sin Yu Author unknown	1643 1643	1	The National Library of Korea	
12	<i>Nam Hogok Busangrok(Two Volumes)</i>	1655	Nam Yongik	1655	2	The National Library of Korea	
13	<i>Nam Hogok Mungyeonbyeolrok</i>	1655	Nam Yongik	1655	1	The National Library of Korea	

No.	Title	Year of Embassy	Produced by	Produced in	Number	Custodian	Remarks
14	<i>Hong Yeoksa Dongsarok</i>	1682	Hong Ujae	1682	1	The National Library of Korea	
15	<i>Kim Yeoksa Dongsailrok</i>	1682	Kim Jinam	1682	1	The National Library of Korea	
16	<i>Sin Cheongcheon Haeyurok(Volumes 1-3)</i>	1719-20	Sin Yuhan	1719	3	The National Library of Korea	
17	<i>Busangrok</i>	1719-20	Kim Heup	1719	2	The National Library of Korea	
18	<i>Susailrok</i>	1747-48	Hong Gyeonghae	1747	2	Seoul National University Kyujanggak Institute for Korean Studies	
19	<i>Bongsailbonsimungyeonrok</i>	1747-48	Jo Myeongchae	1748	2	Seoul National University Kyujanggak Institute for Korean Studies	
20	<i>Jo Jegok Haesailgi(Volumes 1-5)</i>	1763-64	Jo Eom	1763	5	The National Library of Korea	
21	<i>Ilgwangi</i>	1763-64	Nam Ok	1763	4	National Institute of Korean History	
22	<i>Ilgwanchangsu</i>	1763-64	Nam Ok	1763	2	The National Library of Korea	
23	<i>Ilgwansicho</i>	1763-64	Nam Ok	1763	2	The National Library of Korea	
24	<i>Ilbonrok</i>	1763-64	Seong Daejung	1763	2	Korea University Library	
25	<i>Seungsarok</i>	1763-64	Won Junggeo	1763	5	Korea University Library	
26	<i>Sarok</i>	1763-64	Min Hyesu	1763	1	Korea University Library	
27	<i>Myeongsarok</i>	1763-64	O Daeryeong	1763	1	The National Library of Korea	
28	<i>Gyemisusarok</i>	1763-64	Byeon Tak	1763	1	The National Library of Korea	
29	<i>Ildongjangyuga</i>	1763-64	Kim Ingyeom	1763	4	Seoul National University Kyujanggak Institute for Korean Studies	
30	<i>Sinmitongsinilrok</i>	1811	Kim Igyo	1811	3	Chungnam Institute of History and Culture	
31	<i>Cheongsandoyurok</i>	1811	Kim Seonsin	1811	1	The National Library of Korea	
32	<i>Dongsarok</i>	1811	Yu Sangpil	1811	1	Korea University Library	
33	<i>Injo2nyeon Tongsinisa Hangryeoldo</i>	1624	Author unknown	1624	1	The National Library of Korea	
34	<i>Injo14nyeon Tongsinisa Ip Edoseongdo</i>	1636	Author unknown	1636	1	The National Library of Korea	





No.	Title	Year of Embassy	Produced by	Produced in	Number	Custodian	Remarks
35	<i>Sukjong37nyeon Tongsinsa Hangryeoldo</i>	1711	Tawara Kizaemon	1711	4	National Institute of Korean History	
36	<i>Saroseunggudo</i>	1748	Lee Seongrin	1748	1	The National Library of Korea	
37	<i>Waegwando</i>	1783	Byeon Bak	1783	1	The National Library of Korea	
38	<i>Gukseomuseondo</i>	Unknown	Author unknown	Unknown	1	The National Library of Korea	

III Records of cultural exchanges (23 articles 25 items)

No.	Title	Year of Embassy	Produced by	Produced in	Number	Custodian	Remarks
1	<i>Kim Seryeom deung Piljeok</i>	1636	Kim Seryom et al.	1636	1	National Institute of Korean History	
2	<i>Yu Chang Piljeok</i>	1655	Yu chang	1655	1	National Institute of Korean History	
3	<i>Lee Myeongeon Piljeok</i>	1719-20	Lee Myeongeon	1719	1	National Institute of Korean History	
4	<i>Joseon Tongsinsa Sigo</i>	1811	Pi Jongjeong	1811	1	Korea National Maritime Museum	
5	<i>Kim Euisin Seocheop</i>	1655	Kim Euisin	17th century	1	Busan Museum	
6	<i>Jin Dongik Pil Haengseo</i>	1811	Jin Dongik	19th century	1	Busan Museum	
7	<i>Dharmajeolodogangdo</i>	1636	Kim Myeongguk	1640s	1	National Museum of Korea	
8	<i>Mukmaedo</i>	1763-64	Byeon Bak	1764	1	Busan Museum	
9	<i>Seokrando</i>	1763-64	Kim Yuseong	1764	1	Busan Museum	
10	<i>Eungdo</i>	1811	Lee Euiyang	1811	1	Busan Museum	
11	<i>Sansudo</i>	1811	Lee Euiyang	1811	1	Busan Museum	
12	<i>Sansudo</i>	1811	Lee Euiyang	1811	1	Busan Museum	
13	<i>Sansudo</i>	1811	Song Am	1811	1	Busan Museum	
14	<i>Hwajodo</i>	1811	Lee Euiyang	1811	1	Korea National Maritime Museum	
15	<i>Hwajodo</i>	1811	Goewon	1811	1	Busan Museum	

No.	Title	Year of Embassy	Produced by	Produced in	Number	Custodian	Remarks
16	<i>Joseon Tongsinsa Bongbeolsigo</i>	1811	Matsuzaki Kodo et al.	1811	1	Korea National Maritime Museum	
17	<i>Jo Taeok sang</i>	1711	Kano Tsunenobu	1711	1	The National Library of Korea	
18	<i>Buyongando Byeongpung</i>	1747-48	Kano Yasunobu	1748	2	National Palace Museum of Korea	
19	<i>Wonsimuleo Danseonbyeongpung</i>	18th century	Hasegawa Eishun	18th century	1	National Palace Museum of Korea	
20	<i>Mokdando Byeongpung</i>	1811	Baisho Moronobu	1762	1	National Palace Museum of Korea	
21	<i>Euiheon Seongmongryang Pil Haengseo</i>	1719-20	Euiheon / Seong Mongryang	18th century	1	Busan Museum	
22	<i>Joseon Tongsinsa Suchangsi</i>	1682	Yamada Genkin et al.	1683	1	Korea National Maritime Museum	
23	<i>Dongsachangsuji</i>	1763-64	Seong Daejung et al.	1764	2	The National Library of Korea	

○ Documents in Custody in Korea

Document No.	K.I-1	Title	<i>Tongsinsadeungrok</i> (Official records on Joseon Tongsinsa compiled by the Joseon Dynasty)
			<p>Book Ink on paper (length × width) 41.8 × 26.6 cm</p> <p><i>Tongsinsadeungrok</i> comprises mimeographed official papers concerning the missions from 1641 to 1811. The official papers were mimeographed at the reception center at the Ministry of Culture and Education and arranged under individual categories. The book covers virtually all stages of <i>Tongsinsa</i> program from the beginning to the end. For example, the book describes Japan's request to dispatch diplomatic embassies, orders made by the king and discussions held at the Joseon court, rules and their implementation concerning the dispatch of the embassies, code of conduct for three ambassadors and their retinue, list of gifts to Japan, names and ranks of the three ambassadors and their retinue, list of necessary items that respective provinces were ordered to prepare, reports by the ambassadors after their return, official letters and other documents that the ambassadors received from Japan, and the list of gifts from Japan.</p> <p>The <i>Tongsinsadeungrok</i> is the most precise record of <i>Joseon Tongsinsa</i> program, since it describes the actual procedures and practical methods for implementing the program, as well as its economic aspects. The document therefore represents the most valuable historical material concerning diplomatic relations with Japan.</p>
Document No.	K.I-2	Title	<i>Byeonryejipyo</i> (Book compiling many different records of bilateral diplomatic relations)
			<p>Book Ink on paper (length × width) 33.8 × 24.6 cm</p> <p><i>Byeonryejipyo</i> is the record of bilateral diplomatic relations from the winter of 1598 to 1841. In this book, documents on diplomatic affairs related to Japan are classified into more than 30 categories. In each article, events are summarized in chronological order. In principle, the articles are arranged in the following order: letters written by officials of the <i>Dongrae-bu</i> (a governmental office in the Joseon Court, responsible for Korea-Japan diplomatic relations); letters forwarded to the Ministry of Culture and Education (<i>Yeajo</i>) and the <i>Bibyonsa</i> (the highest office managing the whole state affairs); discussions held at the Joseon court; and official replies and public documents to inform the <i>Dongrae-bu</i> of the conclusions of discussions. The book covers most of the issues and events related to the two countries, including records of missions exchanged with Japan, ships used for dispatching missions, trade with Japan, repatriation of shipwrecked castaways, related agreements and treaties, and the official residence in <i>Waegwan</i> (the Japanese residency in Busan). <i>Byeonryejipyo</i> is an essential material for studies of diplomatic relations between Korea and Japan, since it describes in an easy-to-understand manner the 250-year history of bilateral negotiations and interactions after the end of Japan's invasion of Korea.</p>

○ Documents in Custody in Korea

Document No.	K.II-1	Title	<i>Gyeong Chilsong Haesarok</i> (Gyeong Chilsong's records of a travel to Japan)
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Book
Ink on paper
(length × width)
27.8 × 19.2 cm

This is a record of the 1607 mission written by Gyeong Seom (1562–1620), the Vice Ambassador of the mission. He recorded various events that took place during his seven-month journey in the form of a diary. Although most part of the work is his personal diary, the list of the names of *Tongsinsa* members, titled “*Hoedapgyeomswaehwansa dongsawonyeokrok*” is included in the final part of the work. As indicated by the word *Hoedapgyeomswaehwansa* (mission as a reply [with an intention to bring the prisoners back from Japan] to the Japanese sovereign’s message), this part provides detailed description concerning the repatriation of prisoners of war. Since this is the record of the first mission after the invasion of Korea by Japan’s army (1592–98), it also provides detailed information concerning the struggles for power occurring in Japan during the early 17th century, when the Tokugawa Shogunate government was established.

Document No.	K.II-2	Title	<i>O Chutan Dongsasangilgi</i> (O Chutan's records of a travel to Japan)
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Book
Ink on paper
(length × width)
27.8 × 19.2 cm

This is the record of the 1617 mission, written by its Ambassador, O Yungyeom (1559–1636). He described his three-month journey to Japan in the form of a diary and in poetry. In the diary, he noted daily events from the day he embarked on the ship for Japan to the day when he returned to Busan. The author did not fail to keep the diary even a single day. This work also contains 15 poems by the same writer. This work is an important material for studies of diplomatic relations between Korea and Japan during the first half of the 17th century, particularly in relation to the repatriation of prisoners of war.

○ Documents in Custody in Korea

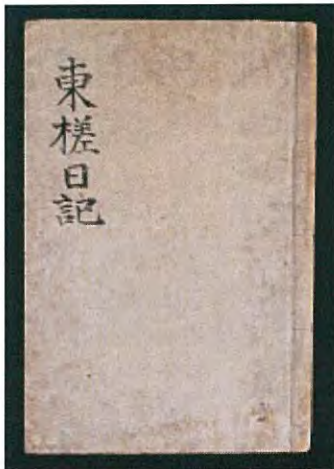
Document No.	K.II-3	Title	<i>Lee Seokmun Busangrok</i> (Lee Seokmun's records of a travel to Japan)
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Book
Ink on paper
(length × width)
27.8 × 19.2 cm

This is a record of the 1617 mission, written by Lee Gyeongjik (1577–1640), the Third Ambassador of the mission. He recorded what he actually saw and heard in Japan in the form of a diary. At the end of the diary, he added brief descriptions of the places he had either passed or stayed overnight along his travel route and places in the vicinity. Because of these descriptions, this record provides more detailed information than the record written by O, Yungyeom. In the diary of October 8, 1617, in addition to a travel itinerary, he briefly describes Japan's geographic features, special products, customs, punishment penalties, food, food containers, clothing, and various social institutions.




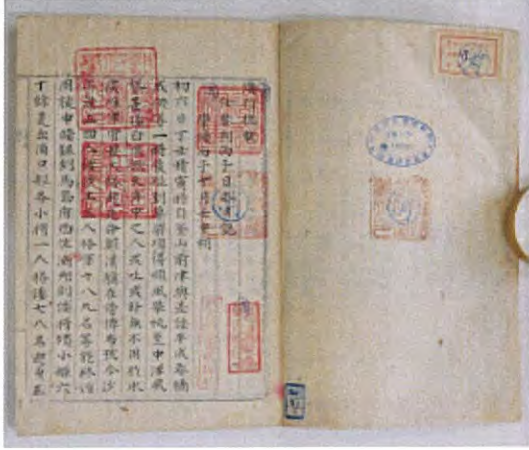
Document No.	K.II-4	Title	<i>Dongsailgi</i> (Pak Jae's records of a travel to Japan)
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Book
Ink on paper
(length × width)
33.7 × 22.2 cm

This is a record of the 1617 mission, written by Pak Jae (1564–1622), the Vice Ambassador of the mission. He recorded what he actually saw and heard in Japan in the form of a diary. At the end of the book, he describes Japanese cities, mountains, rivers, castles, houses, social customs, formal attire, food, punishment penalties, and marriage customs. His description helps us to understand the state of Japan during the first half of the 17th century.

○ Documents in Custody in Korea

Document No.	K.II-5	Title	<i>Gang Hongjung Dongsarok</i> (Gang Hongjung's records of a travel to Japan)
<div style="display: flex; justify-content: space-around; align-items: center;">   <div style="margin-left: 20px;"> <p>Book Ink on paper (length × width) 27.8 × 19.2 cm</p> </div> </div>			
<p>This is a travel record of the 1624 mission, written by Gang Hongjung (1577–1642), the Vice Ambassador of the mission. During his seven-month journey to Japan, he recorded his personal experiences and impressions in the form of a diary. After his return to Korea, he compiled a travel report in Busan on March 5 and 6, 1625, and added it to the diary. However, he differentiated the travel report section from the diary by giving a different title to the former. This style became the typical form of the travel record made by members of his subsequent missions.</p>			
Document No.	K.II-6	Title	<i>Im Champan Byeongjailbonilgi</i> (Im Champan's records of a travel to Japan in 1636)
<div style="display: flex; justify-content: space-around; align-items: center;">   <div style="margin-left: 20px;"> <p>Book Ink on paper (length × width) 27.8 × 19.2 cm</p> </div> </div>			
<p>This is the record of the 1636 mission, written by Im Gwang (1579–1644), the Ambassador of the mission. Using the form of a diary, the author described Japan's social situation, history, products, and his personal views about them. This work clearly represents efforts made by both parties to establish peaceful diplomatic relationship between the two countries.</p>			

○ Documents in Custody in Korea

Document No.	K.II-7	Title	<i>Kim Dongmyeong Haesarok</i> (Kim Dongmyeong's records of a travel to Japan) (two volumes)
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Book
Ink on paper
(length × width)
27.8 × 19.2 cm

Haesarok is the record of the 1636 mission, written by Kim Seryeom (1593–1646), Vice Ambassador of the mission. He recorded what he actually saw and heard in Japan in the form of a diary. Moreover, the book contains information about Japan's topology, social customs, people he encountered, gifts he exchanged, and so forth. In addition to the information of Japan already known to Koreans, this book provides detailed information about the changing social situations in Japan. Unlike previous travel records, this book includes a report on the mission's trip to Nikko and the author's view about the potential of Japan's scholarship.





Document No.	K.II-8	Title	<i>Kim Dongmyeong Sasangrok</i> (Kim Dongmyeong's Collection of Poems in Japan)
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Book
Ink on paper
(length × width)
27.8 × 19.2 cm

Sasangrok, written by Kim Seryeom (1593–1646), the Vice Ambassador of the 1636 mission, contains 122 poems that the author composed at various locations during his journey to Japan, as well as in Korea. *Sasangrok* has its unique value in that a collection of poems was compiled into a book independent from a travel report.

○ Documents in Custody in Korea

Document No.	K.II-9	Title	<i>Hwang Manrang Dongsarok</i> (Hwang Manrang's records of a travel to Japan)
<div style="display: flex; justify-content: space-around;">   </div> <div style="text-align: right; margin-top: 10px;"> <p>Book Ink on paper (length × width) 27.8 × 19.2 cm</p> </div>			
<p><i>Dongsarok</i> was written by Hwang Ho (1604–1656), the Third Ambassador of the 1636 mission. The work comprises his diary, travel report, and the replies of Taekdang (a <i>Tongsinsa</i> member) to Japanese officers' questions. In the travel report, he precisely describes Japan's topology, punishment penalties, rituals related to weddings, funerals, and other ceremonies; and the daily lives of Japanese people concerning food, clothing, and houses. To the information of these items, he added explanations of Japan's society, as well as his own views and comments about it.</p>			
Document No.	K.II-10	Title	<i>Jo Yongju Dongsarok</i> (Jo Yongju's records of a travel to Japan) <i>Sin Jukdang Haesarok</i> (Sin Jukdang's records of a travel to Japan) (First volume)
<div style="display: flex; justify-content: space-around;">   </div> <div style="text-align: right; margin-top: 10px;"> <p>Book Ink on paper (length × width) 27.8 × 19.2 cm</p> </div>			
<p><i>Dongsarok</i> was written by Jo Gyeong (1586–1669), the Vice Ambassador of the 1643 mission. He recorded what he actually saw and heard in Japan using the form of poetry. The work comprises three essays about Japanese ships, <i>kampaku</i> (chief adviser to emperor), and three metropolises (Osaka, Kyoto, and Edo [now Tokyo]); a report on Japanese people's family names; letters he exchanged with Hayashi Doshun (a Japanese Confucian scholar, also known as Hayashi Razan); and 125 poems he composed during the journey. In addition to landscapes he saw and places he visited in Japan, he depicted a wide variety of subjects in his poems. The letters included in this work vividly illustrate the friendly exchanges held in Japan between Confucian scholars of the both countries.</p> <p><i>Haesarok</i> was written by Sin Yu (1610–1665), the Third Ambassador of the 1643 mission. Based on what he actually saw and heard in Japan, he composed classical Chinese-style poems. In addition to scenic places along the travel route in Japan, he selected special food and tableware he saw in Japan as subjects of his poems. He also recorded poems that he and Japanese intellectuals composed in turn. His keen interest in a wide variety of items in Japan, ranging from landscapes to ships, animals, and even to mosquito nets, exhibits the extraordinary curiosity of the mission members.</p>			

○ Documents in Custody in Korea

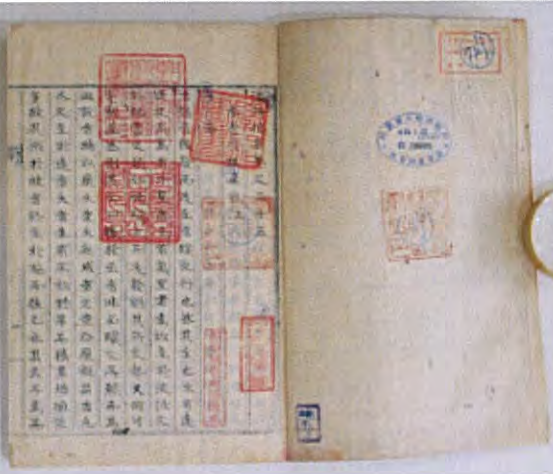
Document No.	K.II-11	Title	<i>Sin Jukdang Haesarok</i> (Sin Jukdang's records of a travel to Japan) (Second Volume) <i>Gyemidongsailgi</i> (Record of a Travel to Japan in 1643)
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Book
Ink on paper
(length × width)
27.8 × 19.2 cm

Gyemidongsailgi was written by an unknown member of the 1643 mission. In addition to the scenic and historic places he saw in Japan, the author precisely explained Japan's economic power and the conflicts within the Shogunate government as to the successor of the shogun. The work has significant value as a historical material, since it reveals Japan's political and economic situations in the mid-17th century.

Document No.	K.II-12	Title	<i>Nam Hogok Busangrok</i> (Nam hogok's records of a travel to Japan) (two volumes)
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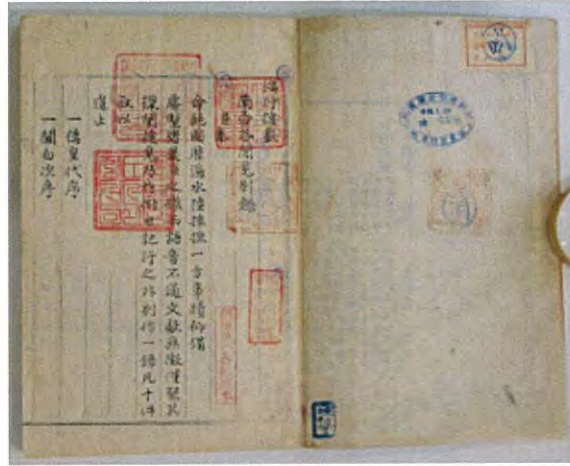


Book
Ink on paper
(length × width)
27.8 × 19.2 cm

This work was compiled by Nam Yongik (1628–1692), the Third Ambassador of the 1655 mission. He recorded what he actually saw and heard in Japan in the form of a diary, in which he inserted a wide variety of Chinese-style poems. The presence of these poems helps readers gain realistic and lively images of the scenes he witnessed. The poems also exhibit his exceptional talent as a poet. In the preface of the book, it is noted that *Joseon Tongsin*a imparted knowledge and information about Japan to Joseon intellectuals, and for this reason, the roles of the *Tongsinsa* were highly valued by contemporary intellectuals.

○ Documents in Custody in Korea

Document No.	K.II-13	Title	<i>Nam Hogok Mungyeonbyeolrok</i> (Nam hogok's miscellany on Japan)
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Book
Ink on paper
(length × width)
27.8 × 19.2 cm

This work was written by Nam Yongik (1628–1692), the Third Ambassador of the 1655 mission. He compiled this book to prepare for inquiries by the Joseon king. The book describes Japan in the following 10 categories: Emperor, *kampaku* (chief adviser to the emperor), the lord of Tsushima, administrative systems, topology, social customs, and important Japanese figures. Since he compiled this travel report as a work independent from a diary, his style had an impact on subsequent works by missions in later years.

Document No.	K.II-14	Title	<i>Hong Yeoksa Dongsarok</i> (Hong Yeoksa's records of a travel to Japan)
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Book
Ink on paper
(length × width)
27.8 × 19.2 cm

This travel report was compiled by Hong Ujae (1644–?), an interpreter of the 1682 mission. He recorded his seven-month journey in Japan in the form of a diary. As an interpreter of Korean and Japanese languages, his attention was naturally focused on negotiations with Japanese authorities, receptions for Japanese officials, and other diplomatic matters. The presence of this work attests to the fact that in the later Joseon Dynasty records were compiled by members of a wide variety of social ranks, including an interpreter. The work by Hong Ujae, however, faithfully adheres to the writing style unique to official reports.

○ Documents in Custody in Korea

Document No.	K.II-15	Title	<i>Kim Yeoksa Dongsailrok</i> (Kim Yeoksa's records of a travel to Japan)
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Book
Ink on paper
(length × width)
27.8 × 19.2 cm

This travel record was compiled by Kim Jinam (1654–?), an interpreter of the Chinese language who served the 1682 mission. He recorded his seven-month journey in Japan in the form of a diary. Since he had been to Qing Dynasty China as an envoy, he often compared Japan with China. Accordingly, the book compiled by Kim Jinam helps us to understand not only Japan's situations, but also relations and interactions between Korea, Japan, and China during the latter half of the 17th century.

Document No.	K.II-16	Title	<i>Sin Cheongcheon Haeyurok</i> (Sin Cheongcheon's records of a travel to Japan) (Volumes 1-3)
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Book
Ink on paper
(length × width)
27.8 × 19.2 cm

Sin Cheongcheon Haeyurok is the travel record of the 1719 mission, written by Sin Yuhan (1681–1752), a secretary to the mission. Using the form of a diary and poems, he recorded his personal experiences during his journey to Japan. In addition, he wrote a detailed report on what he saw in Japan, classifying items into more than 60 categories, including Japan's geographic features, topology, landscapes, customs, social systems, religions, and publications. This report is valued equally highly as “*Yeolhailgi*” (a book written by Park Jiwon after his trip to China in 1780). In addition to members of *Joseon Tongsin* in later years, many Korean intellectuals who were interested in Japan referred to this report as an essential text on Japan.

○ Documents in Custody in Korea

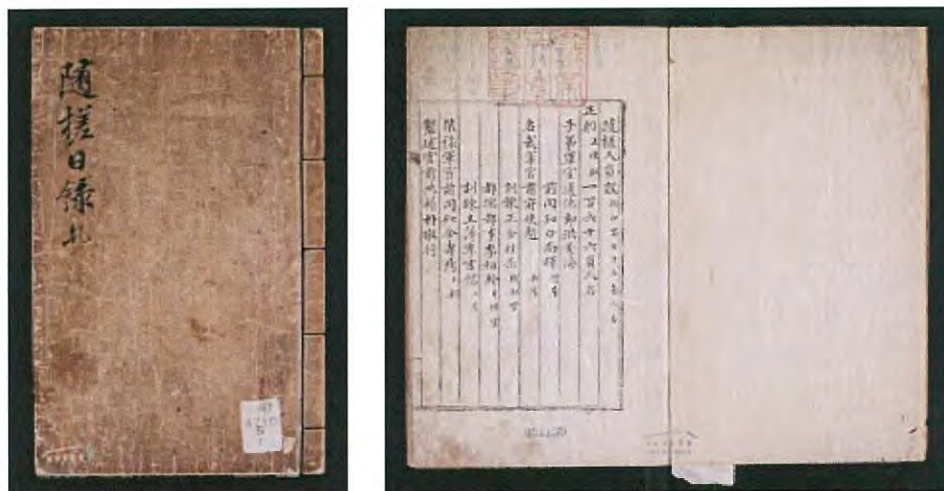
Document No.	K.II-17	Title	<i>Busangrok</i> (Kim Heup's records of a travel to Japan)
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Book
Ink on paper
(length × width)
32.0 × 23.3 cm

Busangrok is the travel record in the form of a diary, written by Kim Heup (dates unknown), a military officer of the 1719 mission. After noting the names of Japanese places using Chinese characters, he indicated their Japanese pronunciations and compass bearings in small characters. Moreover, he wrote Chinese-style poems in the upper space of the diary. This work attests to the fact that writing travel records became a popular practice even among military officers.

Document No.	K.II-18	Title	<i>Susailrok</i> (Hong Gyeonghae's records of a travel to Japan)
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Book
Ink on paper
(length × width)
24 × 15.5 cm

This travel record was written by Hong, Gyung-hae (1725–1759), a high ranking young soldier of the 1748 mission. The work, written in the form of a diary, clearly shows the author’s keen interest in the activities of a classical Confucianism school (which denied Neo-Confucianism or the Cheng-Zhu school). The book reveals the fact that the classical Confucianism school was widespread in Japan during the 18th century, and was evaluated highly by Korean intellectuals, including the author.

○ Documents in Custody in Korea

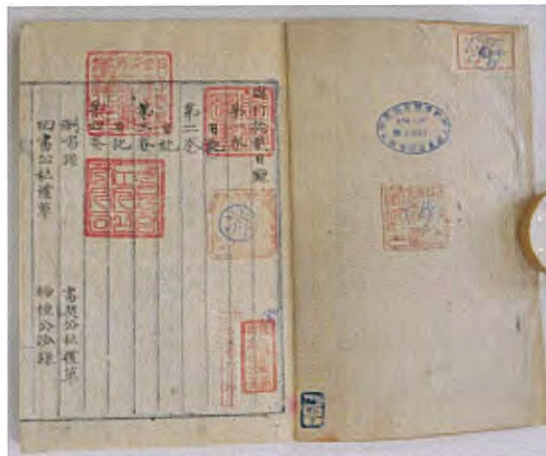
Document No.	K.II-19	Title	<i>Bongsailsimungyeonrok</i> (Jo Myeongchae's records of a travel to Japan)
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Book
Ink on paper
(length × width)
35.7 × 23.4 cm

This work was written by Jo Myeongchae (1700–1764), the Third Ambassador of the 1748 mission. The work comprises a diary and travel report, the latter of which comprises chapters titled Kyoto, Edo, Tsushima, and Miscellany about Japan. In addition to geographical features of various regions in Japan, the book provides information concerning the emperor, *kampaku* (chief adviser to emperor), and the lord of Tsushima. It also briefly describes Japan's topology, products, wedding rituals, funerals, and other ceremonies; social system, and customs.

Document No.	K.II-20	Title	<i>Jo Jegok Haesailgi</i> (Jo Jegok's records of a travel to Japan) (Volumes 1–5)
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Book
Ink on paper
(length × width)
27.8 × 19.2 cm

This work was written by Jo Eom (1719–1777), the Ambassador of the 1763 mission. Using the form of a diary, he recorded what he actually saw and heard during his year-long journey to Japan. The book also contains 270 Chinese-style poems composed by members of the mission. Based on his long career as the district officer of the *Dongraebu* (a governmental office in the Joseon Court, responsible for Korea-Japan diplomatic relations), he accurately identified potential bilateral problems. Unlike his predecessors, Jo Eom regarded Japan as a diplomatic partner, rather than a barbarian country. This recognition was relatively new in his time. The book is an excellent material for studies of the bilateral diplomatic relations since it briefly describes the long history of *Joseon Tongsin*, dating from the 1377 mission led by Jeong Mongju during the Goryeo Dynasty, to the 1763 mission.

○ Documents in Custody in Korea

Document No.	K.II-21	Title	<i>Ilgwangi</i> (Nam Ok's records of a travel to Japan)
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Book
Ink on paper
(length × width)
27 × 19.5 cm

This travel record was compiled by Nam Ok (1722–1770), the secretary of the 1763 mission. He recorded activities of the mission in the form of a diary, but he also added a report on what he actually saw and heard in Japan at the end of the book. The report provides comprehensive information about Japan: in addition to Japan’s landscapes, provinces, and taxation, he also describes cultural aspects, including scholarship, literature, calligraphy, paintings, and the types of characters used by Japanese people. Following the explanatory notes, he provides information about Japanese literary men with whom he composed Chinese-style poems in turn.

Document No.	K.II-22	Title	<i>Ilgwanchangsu</i> (Nam Ok's Collection of Poems in Japan)
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Book
Ink on paper
(length × width)
32.5 × 22.5 cm

This book of poems was compiled by Nam Ok (1722–1770), the secretary of the 1763 mission. He compiled the book after his return to Korea. The poems contained in the book were composed by the writer and Japanese writers in turn during his journey between Osaka and Edo. His poems display his excellent literary talent. Moreover, the poems in the book exhibit the progress of scholarship in Japan and Japanese scholars’ standards of literature in the latter half of the 18th century.

○ Documents in Custody in Korea

Document No.	K.II-23	Title	<i>Ilgwansicho</i> (Nam Ok's Collection of Poems in Japan)
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Book, Ink on paper, (Length × width) 32.5 × 22.5 cm

This collection of poems was compiled by Nam Ok (1722–1770), the secretary of the 1763 mission. In this book, Nam Ok recorded his own poems, in which he expresses his personal feelings; poems he composed with the three ambassadors and other mission members in turn; and poems he produced at the request of Japanese people. Many of these poems, which were created when he was inspired by Japan's landscapes or special products, exhibit the extraordinary sensitivity and poetic talent of the author. All poems in this book were rigorously selected and arranged in the chronological order in which they were written. In this sense, this collection of poems differs from the *Ilgwanjangsu*, the formal report that he compiled to fulfill his role as the secretary of the mission.

Document No.	K.II-24	Title	<i>Ilbonrok</i> (Seong Daejung's records of a travel to Japan)
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Book
Ink on paper
(length × width)
25.9 × 17.4 cm

This travel record was compiled by Seong Daejung (1732–1809), the recorder of the 1763 mission. The work comprises his diary and a report on what he actually saw and heard in Japan. In the final part of the diary, he added two essays concerning the talents of Japanese literary individuals and the potential progress of scholarship in Japan. In the report on what he actually saw and heard in Japan, he first introduces parts of the report written by Sin Yuhan, a secretary of the 1719 mission, and then presents his own observations. By arranging Sin Yuhan's descriptions and his own in this order, he suggests his own vision as to Korean diplomatic policy toward Japan from his unique viewpoint.

○ Documents in Custody in Korea

Document No.	K.II-25	Title	<i>Seungsarok</i> (Won Junggeo's records of a travel to Japan)
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Book
Ink on paper
(length × width)
24.4 × 16.5 cm

This travel record was compiled by Won Junggeo (1719–1790), a recorder of the 1763 mission. Using the form of a diary, he accurately described what he observed during his journey, such as Japan’s economy, politics, religions, geographical features, houses and roads, harbors and ships, agriculture and agricultural products, merchants, markets, and merchandise. At the end of the diary, he added his own view regarding the merits and demerits of the *Joseon Tongsin* program, as well as suggestions to improve the program, which he offers based on his own experience as a member of the mission. His description about Japan is accurate since before compiling the report, he had investigated uncertain information, and asked Japanese people to verify the information he had obtained.

Document No.	K.II-26	Title	<i>Sarok</i> (Min Hyesu's records of a travel to Japan)
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Book
Ink on paper
(length × width)
30.0 × 19.7 cm

This travel record was compiled by Min Hyesu (dates unknown), a military officer of the 1763 mission. Since not all parts of the book remain intact today, its contents cannot be identified. The extant portion, however, comprises a list of the mission members and the author’s diary. As the only record of the 1763 mission compiled by a military officer, its presence indicates the fact that there were a wide variety of authors and styles of travel records.

Document No.	K.II-27	Title	<i>Myeongsarok</i> (O Daeryung's records of travel to Japan)
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Book
Ink on paper
(length × width)
27.0 × 19.0 cm

This travel record was compiled by O Daeryeong (1701–?), who served the 1763 mission as an interpreter of the Chinese language. The travel record comprises three parts: the first part is a diary; the second part is a report on what he actually saw and heard in Japan; and the third part is his impressions and views about the activities of the mission. Prior to joining the 1763 mission, O Daeryeong had visited China 13 times. Accordingly, he described Japan's development objectively, by comparing it with that of China. This work features detailed observation of Japanese culture from broad perspectives, since it was written by an interpreter, based on his firsthand experiences in the capital city of the Qing Dynasty China during the 18th century.

Document No.	K.II-28	Title	<i>Gyemisusarok</i> (Byeon Tak's Records of Travel to Japan in 1763)
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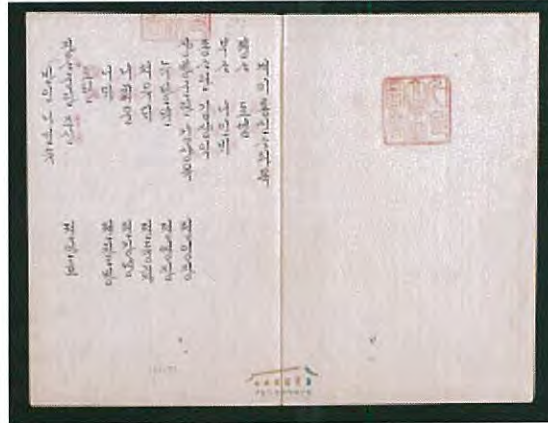


Book
Ink on paper
(length × width)
24.5 × 16.5 cm

This travel record was compiled by Byeon Tak (dates unknown), the captain of the ship for the Vice Minister of the 1769 mission. Based on what he actually saw and heard on his way up to Osaka, he composed 672 Chinese-style poems. In contrast, he used prose to describe his journey from Osaka to Edo (now Tokyo). Since Byeon, Tak was an officer of the *Dongraebu* and joined in the shipbuilding project of the vessels to be used for the mission, his book contains information that is not included in other travel records, such as the *Jeungjeonggyorinji* (historical records on diplomatic relations between neighboring countries), the *Byeonryejipyo* (book compiling many different records of bilateral diplomatic relations), or the *Tongsinsadeungrok* (official records on *Joseon Tongsinsa* compiled by Joseon). For example, he explained details of the preparation of the mission, including shipbuilding processes and the selection of soldiers who row the ship. The work reveals actual preparation processes implemented at the *Dongraebu* and regions along the travel route within Korea.

○ Documents in Custody in Korea

Document No.	K.II-29	Title	<i>Ildongjangyuga</i> (Kim Ingyeom's poem written during a travel to Japan)
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Book
Ink on paper
(length × width)
31.3 × 22.1 cm

This travel record was compiled by Kim Ingyeom (1707–1772), a recorder of the 1763 mission. Using only the Hangeul characters, he wrote songs of 8,243 stanzas concerning what he actually saw and heard during his eleven-month journey from August 3, 1763, to July 8, 1764. The main subjects are how and why he was selected as a mission member, events during his journey, and Japanese artifacts and customs in which he was interested. Whereas the author describes Japan’s thriving economy and civilization in comparison with those of China and Korea, his writing is sometimes rather subjective and exaggerated. However, using Hangeul characters, the work well represents his personal feelings about places he visited both in Korea and Japan.

Document No.	K.II-30	Title	<i>Sinmitongsinilrok</i> (Kim Igyo's records of a travel of the last <i>Tongsinsa</i> in 1811)
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Book
Ink on paper
(length × width)
33.8 × 22.4 cm

This travel record was compiled by Kim Igyo (1764–1832), the Ambassador of the 1811 mission. The book titled “*Sinmitongsinilrok*” (Collection of Information on the Travels of the Last *Tongsinsa*) comprises three volumes and describes the journey of the mission from February to July 1811 in the form of a diary. In addition to the diary, the work contains various documents related to the 1811 mission, including the Joseon Sovereign’s Message, letters, the list of names and positions of the mission members, list of gifts, and intelligence information. Whereas the work provides detailed information about official documents, it does not contain any description about personal feelings or private discussions held with Japanese people.
The work is a valuable material that reveals the official activities of the 1811 mission.

○ Documents in Custody in Korea

Document No.	K.II-31	Title	<i>Cheongsandoyurok</i> (Kim Seonsin's records of travel to Japan)
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Book
Ink on paper
(length × width)
17.8 × 15.4 cm

This travel record was compiled by Kim Seonsin (1775–?), a recorder of the 1811 mission. The work contains about 200 articles, including letters, essays, and poems, all of which were written during his visit to Japan. Of those, about 180 are either essays or poems. In addition to the scripts of formal discussions held with Japanese people (communication was enabled by writing Chinese sentences), the author also included those of informal discussions held with Confucian scholars, physicians, and interpreters in Tsushima. The work has historic value since it provides information about discussions held between Korean and Japanese literary men in and after 1811, when exchanges between Korea and Japan's mainland were strictly controlled.

Document No.	K.II-32	Title	<i>Dongsarok</i> (Yu Sangpil's Record of a travel to Japan)
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Book
Ink on paper
(length × width)
27.9 × 18.2 cm

This travel record was compiled by Yu Sangpil (1782–?), a military officer of the 1811 mission. In addition to his diary, it contains agreements between Korea and Japan regarding the official meeting to be held in Tsushima, the list of gifts exchanged between the two countries, and the record of allocation of silver coins and other miscellaneous items presented by the Shogunate government. The book is an essential historical material that reveals the content of the agreement between the two countries about missions to be dispatched after 1811 and the scale of Japan's reception for them.

○ Documents in Custody in Korea

Document No.	K.II-33	Title	<i>Injo2nyeon Tongsinisa Hangryeoldo</i> (Picture of the <i>Tongsinsa</i> procession in 1624, the 2nd year of Injo)
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Detail, painting, color on paper, (length × width) 32.2 × 945.4 cm

This painting depicts the procession of the 1624 mission. However, not all people who actually joined the procession are represented, since the purpose of painting the procession was not to provide host domains with detailed information for preparing for their reception. Moreover, the facial expressions and costumes of the figures are relatively generalized, even though major individuals are illustrated more precisely. The picture has its value as being the oldest extant painting of the procession of *Joseon Tongsinsa*.

Document No.	K.II-34	Title	<i>Injo14nyeon Tongsinisa Ip Edoseongdo</i> (Picture of the 1636 <i>Tongsinsa</i> Procession Visiting Edo Castle in the 14th Year of Injo)
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Detail, hand scroll book, color on paper, (length × width) 30.6 × 595 cm

It is assumed that this work depicts the procession of the fourth mission (1636) entering Edo Castle. The year was assumed because of the phrase written in the beginning of the scroll. This phrase, *Byeongjasinsa Hanguksasin Iphwangseong Hangjindo* (picture of the procession of *Joseon Tongsinsa* of year of the “fire and rat” entering Edo Castle. However, some suggest that the painting was created after 1682 on the grounds that the phrase seems to have been added more recently and that a secretary is included in the picture. Above the figures in the picture, their ranks and roles in the embassy are indicated. Among the pictures of processions of the missions extant today, this is the only work produced by an official Korean painter of the mission. The work is particularly valuable since it precisely depicts the procession entering Edo Castle.

○ Documents in Custody in Korea

Document No.	K.II-35	Title	<i>Sukjong37yeon Tongsinisa Hangryeoldo</i> (Pictures of the <i>Tongsinsa</i> Procession in the 37th Year of Sukjong)
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Detail, painting, color on paper

(Length × width)
 Picture of the procession of *Tongsinsa* on their way to Edo: 27.2 × 3738.0 cm
 Picture of *Tongsinsa* visiting Edo Castle: 27.2 × 4172.0 cm
 Picture of the procession of *Tongsinsa* on their return journey: 27.2 × 3965.0 cm
 Picture of the procession of *Tongsinsa* returning to Korea: 27.2 × 4300.0 cm

The Sukjong 37nyeon Tongsinisa Hangryeoldo (Pictures of the *Tongsinsa* Procession in the 37th Year of the Sukjong Reign) depicts the mission that visited Edo in 1711. The picture precisely shows the number of people, horses, and the order of individual figures in the procession. This information was essential for host domains to prepare a sufficient number of people, horses, and other items necessary for receiving the mission. Tsuchiya Masanao, the minister of the Shogunate Government who was responsible for the reception of the 1711 mission, ordered Tsushima Domain to produce paintings as official documents. In response, Tsushima Domain assigned the work to Tawara Kizaemon, a painter of Tsushima Domain, and civil artists active in Edo. They took 141 days to complete 14 volumes of paintings. Of these, 10 volumes are extant in four locations, including the National Institute of Korean History, which takes custody of four volumes. Among the 10 volumes extant today, the four volumes in custody in Korea are the only ones remain integral.

Among the nominated documents, this work is the most well-known to the public. Moreover, the provenance and history of the work's custodians have been clearly identified.


Document No.	K.II-36	Title	<i>Saroseunggudo</i> (Pictures of Travel Scenery from Busan to Edo)
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Hand scroll book, painting, light color on paper, (length × width) 35.2 × 70.3 cm

Saroseunggudo (Pictures of Travel Scenery from Busan to Edo) comprises 30 pictures painted by Lee Seongrin (1718–1777), a painter who joined the 1748 mission. He produced the 30 paintings on his way from Busan to Edo and compiled them in two hand scroll books. In the second book, there is a picture of the mission members viewing snow-capped Mt. Fuji with the date specified as June 17. Since this date coincides with the date specified in the travel record written by Jo Myeongchae, the Third Ambassador of the 1748 mission, it is reasonably assumed that the picture was produced in 1748 by Lee Seongrin, who accompanied the mission as its official painter. As indicated by the title, the picture scrolls feature panoramic representations of 30 scenic places along the travel route of *Joseon Tongsinsa*.

Saroseunggudo, which skillfully depicts the topological features of respective places, is a typical work produced by a painter of *Joseon Tongsinsa* during their journey to Japan.

Document No.	K.II-37	Title	<i>Waegwando</i> (Picture of a Japanese Residency)
 <p data-bbox="304 1120 663 1182">Painting, color on paper (length × width) 131.8 × 58.4 cm</p>			<p data-bbox="815 667 1437 913">This is a bird's-eye view of the <i>Waegwando</i> (Japanese residency in Busan), produced in 1783 by Byeon Bak (dates unknown). During the later Joseon Dynasty, <i>Waegwando</i> served as the diplomatic center of Korea-Japan relations. The picture depicts the entire view of the settlement thoroughly and perfectly. The artist created this picture more than 20 years after his visit to Japan as the captain of the ship for the 1763 mission.</p>

Document No.	K.II-38	Title	<i>Gukseonuseondo</i> (Picture of the Roofed Ships Carrying the Joseon Sovereign's Message)
 <p data-bbox="240 1749 1369 1778">Detail, painting, color on paper, (length × width) 59.1 × 1515 cm, 58.5 × 1523.5 cm (overall dimensions)</p>			
<p data-bbox="172 1798 1437 2042">This picture represents a roofed ship sailing on the Yodo River in Osaka. Aboard the ship is the Ambassador of <i>Joseon Tongsin</i> who carries with him Joseon Sovereign's Message (official letter written by the king to the shogun). After resting on land by the Naniwa Bridge in Osaka, the Korean party embarked on a houseboat which brought them up to Yodo (south of Kyoto), from where they went to Edo by land. The picture precisely depicts various types of ships: the ship transporting the Ambassador with the Sovereign's Message, a ship for the Vice Ambassador, a ship for the Third Ambassador, tugboats, and ships for accompanying officials. Although the year of the production of this picture is unknown, it is assumed that the artist was a painter serving the Shogunate government.</p>			

Document No.	K.III-1	Title	<i>Kim Seryeom deung Piljeok</i> (Calligraphic writing by Kim Seryeom et al.) (poetry)
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Calligraphy, Ink on paper, (length × width) 35 × 513.7 cm

Several members of the 1636 mission, including Ambassador Im Gwang (1579–1644), Vice Ambassador Kim Seryeom (1593–1646), the Third Ambassador Hwang Ho (1604–1656), and Imunhakwan (a government official) Gwon Chik, wrote their impressions of Japan in the form of poetry. Among those, Kim Seryeom particularly excelled in composing poems. His work also reveals the view of Japan embraced by mission members, along with their knowledge about Japan.

Document No.	K.III-2	Title	<i>Yu Chang Piljeok</i> (Calligraphic writing by Yu Chang) (poetry)
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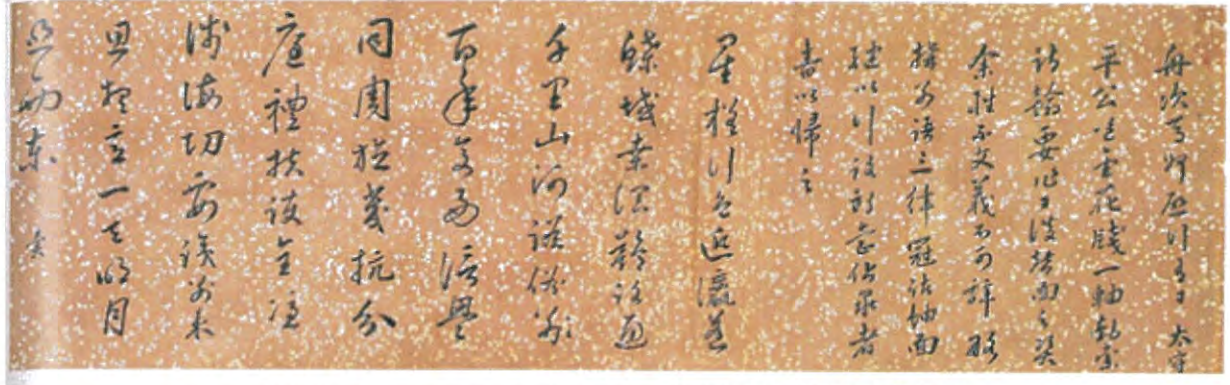


Calligraphy, Ink on paper, (length × width) 35.2 × 253 cm

This poem about Daibutsuji Temple in Japan was composed by Yu Chang (1614–1690) when he visited Japan as the Vice Ambassador of the 1655 mission. The poem, as well as his brush strokes, attests to the exceptional talent of the mission member in both poetry and calligraphy.

○ Documents in Custody in Korea

Document No.	K.III-3	Title	<i>Lee Myeongeon Piljeok</i> (Calligraphic writing by Lee Myeongeon) (poetry)
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Detail, calligraphy, ink on paper, (length × width) 35.2 × 672.5 cm

This is a poem composed by Lee Myeongeon (1674–?), the Third Ambassador of the 1719 mission. After fulfilling their roles in Edo, the mission members went to Tsushima on their way back to Korea. Upon the request of the lord of Tsushima, Lee Myeongeon composed three Chinese-style poems about the landscapes of Tsushima and wrote them on paper with a golden floral pattern. This work vividly illustrates the friendly exchanges that took place between the two countries.

Document No.	K.III-4	Title	<i>Joseon Tongsinsa Sigo</i> (Drafts of Poems by Korean Emissaries)
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Calligraphy, ink on silk, (length × width) 122.5 × 37.5 cm

This hanging scroll features a poem composed by Pi Jongjeong, who visited Tsushima as a calligrapher of the 1811 mission.



○ Documents in Custody in Korea

Document No.	K.III-5	Title	<i>Kim Euisin Seochup</i> (A scrapbook by Kim Euisin)
 <p data-bbox="304 1021 663 1088">Cahier, calligraphy, ink on paper (length × width) 27.0 × 648.0 cm</p>			<p data-bbox="812 535 1436 898">This work was produced by Kim Euisin (Seolbong), who joined either the 1643 or the 1655 mission as an official calligrapher. Kim, Eui-sin mastered the Seokbong calligraphic style. The content of this work concerns the “letters inscribed on the ink slap handed down in a family” by Danggyung (a literary person in North Song). His calligraphic style is basically characterized by the rigid form typical of the Seokbong style. At the same time, his brush strokes are spontaneous and have a striking contrast of <i>ying yang</i>. This work clearly indicates that artists of both countries enjoyed friendly exchanges through the <i>Joseon Tongsin</i> program.</p>
Document No.	K.III-6	Title	<i>Jin Dongik Pil Haengseo</i> (Calligraphy in semi-cursive script by Jin Dongik)
			<p data-bbox="1066 1503 1417 1597">Calligraphy Ink on paper (length × width) 52.0 × 90.1 cm</p>
<p data-bbox="177 1827 1436 1951">This calligraphic work was produced by Jin Dongik (1773–?), an interpreter of the 1811 mission. The calligrapher’s pen name is inscribed on the right end of the paper. His brush strokes of thick lines represent a style typical of the late Joseon Dynasty, which is both spontaneous and powerful. This work presents evidence that friendly cultural exchanges were held between the last <i>Joseon Tongsin</i> dispatched in 1811 and Japanese parties in Tsushima.</p>			

○ Documents in Custody in Korea

Document No.	K.III-7	Title	<i>DharmajJeolodogangdo</i> (Portrait of Bodhidharma Crossing a River with a Broken Reed)
			<p>This is a work by Kim Myeongguk (dates unknown), a painter who accompanied the 1636 and 1643 missions. The picture depicts Bodhidharma, an Indian monk who founded the Chan (Zen) sect of Buddhism in China. According to legend, during China's Six Dynasties (222–589), Bodhidharma was active in the Liang (502–557) in the Southern Dynasties, and when he moved to the Northern Wei (386–534) in the Northern Dynasties, he crossed the Yangtze River on a stalk of reed. This picture, depicting the legendary scene of the Buddhist saint crossing the river, features his long sleeves blown by wind and lively facial expression with his eyes wide open. Kim Myeongguk's brush strokes illustrate the image of the saint both spontaneously and dynamically. Since the artist used the pen name Chwiong (lit. drunken old man), it is assumed that the work was produced in his forties, when he went to Japan as a member of the 1643 mission. This depiction of Bodhidharma became very popular in Japan.</p>
	K.III-8	Title	<i>Mukmaedo</i> (Ink drawing of an maehwa blossom)
 <p>Ink drawing, ink on paper (length × width) 98.1 × 48.3 cm</p>	 <p>Ink drawing, ink on silk (length × width) 108.0 × 34.6 cm</p>		<p>This work was produced by Suljae Byeon Bak, an artist in Busan, who went to Japan as the captain of the ship for the 1763 mission. The phrase meaning “Dongwha-Suljae wrote in 1764” in the lower-left corner indicates that the work was produced by Byeon Bak in 1764. The work features an ink drawing with a simple composition of plum blossoms. The motif of plum blossoms was popular during the Joseon Dynasty since these flowers were regarded as a symbol of fidelity to principles and a lofty spirit. Among the many works produced by the artist, this drawing represents a significant influence of cultural exchanges between Korea and Japan.</p>



○ Documents in Custody in Korea

Document No.	K.III-9	Title	<i>Seokrando</i> (Ink drawing of orchids on the rocks)
 <p data-bbox="308 1055 655 1115">Ink drawing, ink on paper (length × width) 75.5 × 28.0 cm</p>			<p data-bbox="810 539 1426 719">This ink drawing was produced by Kim Yuseong (1725–?), a painter who joined the 1763 mission. In the lower right corner of the work, there is an artist’s signature, in which he used his pen name (Joseon Seoam). A vermillion square seal of his real name (Kim Yuseong’s stamp) is affixed below the signature.</p> <p data-bbox="810 719 1436 902">Kim Yuseong introduced to Japan the painting style of the group of painters following Jeongseon, the style of describing what is felt deep inside while watching the real scenery. This is another work that represents the significant influence of these cultural exchanges between Korea and Japan.</p>
Document No.	K.III-10	Title	<i>Eungdo</i> (Ink drawing of a falcon)
 <p data-bbox="301 1960 662 2020">Ink drawing, ink on silk (length × width) 124.3 × 42.4 cm</p>			<p data-bbox="810 1489 1417 1760">It is believed that this work was produced by Lee, Euiyang (1768–?), a painter of the 1811 mission, because there is a signature of his pen name (Joseon Leesin) and a white square seal of Lee Euiyang in the upper-left corner. Many works with the same motif by Korean painters remain in Japan since the hawk was a popular motif among Japanese warriors. The presence of many such works indicates that Korean artists produced them in response to requests by Japanese people.</p>


○ Documents in Custody in Korea

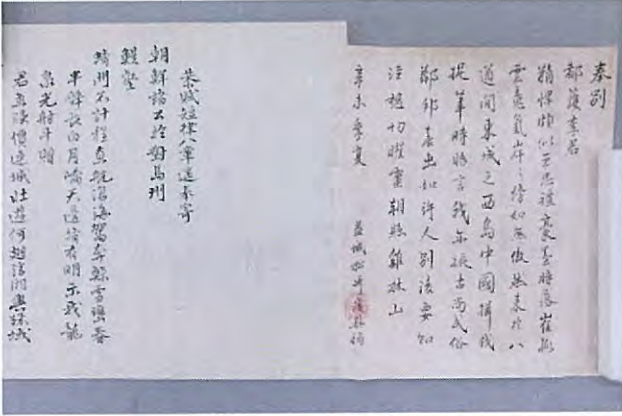
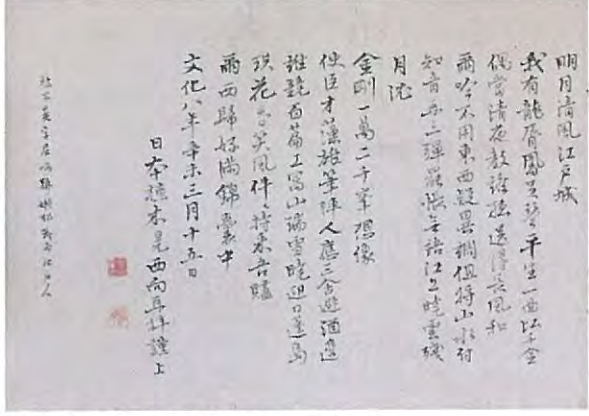
Document No.	K.III-11	Title	<i>Sansudo</i> (Landscape by Lee Euiyang)
 <p data-bbox="304 994 663 1055">Ink drawing, ink on paper (length × width) 131.3 × 54.5 cm</p>			<p data-bbox="812 461 1434 916">This work was produced by Lee Euiyang, a Korean painter who joined the 1811 mission, by copying a work of Tani Buncho, who was known as a great master of Japanese ink drawing. His painting school was following the fashion of Chinese Sothern school of painting. In the upper right corner there is a poem titled “A painting in Tani Buncho’s style,” composed by Jin, Dong-ik, an interpreter who traveled to Japan with Lee Euiyang. In the lower-right corner, there is the signature of the artist (the seudonyms of Lee Euiyang of Joseon). This work has historical significance since it clearly indicates that an artist of the Korean court copied a work by a Japanese painter, clearly showing the friendly exchanges between the artists of both countries during the later Joseon Dynasty.</p>
Document No.	K.III-12	Title	<i>Sansudo</i> (Landscape by Lee Euiyang)
 <p data-bbox="309 1957 668 2018">Ink drawing, ink on paper (length × width) 145.3 × 72.3 cm</p>			<p data-bbox="817 1413 1437 1776">This work was produced by Lee Euiyang, a Korean painter who joined the 1811 mission, by copying a work of Tani Buncho, who was known as a great master of Japanese ink drawing. His painting school was following the fashion of Chinese Sothern school of painting. On the right side of the work there is a passage indicating that it is a copy of Tani Buncho’s ink drawing and the signature of the artist. Although this work resembles III-11, the image of Mt Fuji in the background differentiates this work from the other. This work also indicates how artists of both countries enjoyed friendly exchanges during the later Joseon Dynasty.</p>

○ Documents in Custody in Korea

Document No.	K.III-13	Title	<i>Sansudo</i> (Landscape of Mountains and Waters)
 <p data-bbox="308 1205 655 1263">Ink drawing, ink on paper (length × width) 98.0 × 31.2 cm</p>			<p data-bbox="810 618 1433 981">The artist of this picture is assumed to be Lee Sinul (dates unknown), who served as a military officer at the <i>Dongrae-bu</i>, the governmental office in the Joseon Court responsible for Korea-Japan diplomatic relations. His signature ‘Song-am in Joseon’ (pen name) is inscribed in the lower part of the work. The drawing style indicates the fact that the <i>nanga</i> (the Chinese Southern School of painting), which was popular in the Joseon capital, also became popular in cities far from the capital, such as Busan. This work also displays the significant influence of artistic exchanges held in Busan between Korea and Japan.</p>
Document No.	K.III-14	Title	<i>Hwajodo</i> (Painting of Birds and Flowers)
 <p data-bbox="285 1937 679 1995">Drawing, ink and light color on silk, (length × width) 94 × 42 cm</p>			<p data-bbox="810 1641 1433 1760">Lee Euiyang, a painter of the 1811 mission, produced many works, but this is the only extant line-and-wash drawing that he produced during his visit to Japan as a mission member.</p>


○ Documents in Custody in Korea


Document No.	K.III-15	Title	<i>Hwajodo</i> (Painting of birds and flowers)
 <p data-bbox="300 1115 657 1171">Painting, light color on paper (length × width) 112.0 × 62.0 cm</p>			<p data-bbox="810 544 1430 936">The artist is assumed to be Goewon Byeon Jihan (dates unknown), who served as a local military officer at <i>Dongrae-bu</i>, a governmental office of the Joseon Court, responsible for Korea-Japan diplomatic relations. His signature ‘Goewon of Joseon’ is inscribed in the upper right corner of the work. Probably the artist drew this picture upon the request of Japanese people. The painting features red plum blossoms, depicted with simple brush strokes in light colors, which creates an elegant atmosphere of spring. This work indicates that artists of the two countries frequently enjoyed exchanges in Busan during the later Joseon Dynasty.</p>

Document No.	K.III-16	Title	<i>Joseon Tongsinsa Bongbeolsigo</i> (Poem Given to a Tongsinsa Member at Time of Separation)
 <p data-bbox="387 1697 1209 1731">Hand scroll of calligraphic work, ink on paper, (length × width) 28 × 143 cm</p>			

This hand scroll features poems that Japanese intellectuals offered to the members of the 1811 mission at the time of their departure for Korea. The 1811 mission attended an official ceremony and reception at Tsushima, where they met Japanese scholars, including Hayashi Taira and Ueki Akira, both of whom were led by Matsuzaki Kodo (1771–1844). The poems well represent the sorrowful feelings of the Japanese scholars to see off their Korean friends, a fact that attests to the deep ties built between intellectuals of both countries through the exchanges of poems.


○ Documents in Custody in Korea

Document No.	K.III-17	Title	<i>Jo Taeok sang</i> (Portrait of Jo Taeok)
 <p data-bbox="252 1126 707 1189">Painting, color on paper, (length × width) 97.7 × 47.1 cm, 103.5 × 49.0 cm (picture)</p>			<p data-bbox="810 593 1433 925">This seated portrait of Jo Taeok (1675–1728), the Ambassador of the 1711 mission, was painted by Kano Tsunenobu (1636–1713), a painter who served the Shogunate government. In the lower left corner of the picture there is an artist’s signature (he used his pen name: Furukawa So), which helps identify the painter. The fact that the portrait was produced by a Japanese painter indicates the friendly relations between the mission members and the Japanese party. Moreover, the picture clearly demonstrates the differences in portrait styles between Korean and Japanese paintings.</p>

Document No.	K.III-18	Title	<i>Buyongando Byeongpung</i> (Folding Screen of Geese on Lotuses)
 <p data-bbox="300 1753 1305 1787">Detail, six-panel folding screen, gold leaf and paint on silk, (length × width)180.5 × 384.0 cm</p> <p data-bbox="172 1832 1433 2011"><i>Buyongando Byeongpung</i> (Folding Screen of Geese on Lotuses) is a work by Kano Yasunobu (?–1762), a Japanese painter in the Edo Period (1603–1868). This pair of folding screens, each comprising six panels, was a present from the Tokugawa shogun to the king of the Joseon Dynasty through the 1748 mission. On the top-right corner of each screen, there are phrases praising the picture written by the Joseon king, Yeongjo, in the spring of 1751. The painting style is typical of the Kano school at the time since the geese and lotuses are more decorative than realistic. The folding screens present evidence of the gifts exchanged between Korea and Japan.</p>			

○ Documents in Custody in Korea

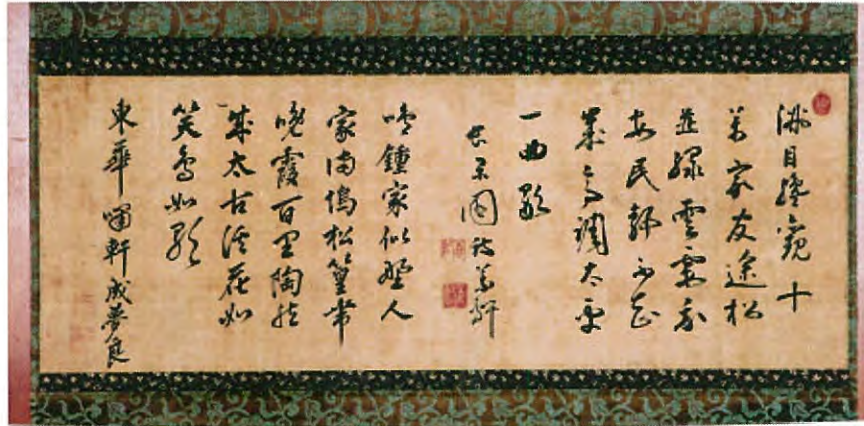
Document No.	K.III-19	Title	<i>Wonshimuleo Danseonbyeongpung</i> (Folding screen with paintings of the Tales of Genji)
 <p data-bbox="300 936 660 1003">Gold leaf and paint on silk (length × width) 181.0 × 94.0 cm</p>			<p data-bbox="810 501 1441 869">This two-panel folding screen features paintings of Hasegawa Eishun(dates unknown; active in the Horeki era [1751–1763]), a Japanese <i>ukiyo</i>e painter born in Osaka. The motifs of the pictures are 12 scenes from <i>The Tales of Genji</i>, a long novel written during the Heian Period (794–1192). Each scene is depicted on a sheet of golden silk, which is trimmed into a fan shape. Six such fan-shaped pictures are pasted on each panel of the screen. In one of the pictures, the painter’s vermilion square seal is affixed. This work attests to the exchanges between artists of the two countries during the later Joseon Dynasty.</p>

Document No.	K.III-20	Title	<i>Mokdando Byeongpung</i> (Folding screen with paintings of peonies)
 <p data-bbox="395 1603 1209 1637">Six-panel folding screen, color on paper, (length × width) 162.5 × 409.2 cm</p>			

This picture was painted by Baisho Moronobu (1728–1807), a Japanese artist of the Kano school, when he was 37 years old. The painter was identified because of the signature “Baisho” in the lower right corner. In addition, his vermilion square seal of Eishin, another name used by Baisho, is affixed below the signature. The folding screen features a motif typical of Japanese decorative art: red and white peonies blooming on the riverside and a rock with a peculiar shape. This folding screen was a gift from Japan to the Joseon king through the 1763 mission.

○ Documents in Custody in Korea

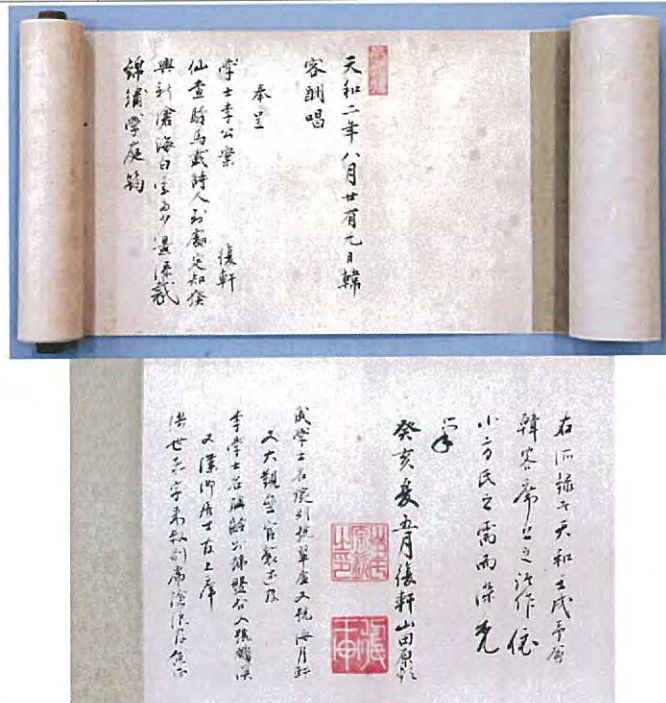
Document No.	K.III-21	Title	<i>Euiheon Seongmongryang Pil Haengseo</i> (Semi-cursive Script by Euiheon and Seong Mongryang)
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Calligraphy, ink on silk, (length × width) 31.8 × 84.2 cm

Euiheon Seongmongryang Pi l Haengseo (Semi-cursive Script by Euiheon and Seong Mongryang) was jointly compiled by Seong Mongryang (1673–1735), a recorder of the 1719 mission, and Euiheon (pen name), a Japanese official who hosted the mission. This work contains two Chinese-style poems, the first one composed by Euiheon and the second one by Seong Mongryang. In this poem, Euiheon describes the peaceful society in the Edo period. In response, Seong Mongryang depicts a peaceful landscape in Japan. The collaboration of the Korean and Japanese poets vividly illustrates the friendly exchanges enjoyed by the two parties.

Document No.	K.III-22	Title	<i>Joseon Tongsinisa Suchangsi</i> (Poems Exchanged between Korean Emissaries and Japanese Intellectuals)
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Hand scroll of calligraphic work, ink on paper, (length × width) 29 × 935 cm

○ Documents in Custody in Korea

Yamada Genkin produced this hand scroll in May 1683 by collecting the poems he had exchanged with the members of the 1682 mission, including Seong Wan (the secretary of the mission), Lee Damryeong (recorder), and Hong Setae (interpreter). Since there are relatively few records of exchanging poems between Japanese intellectuals and the 1683 mission members, this work is one of the rare items providing evidence of friendly cultural exchanges between the 1683 mission and Japanese parties.

Document No.	K.III-23	Title	<i>Dongsachangsujip</i> (Poems exchanged between Korean emissaries and Japanese intellectuals)
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Hand scroll book, ink on paper, (length × width) 1. 29.3 × 729 cm, 2. 29.0 × 604.5 cm

The title of this book *Dongsachangsujip 2* is written in pencil, which implies the title was provisional and perhaps written more recently. The work comprises a sheet of paper for wrapping a hand scroll, and the hand scroll made of 17 sheets of paper, pasted on a liner. These sheets, on each of which either a poem or a letter is written, were provided by Japanese people to Seong Daejung (1732–1809), the recorder who served the Ambassador of the mission during his visit to Japan in 1764. It seems that Seong Daejung randomly selected poems from among the many works given him in Osaka, Kyoto, Nagoya, and Edo (Tokyo), along with poems provided by Japanese Buddhist priests who accompanied the mission. The poems exhibit the Japanese people’s delight when they met the Korean party and their aspiration to deepen the friendship between the two countries. Of the scrolls of poems given to Seong Daejung from Japanese people, this work is the only original material extant today.

List of Nominated Documents in Custody in Japan

Total (48 articles 209 items)

I Diplomatic documents (3 articles, 19 items)

No.	Title	Year of Embassy	Produced by	Produced in	Number	Custodian	Remarks
1	<i>Chosen Kokusho</i>	1607 1617	Tsushima Domain	1607 1617	3	The Kyoto University Museum	Important Cultural Property
2	<i>Chosen Kokusho</i>	1617 etc.	Tsushima Domain / Joseon Dynasty	1617 etc.	15	Tokyo National Museum	Important Cultural Property
3	<i>Shotoku Gannen Chosen Tsushinshi Shinmotsu Mokuroku Mori Yoshimoto Ate</i>	1711	Korean embassy	1711	1	Yamaguchi Prefectural Museum	Important Cultural Property

II Travel records (27 articles, 69 items)

No.	Title	Year of Embassy	Produced by	Produced in	Number	Custodian	Remarks
1	<i>Chosen Tsushinshi On-Kiroku</i>	1711	Choshu Domain	1711・1712	13	Yamaguchi Prefectural Archives	
2	<i>Fukuoka-han Chosen Tsushinshi Kiroku</i>	1763-1764	Fukuoka Domain	1763・1764	15	Fukuoka Prefectural Library	
3	<i>Koshin Kanjin Raihei Kiji</i>	1763-1764	Owari Domain (Matsudaira Kunzan)	1764	1	Hosa Library, City of Nagoya	
4	<i>Kokura-han Chosen Tsushinshi Tsushima Ekichi Heirei Kiroku</i>	1811	Kokura Domain	1811	6	Entrusted to Miyako Town Museum of History and Folklore by Kimyokai (alumni's association) of Fukuoka Prefectural Itokokuban Senior High School	Cultural property designated by Fukuoka Prefecture
5	<i>Chosen Tsushinshi Geisetsusho Ezu</i>			18th century	1	Junko Doi	Cultural property designated by Iki City
6	<i>Goshu Gamo-gun Hachiman-cho Soezu</i>			Circa 1700	1	Omihachiman City Library	Cultural property designated by Omihachiman City
7	<i>Shotokudo Chosen Tsushinshi Gyoretsu Emaki</i>	1711	Tsushima Domain (Tawara Kizaemon et al.)	1711	3	Osaka Museum of History	
8	<i>Chosen Tsushinshi Sanchaku Kiro Gyoretsu-zu</i>	1711	Tsushima Domain (Tawara Kizaemon et al.)	1711	4	Koryo Museum of Art (Public interest incorporated foundation)	
9	<i>So Tsushima-no-kami Goko Kiro Gyoretsu-zu</i>	1711	Tsushima Domain (Tawara Kizaemon et al.)	1711	4	Koryo Museum of Art (Public interest incorporated foundation)	
10	<i>Enkyo 5-nen Chosen Tsushinshi Tojo Gyoretsu-zu</i>	1747-1748	Anonymous district manager (Gunji)	1748	1	Shimonoseki Municipal Chofu Museum	
11	<i>Chosen-koku Shinshi Emaki</i>		Tsushima Domain	17th-18th century	2	Nagasaki Prefectural Tsushima Museum of History and Folklore	Important Cultural Property
12	<i>Chosen-koku Shinshi Emaki</i>	1811	Tsushima Domain	19th century	1	Nagasaki Prefectural Tsushima Museum of History and Folklore	Important Cultural Property
13	<i>Tennado Chosen Tsushinshi Tojo Gyoretsu-zu Byobu</i>	1682		17th century	1	Osaka Museum of History	

No.	Title	Year of Embassy	Produced by	Produced in	Number	Custodian	Remarks
14	<i>Chosenjin Raicho Oboe Bizen Gochisosen Gyoretu-zu</i>	1748		1748	1	Kure City Ranto Cultural Foundation (Public interest incorporated foundation)	Cultural property designated by Kure City
15	<i>Chosen Tsushinshi Kaminoseki Raiko-zu</i>	1763-1764		18th century	1	Chosenji temple	Cultural property designated by Kaminoseki-cho
16	<i>Shotokudo Chosen Tsushinshi Kokusho Sendosen-zu Byobu</i>	1711		Circa 1711	1	Osaka Museum of History	
17	<i>Shotokudo Chosen Tsushinshi Jojokan Daisansenzu/ Kyosenzu</i>	1711		1712	2	Osaka Museum of History	
18	<i>Chosen Tsushinshi Gorosenzu Byobu</i>			18th century	1	Osaka Museum of History	
19	<i>Chosen Jinbutsu Kijo Kyoyo-no-zu</i>	1811	Inokai Shikou	19th century	1	Hosa Library, City of Nagoya	
20	<i>7-5-3 Moritsuke Kuridashi-jun-no-Ezu</i>		Tsushima Domain	18th century	1	Nagasaki Prefectural Tsushima Museum of History and Folklore	Important Cultural Property
21	<i>Chosenjin Kyoo 7-5-3 Zenbu-zu</i>	1811	Inokai Shikou	19th century	1	Hosa Library, City of Nagoya	
22	<i>Bajosai Zukan</i>		Hirowatari Yukinoshin	18th century	1	Entrusted to Tsushima Museum of History and Folklore by Mr. Kazuyuki Matsubara	Cultural property designated by Tsushima City
23	<i>Bajosai-zu</i>		Torii Kiyonobu II	18th century	1	Koryo Museum of Art (Public interest incorporated foundation)	
24	<i>The Biwako-zu</i>		Maruyama Oshin	1824	1	The Museum of Shiga Prefecture Biwako-Bunkakan	
25	<i>The Chosen Tsushinshi Shodo-zu</i>	1711	Hanabusa Iccho	18th century	1	Osaka Museum of History	
26	<i>The Fuzan-ura Fuji-zu</i>		Kano Michinobu	18th century	1	Osaka Museum of History	
27	<i>Chosen Tsushinshi Kantai Byobu</i>	1655	Kano Masunobu	17th century	2	Sennyuji Temple	Cultural property designated by Kyoto City

III Records of cultural exchanges (18 articles, 121 items)

No.	Title	Year of Embassy	Produced by	Produced in	Number	Custodian	Remarks
1	<i>Amenomori Hoshu Kankei Shiryo</i>	1711 1719	Amenomori Hoshu et al.	18th century	36	Entrusted to Takatsuki Kannon-no-sato Historical Folk Museum by Hoshu-kai	Important Cultural Property / Cultural property designated by Nagahama City
2	<i>Chosen Tsushinshi Fukushi Im Sukan Dannoura Kaiko Shi</i>	1711	Im Sukan	1711	1	Akama Jingu Shrine	Cultural property designated by Shimonoseki City
3	<i>Fukuzenji Taichoro Chosen Tsushinshi Kankei Shiryo</i>	1711 1747-1748	Cho Teoku Lee Bangeon Hong Gye-hui et al.	1711 1747-1748	6	Entrusted to Fukuyama-City Tomonoura Rekishi Minzoku Shiryoukan by Fukuzenji Temple	Cultural property designated by Fukuyama City
4	<i>Honrenji Chosen Tsushinshi Shisho</i>	1643 1655 1711	Shin Yu Bak Angi Jo Hyeong et al.	1643 1655 1711	9	Entrusted to Okayama Prefectural Museum by Honrenji Temple	Cultural property designated by Okayama Prefecture
5	<i>Chosen Tsushinshi Jujikan Lee Panon Shisho</i>	1711	Lee Panon	1711	1	Honganji Temple Hachiman Betsuin	Cultural property designated by Omihachiman City

No.	Title	Year of Embassy	Produced by	Produced in	Number	Custodian	Remarks
6	<i>Seikenji Chosen Tsushinshi Kankei-shisho</i>	1643 etc.	Bak Angi et al.	1643 etc.	49	Seikenji Temple	Cultural property designated by Shizuoka Prefecture
7	<i>Kim Myeongguk Hitsu Jittoku-zu</i>	1636 or 1643	Painting by Kim Meungguk Inscriptions by Mutou	1636 or 1643	1	Shimonoseki Municipal Chofu Museum	
8	<i>Hata Suzan Chosen Tsushinshi Shohushi Narabini Hitsugo</i>	1763・1764	Nam-Ok Song Taejung Won Junggeo	1763・1764	6	Entrusted to Shimonoseki Municipal Chofu Museum by Mr. Kaneaki Hata	Cultural property designated by Shimonoseki City
9	<i>Kankyakushiso</i>	1711	Jo Tae-eok et al.	1711	4	Sokokuji Temple, Jisho-in	Cultural property designated by Kyoto City
10	<i>Shosho Hakkei Zuka</i>	1682	Painting by Kano Kiyomasa Inscriptions by Lee Boongmyung	1682	1	Osaka Museum of History	
11	<i>Ju Rojinzu</i>	1636	Painting by Hadam Inscriptions by Koga Seiri	1636	1	Osaka Museum of History	
12	<i>Shoka Ko-zu</i>	1763・1764	Byun Bark	1764	1	Osaka Museum of History	
13	<i>Chosen Kokuo Koso Shinhitsu Gakuji</i>	1655	Hyojong	1655	1	Nikko-zan Rinnoji Temple	Cultural property designated by Tochigi Prefecture
14	<i>Toshosha Engi(Kana-hon)</i>	1636	Kano Tanyu et al.	1640	1	Nikko Toshogu Shrine	Important Cultural Property
15	<i>Toshosha Engi(Mana-hon)</i>	1636	Imperial prince, court nobles	1640	1	Nikko Toshogu Shrine	Important Cultural Property
16	<i>Horeki 14-nen Chosen Tushinshi Seishi Jo Eom Shocho</i>	1763・1764	Jo Eom	1764	1	Shimonoseki Municipal Chofu Museum	
17	<i>Hikone-han Okamoto Hansuke Hitsuroku Im Gwang Shashi Narabini Okamoto Hansuke Shoshushi</i>	1636	Okamoto Hansuke	1637	1	Osaka Museum of History	
18	<i>Chosenkoku Sanshi Kosenrenku</i>	1682	Yun Jiwan Yi Ongang Bak Gyeonghu	1682	1	Hosa Library, City of Nagoya	

Attachment 1-1 Detailed List of Nominated Documents in Custody in Japan

No.	Title	Year of Embassy	Produced by	Produced in	Number
I-1	<i>Chosen Kokusho</i>				3
	1 <i>Lee Yeon Shokei oyobi Beppuku</i>	1607	Tsushima Domain	1607	2
	2 <i>Lee Hon Shokei</i>	1617	Tsushima Domain	1617	1
I-2	<i>Chosen Kokusho</i>				15
	1 <i>Lee Hon Beppuku</i>	1617	Tsushima Domain	1617	1
	2 <i>Lee Jong Shokei oyobi Beppuku</i>	1643	Joseon Dynasty	1643	2
	3 <i>Lee Ho Shokei oyobi Beppuku</i>	1655	Joseon Dynasty	1655	2
	4 <i>Lee Don Beppuku</i>	1682	Joseon Dynasty	1682	1
	5 <i>Lee Don Shokei</i>	1711	Joseon Dynasty	1711	1
	6 <i>Lee Don Shokei oyobi Beppuku</i>	1719	Joseon Dynasty	1719	2
	7 <i>Lee Geum Shokei oyobi Beppuku</i>	1747-48	Joseon Dynasty	1747	3
	8 <i>Lee Geum Shokei oyobi Beppuku</i>	1763-64	Joseon Dynasty	1763	2
	9 <i>Lee Ryeong Beppuku</i>	1811	Joseon Dynasty	1811	1
II-1	<i>Chosen Shinshi On-Kiroku</i> (Documents of Yamaguchi Prefecture)				13
	1 <i>Chosen Shinshi On-Kiroku Mokuroku</i>	1711	Choshu Domain	1711	1
	2 <i>Chosen Shinshi On-Kiroku 1-12</i>	1711	Choshu Domain	1711-12	12
II-2	<i>Fukuoka-han Chosen Tsushinshi Kiroku</i> (Documents of the Kuroda Family)				15
	1 <i>Chosenjin Raiheiki</i>	1763-64	Fukuoka Domain	1763	11
	2 <i>Chosenjin Kikokuki</i>	1763-64	Fukuoka Domain	1764	4
II-4	<i>Kokura-han Chosen Tsushinshi Tsushima Ekichi Heirei Kiroku</i>				6
	1 <i>Taishu Ongeko Kai-riku Nikki</i>	1811	Kokura Domain	1811	2
	2 <i>Taishu Ongeko Kokura-yori Kaijo Nikki</i>	1811	Kokura Domain	1811	1
	3 <i>Taishu Ontairyu Nikki</i>	1811	Kokura Domain	1811	1
	4 <i>Taishu Gozaikan-chu Nikki</i>	1811	Kokura Domain	1811	1
	5 <i>Chosen-koku-yori Shinken Onshina Shugo Kai-riku Nikki</i>	1811	Kokura Domain	1811	1

No.	Title	Year of Embassy	Produced by	Produced in	Number
	<i>Amenomori Hoshu Kankei Shiryo</i>				36
1	<i>Korinteisei</i>		Amenomori Hoshu	1728	1
2	<i>Zenitsu Dojin</i>		Amenomori Hoshu	1729	1
3	<i>Korin Daikinroku</i>		Amenomori Hoshu	Mid Edo Period	1
4	<i>Soshiyakujo-shiki</i>		Amenomori Hoshu	Mid Edo Period	1
5	<i>Kokusho Kakiaratame Soron</i>	1711	Amenomori Hoshu	1711	1
6	<i>Kocho Fuga-shu/Do Tsuketari-shu</i>	1711	Amenomori Hoshu	1711	8
7	<i>Kankyaku Showa-shu</i>	1711	Amenomori Hoshu	1711	6
8	<i>Shinshi Ikken narabini Shusho</i>	1711	Amenomori Hoshu	1711	2
9	<i>Karaganeshi Sin Yuhan Shibun</i>	1719	Sin Yuhan Amenomori Hoshu	1719	1
10	<i>Lee Donggwak Shojo</i>		Lee Donggwak	Mid Edo Period	1
11	<i>Amenomori Hoshu Ryokensho Soan</i>	1711	Amenomori Hoshu	1711	1
12	<i>Lee Donggwak Shichigon Risshi</i>	1711	Lee Donggwak	1711	1
13	<i>Doi Shokan (Hyun Geum hitsu)</i>		Hyun Geum	1726	1
14	<i>Lee Donggwak Shichigon Risshi Amenomori Hoshu Shikigo</i>		Lee Donggwak Amenomori Hoshu	17131737	1
15	<i>Lee Donggwak Shichigon Zekku (Yusenshi)</i>	1711	Lee Donggwak	1711	1
16	<i>Amenomori Hoshu Shozo</i>			Mid Edo Period	1
17	<i>Amenomori Hoshu Bassho Hikae</i>		Amenomori Hoshu	1753	1
18	<i>Kyoto Shoshu</i>	1711		Original: 1711	1
19	<i>Miyake Somei Tsushinshi Ikko Shibun Hitsudanshu</i>	1711		Original: 1711	1
20	<i>Kanshi Gozan Showashu</i>	1711	Amenomori Hoshu	1711	1
21	<i>Chosen Shinshi Tosa Kiko</i>			Mid Edo Period	1
22	<i>Seishindoki</i>		Amenomori Hoshu	Original: 1730	1
23	<i>Amenomori Hoshu Joshinsho Hikae</i>			Mid Edo Period	1
	<i>Fukuzenji Taichoro Chosen Tsushinshi Kankei Shiryo</i>				6
1	<i>"Nitto Daiichi Keisho" Gakuji</i>	1711	Lee Bageon	1711	1
2	<i>"Taichoro" Gakuji</i>	1747-48	Hong Gyeonghae	1748	1

III-1

No.	Title	Year of Embassy	Produced by	Produced in	Number	
III-3	3	<i>Chosen Tsushinshi Seishi Jo Taeook Shisho</i>	1711	Jo Taeook	1711	1
	4	<i>Chosen Tsushinshi Fukushi Im Sugaan Shisho</i>	1711	Im Sugaan	1711	1
	5	<i>Chosen Tsushinshi Jujikan Lee Bageon Shisho</i>	1711	Lee Bageon	1711	1
	6	<i>Kankyaku Shika</i>	1747-48	Hong Gyehui, Nam Taegi et al.	1748	1
III-4	<i>Honrenji Chosen Tsushinshi Shisho</i>					9
	1	<i>Chosen Tsushinshi Jujikan Sin Yu Shisho</i>	1643	Sin Yu	1643	1
	2	<i>Chosen Tsushinshi Jujikan Sin Yu Shisho</i>	1643	Sin Yu	1643	1
	3	<i>Chosen Tsushinshi Seijutsukan Park Angi Shisho</i>	1643	Park Angi	1643	1
	4	<i>Chosentsushinshi Seishi Jo Taeook Shisho</i>	1655	Jo Hyeong	1655	1
	5	<i>Chosen Tsushinshi Fukushi Yu Chang Shisho</i>	1655	Yu Chang	1655	1
	6	<i>Chosen Tsushinshi Fukushi Im Sugaan Shisho</i>	1711	Im Sugaan	1711	1
	7	<i>Chosen Tsushinshi Lee Bageon Shisho</i>	1711	Lee Bageon	1711	1
	8	<i>Chosen Tsushinshi Jujikan Shoki Nam Seongjung Shisho</i>	1711	Nam Seongjung	1711	1
	9	<i>Chosen Tsushinshi Seijutsukan Lee Hyeon Shisho</i>	1711	Lee Hyeon	1711	1
	<i>Seikenji Chosen Tsushinshi Kankei-shisho</i>					48
	1	<i>Park Angi Shisho</i>	1643	Park Angi	1643	1
	2	<i>Jo Hyeong Shisho</i>	1655	Jo Hyeong	1655	1
	3	<i>Yu Chang Shisho</i>	1655	Yu Chang	1655	1
	4	<i>Nam Yongik Shisho</i>	1655	Nam Yongik	1655	1
	5	<i>Jo Taeook Shisho</i>	1711	Jo Taeook	1711	2
	6	<i>Im Sugaan Shisho</i>	1711	Im Sugaan	1711	1
	7	<i>Lee Bageon Shisho</i>	1711	Lee Bageon	1711	1
	8	<i>Nam Seongjung Shisho</i>	1711	Nam Seongjung	1711	2
	9	<i>Hong Gyehui Shisho</i>	1747-48	Hong Gyehui	1748	2
	10	<i>Hong Gyehui, Nam Taegi, Jo Myeongche Shisho</i>	1747-48	Three ambassadors	1748	1
	11	<i>Nam Taegi Shisho</i>	1747-48	Nam Taegi	1748	1
	12	<i>Jo Myeongche Shisho</i>	1747-48	Jo Myeongche	1748	2

No.	Title	Year of Embassy	Produced by	Produced in	Number	
III-6	13	<i>Park Gyeonghaeng Shisho</i>	1747-48	Park Gyeonghaeng	1748	2
	14	<i>Lee Bonghwan Shisho</i>	1747-48	Lee Bonghwan	1748	2
	15	<i>Lee Myeonggyul Shisho</i>	1747-48	Lee Myeonggyul	1748	2
	16	<i>Ryu Hu Shisho</i>	1747-48	Ryu Hu	1748	1
	17	<i>Jo Eom Shisho</i>	1763-64	Jo Eom	1764	1
	18	<i>Lee Inbae Shisho</i>	1763-64	Lee Inbae	1764	1
	19	<i>Kim Sangik Shisho</i>	1763-64	Kim Sangik	1764	2
	20	<i>Nam Ok Shisho</i>	1763-64	Nam Ok	1764	2
	21	<i>Wong Junggeo Shisho</i>	1763-64	Wong Junggeo	1764	3
	22	<i>Seong Daejung Shisho</i>	1763-64	Seong Daejung	1764	5
	23	<i>Kim Ingeo Shisho</i>	1763-64	Kim Ingeo	1764	3
	24	<i>Lee Haemoon Shisho</i>	1763-64	Lee Haemoon	1764	1
	25	<i>Byeon Bak Shisho</i>	1763-64	Byeon Bak	1764	1
	26	<i>Hong Seonbo Shisho</i>	1763-64	Hong Seonbo	1764	2
	27	<i>Meiwa Gannen (Horeki 14 nen) Tsushishi Shoki Kakiage</i>	1763-64	Recorder	1764	1
	28	Geo Ong hitsu Keicho 12 nen Chosen Tsushinshi Shi	1607	Geo Ong	17-18 century	1 pair
29	<i>Seikennji dai juissei Kanrei Shunin Shojo</i>	1764	Sekirei Shunin	1764	1	
30	<i>Seikennji dai juissei Kanrei Shunin Shisho</i>	1764	Sekirei Shunin	1764	1	
III-8	<i>Hata Suzan Chosen Tsushinshi Shohushi Narabini Hitsugo</i>					6
	1	<i>Chosen Tsushinshi Seijutsukan Nam Ok Hitsugosho</i>	1763-64	Nam Ok	1763•64	1
	2	<i>Chosen Tsushinshi Seijutsukan Nam Ok Shisho</i>	1763-64	Nam Ok	1763•64	1
	3	<i>Chosen Tsushinshi Seishi Shoki Seong Daejung Hitsugosho</i>	1763-64	Seong Daejung	1763•64	1
	4	<i>Chosen Tsushinshi Fukushi Shoki Wong Junggeo Hitsugosho</i>	1763-64	Wong Junggeo	1763•64	1
	5	<i>Chosen Tsushinshi Fukushi Shoki Wong Junggeo Shisho</i>	1763-64	Wong Junggeo	1763•64	1
	6	<i>Chosen Tsushinshi Fukushi Shoki Wong Junggeo Shisho (Choka)</i>	1763-64	Wong Junggeo	1763•64	1

Document No.	J.I-1	Title	<i>Chosen Kokusho</i> (Joseon Sovereign's Message; Official Letters Written by Kings of Joseon Dynasty to the Tokugawa Shogun in Japan)
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• *Joseon Sovereign's Message* (1607): ink on paper, [length × width] 60.3 × 93.8 cm



• Separate sheet (1607): ink on paper, [length × width] 51.7 × 145.3 cm

The *Joseon Sovereign's Message* comprises two official letters written by kings of the Joseon Dynasty to Tokugawa Hidetada, Japan's shogun, and a separate sheet that lists the gifts to the shogun. One of the letters and the separate sheet were brought by the 1607 mission, while the other letter was brought by the 1617 mission.

In actuality, both of the official letters were counterfeited by the lord of Tsushima Domain, who intended to avoid conflicts between the two countries and immediately restore diplomatic relations, which had been severed due to the invasion of Korea ordered by Toyotomi Hideyoshi (Japan's ruler). Despite the counterfeiting, these fake letters were received by the shogun and actually functioned as diplomatic documents.

This fact indicates an extraordinary case of resuming diplomatic relations.

Document No.	J.I-2	Title	<i>Chosen Kokusho</i> (Joseon Sovereign's Message; Official Letters Written by Kings of Joseon Dynasty to the Tokugawa Shogun in Japan)
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• *Joseon Sovereign's Message* (1643): ink on paper, [length × width] 51.4 × 134.2 cm

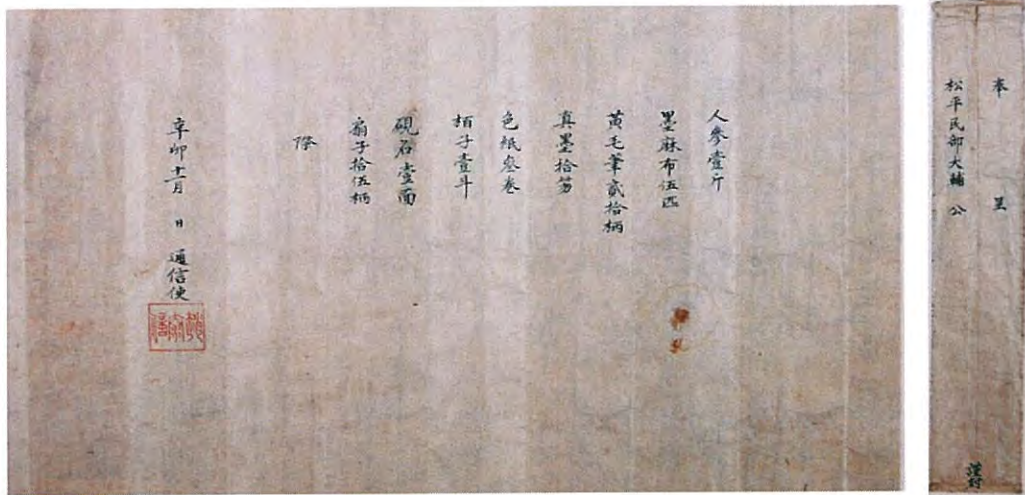


• *Joseon Sovereign's Message* (1643): ink on paper, [length × width] 51.7 × 145.3 cm

There are an additional six official letters and an additional nine separate sheets received by successive shoguns of the Tokugawa Shogunate government: the separate sheet attached to the official letter (J.I-1, in the custody of the Kyoto University Museum) brought by the 1617 mission; official letters and separate sheets brought by the 1643 and 1655 missions; the separate sheet attached to the official letter received from the 1682 mission; the official letter brought by the 1711 mission; the official letters and separate sheets received from the 1719, 1747–48, and 1763–64 missions; and the separate sheet brought by the 1811 mission. Of the nine separate sheets, two are addressed to shoguns' sons who would succeed their fathers' position.

These official letters, written based on the spirit of "sincerity and friendship," indicate mutual efforts to build peaceful bilateral relations through the program of *Chosen Tsushinshi*.

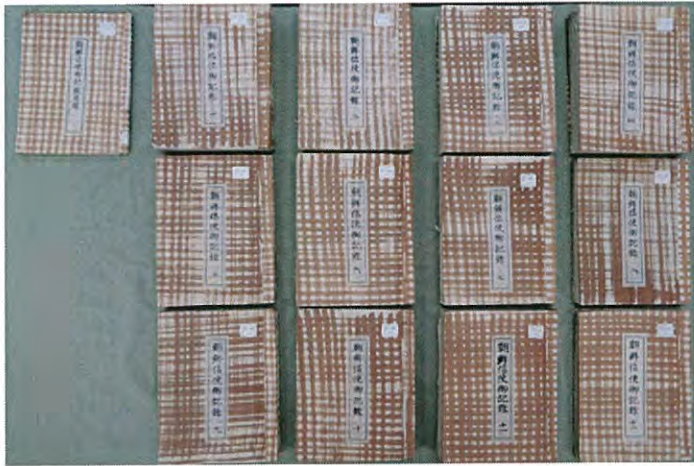
Document No.	J.I-3	Title	<i>Shotoku Gannen Chosen Tsushinshi Shinmotsu Mokuroku Mori Yoshimoto Ate</i> (List of Gifts from the 1711 Mission to Mori Yoshimoto)
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Ink on paper, [length × width] 37.2 × 59.0 cm

The 1711 mission offered gifts to Mori Yoshimoto, the lord of Choshu Domain, to show their gratitude for the generous reception they were offered in Shimonoseki. Of the various host domains of *Chosen Tsushinshi*, Choshu Domain was regarded as the most hospitable. Except for the ginseng, the gifts had been carefully preserved by the Mori family until they were donated to the present custodian. The list was designated as an Important Cultural Property since it presents the only case in which both the list and the gifts are extant.

Document No.	J.II-1	Title	<i>Chosen Shinshi On-Kiroku</i> (Documents on <i>Chosen Tsushinshi</i> Written by Choshu Domain) (Documents of Yamaguchi Prefecture)
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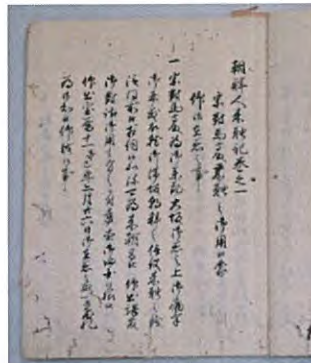
Books, ink on paper, [length × width] 23.7 × 17 cm and other dimensions

These documents describe the receptions for the 1711 mission offered by Choshu Domain in Shimonoseki and Kaminoseki. The documents comprise 13 volumes, the majority of which concern the receptions offered in Shimonoseki. As a host of the mission, Choshu Domain mobilized 4,529 people (comprising both warriors and common people) and 803 ships to secure the safety of the mission members and to entertain them with the utmost hospitality. The documents also include maps of the harbor and a plan of the guest house.

Whereas the 1711 mission stayed at various locations along their travel route to Edo, its members reported that the receptions they received in Shimonoseki surpassed those provided in other locations.

These documents are typical of the reports written by feudal lords who hosted *Chosen Tsushinshi*.

Document No.	J.II-2	Title	<i>Fukuoka-han Chosen Tsushinshi Kiroku</i> (Documents on <i>Chosen Tsushinshi</i> in Fukuoka) (Documents of the Kuroda family)
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Books, ink on paper, [length × width] 27.2 × 19.8 cm and other dimensions

Among the Documents on *Chosen Tsushinshi* in Fukuoka, the nominated documents comprise:

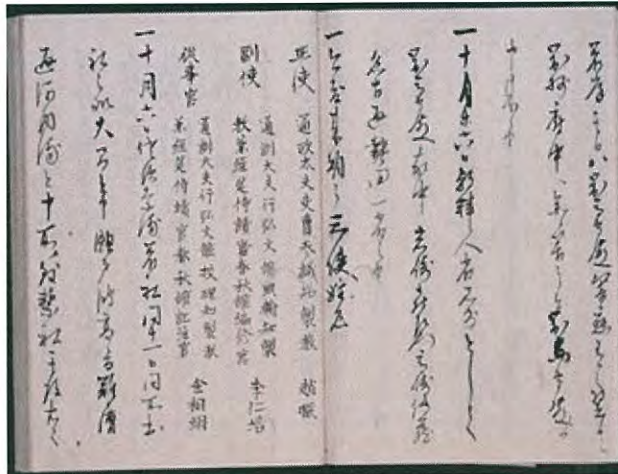
1. *Chosenjin Raiheiki* (Record of Koreans' Visit), comprising 11 volumes
2. *Chosenjin Kikokuki* (Record of Koreans' Return), comprising 4 volumes.

Both were compiled by Fukuoka Domain, which hosted the 1763–1764 mission on Ainosima Island.

During their return journey, the ship with the Vice Ambassador was wrecked due to a storm. The latter document describes initiatives taken by the mission and Fukuoka Domain to address the incident.

This was a typical hardship that *Chosen Tsushinshi* encountered during their long journeys.

Document No.	J.II-3	Title	<i>Koshin Kanjin Raihei Kiji</i> (Document on Joseon People's Visit in the Year of Gabshin)
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Ink on paper, [length × width] 22.7 × 16.2 cm

This record of the 1764 mission during their stay in Nagoya was compiled by Matsudaira Kunzan (1697–1783), a warrior of Owari Domain who was responsible for hosting the mission. The document precisely records detailed information about the mission, including its travel itinerary, indicating that Owari Domain was thoroughly prepared for the mission's arrival. This document is typical of the reports written by feudal lords who hosted *Chosen Tsushinshi*.

Document No.	J.II-4	Title	<i>Kokura-han Chosen Tsushinshi Tsushima Ekichi Heizei Kiroku</i> (Documents of the Reception for the 1811 Mission at Tsushima by Kokura Domain) (Document of the Ogasawara family)
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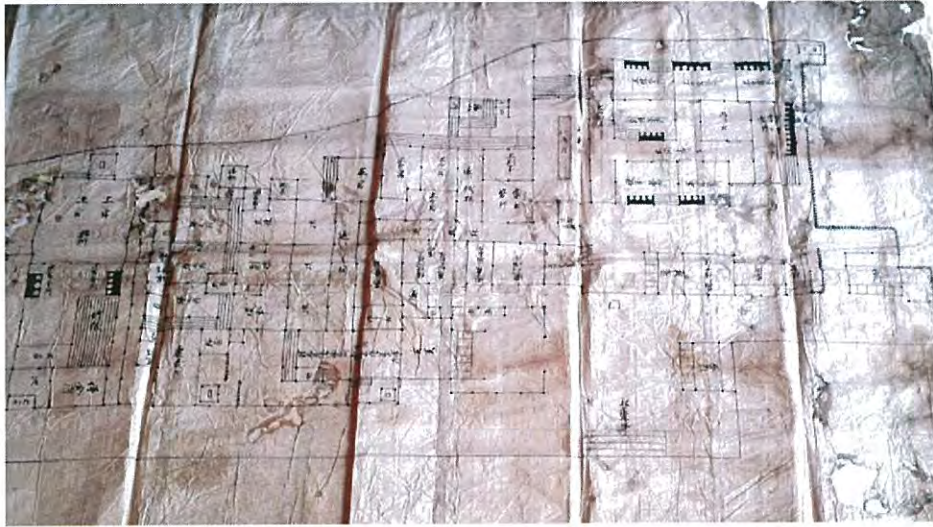
Books, ink on paper, [length × width] 27.4 × 20 cm and other dimensions

Among the Documents of the Reception for the 1811 Mission at Tsushima by Kokura Domain, the nominated documents comprise:

1. *Taishu Ongeko Kai-riku Nikki* (Diary of Travels by Sea and Land toward Tsushima), comprising 2 volumes
2. *Taishu Ongeko Kokura-yori Kaijo Nikki* (Diary of Travels by Sea from Kokura to Tsushima), comprising 1 volume
3. *Taishu Ontairyu Nikki* (Diary of a Stay at Tsushima), comprising 1 volume
4. *Taishu Gozaikan-chu Nikki* (Diary of a Stay in Guest House at Tsushima), comprising 1 volume
5. *Chosen-koku-yori Shinken Onshina Shugo Kai-riku Nikki* (Diary of the Protection of Gifts to the *Chosen Tsushinshi*), comprising 1 volume

These documents were produced by Kokura Domain, which hosted the 1811 mission at Tsushima. Ogasawara Tadakata, the lord of Kokura Domain, received the official letter from the Joseon king on behalf of the shogun in Edo. These documents are particularly valuable since they record the last mission of *Chosen Tsushinshi* program, undertaken in 1811.

Document No.	J.II-5	Title	<i>Chosen Tsushinshi Geisetsusho Ezu</i> (Plan of a Guest House for <i>Chosen Tsushinshi</i>) (Document of the Doi family)
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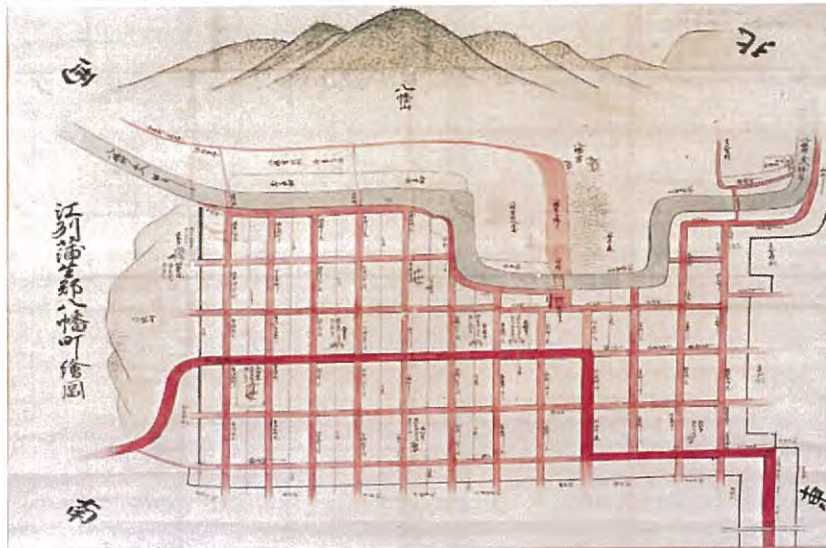


(Detail)

Ink on paper, [length × width] 79 cm × 168 cm

This is the plan of a guest house for *Chosen Tsushinshi* on Iki Island. The plan shows rooms for Three Ambassadors and their retinues, as well as a kitchen, a bathroom, toilets, and a guards' room. Moreover, there were rooms for the lord and ministers of Tsushima Domain, who accompanied the mission members for the sake of their protection. Although the exact year of the mission cannot be specified, the guest house was used for accommodating a mission between the fourth and the eleventh one. The plan indicates the type of a guest house used to host *Chosen Tsushinshi*.

Title	J.II-6	Title	<i>Goshu Gamo-gun Hachiman-cho Soezu</i> (Map of Hachiman-cho, Gamo-gun, Goshu)
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Color on paper, [length × width] 82.2 × 98 cm

In Ohmi Hachiman City, Shiga Prefecture, there is a road named “Chosenjin Kaido” (lit. Korean People’s Highway). Since this road was believed to be particularly auspicious (since Tokugawa Ieyasu, the founder of the Tokugawa Shogunate government, took this route to travel to Kyoto after his victory at the Battle of Sekigahara in 1600), public access was not permitted, but *Chosen Tsushinshi* were permitted to travel along the road. This map, which shows the layout of the town at the time of the map’s production around 1700, highlights the special road for *Chosen Tsushinshi* in crimson.

○ Documents in Custody in Japan

Document No.	J.II-7	Title	<i>Shotokudo Chosen Tsushinshi Gyoretsu Emaki</i> (Picture Scroll of the Procession of the 1711 Mission)
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Handscrolls, color on paper, [length × width] 27.7 × 1,476.7; 1,462.9; and 1,365.1 cm

These picture scrolls depict the procession of the 1711 mission. By the order of the Shogunate government, Tsushima Domain hired more than 40 civil artists to produce the pictures. Although the document presently comprises three volumes, originally they were connected into one long volume, which measured more than 40 meters. Although the pictures give the impression that artists depicted the procession arriving in Edo by watching it first hand, in actuality, they began the production of the pictures even before the mission's arrival in Edo. To prepare the pictures, the artists collected essential information in advance. These scrolls were in the custody of the Kishu Tokugawa family, one of the Three Tokugawa Families.

*The Three Tokugawa Families: three families (Owari, Kishu, and Mito Tokugawas) were descended from Tokugawa Ieyasu, the founder of the Tokugawa Shogunate government. The three families were expected to support the shogun, and to succeed the family lineage when the shogun had no successors.

Document No.	J.II-8	Title	<i>Chosen Tsushinshi Sanchaku Kiro Gyoretsu-zu</i> (Picture Scroll of the Procession of the 1711 Mission on Their Journeys to and from Edo)
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(Detail)

Handscrolls, color on paper, [length × width] 28.5 × 1,321.7; 1,243.9; 1,297; and 1,257.1 cm

These picture scrolls represent the journeys of the 1711 mission, depicting the scene when they arrived in Edo, and the scene when they left Edo to return home. Although the pictures on the two scenes were originally made into one handscroll, it has been separated into four scrolls. The artists are Tawara Kizaemon, a painter of Tsushima Domain, and 40 civil artists who were active in Edo at the time. Ordered by Tsushima Domain, they produced 14 volumes at a workshop in Edo. Of those, 10 volumes are extant in four locations, including the one in Korea (K. II-35) and the remaining three in Japan (J. II-7, 8, 9). It would be truly significant if the four extant volumes were to be jointly recognized as documents inscribed on the Memory of the World register.

Document No.	J.II-9	Title	<i>So Tsushima-no-kami Goko Kiro Gyoretsu-zu</i> (Picture Scroll of Lord So of Tsushima on His Return)
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Handscrolls, color on paper, [length × width] 28.5 × 1,451; 1,321.7; 1,590.6; and 1,255 cm

This picture scroll depicts the procession of the warriors of Tsushima Domain who accompanied the 1711 mission. Their role was to usher and protect *Chosen Tsushinshi* along their travel route. During the journey of the mission by land, the lord of Tsushima Domain departed from a guest house earlier than the mission members to ensure their safety and inspect in advance the facilities where they would take a rest around noon and stay at night. At important points along their path, the lord waited for the mission to advance together. This picture scroll only depicts the procession of the warriors of Tsushima Domain, so the mission members are not depicted.

This is the only document that shows the entire procession of the warriors of Tsushima Domain, who guarded *Chosen Tsushinshi*.

Although the picture was originally made into one handscroll, it has been separated into four scrolls. The artists and the provenance of the document are the same as those of J. II-8.

Document No.	J.II-10	Title	<i>Enkyo 5-nen Chosen Tsushinshi Tojo Gyoretsu-zu</i> (Picture of the 1748 Mission Visiting Edo Castle)
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(Detail)

Handscroll, color on paper, [length × width] 34.8 × 552.5 cm

This work depicts the 1748 mission entering Edo Castle to deliver the *Joseon Sovereign's Message* to the Tokugawa shogun in June 1748. The artist is one of the spectators of the procession. Since the day when the mission visited Edo Castle was made a special holiday, residents in Edo went to see the procession entering the castle.

This picture faithfully depicts the mission marching toward the castle in a long procession, observed by a great many spectators. In addition, spectators' frank opinions, comments, and gossip about *Chosen Tsushinshi* and its Ambassador are written in the upper space of the scroll. These descriptions indicate the public's views about the embassy.

Document No.	J.II-11	Title	<i>Chosen-koku Shinshi Emaki</i> (Picture Scroll of the Procession of <i>Chosen Tsushinshi</i>) (Two volumes)
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(Detail)

Handscrolls, color on paper, [length × width] 38.2 × 811.9; 955 cm

This picture depicts the procession of *Chosen Tsushinshi*. Toward the end of the procession, warriors of Tsushima Domain, who guarded the mission, are depicted. At present there are two picture scrolls, but probably their original form was a single scroll. Although it is not clear which mission is depicted in this work, it was probably produced during the mid-Edo Period. The artist precisely depicts each and every member of the mission in an extremely realistic manner. This work clearly indicates the costumes of mission members which represent their positions, and the formation of the procession, including the order of individual figures within it.

This work has been treasured by the So family of Tsushima Domain.

Document No.	J.II-12	Title	<i>Chosen-koku Shinshi Emaki</i> (Bunka Era) (Picture Scroll of the Procession of the 1811 Mission)
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(Detail)

Handscroll, color on paper, [length × width] 27.3 × 1,657.4 cm

This picture depicts the procession of the 1811 mission. In that year, a simplified ceremony was held at Tsushima to exchange official letters. Accordingly, the 1811 mission did not visit Edo. Moreover, the mission comprised only 328 members, including the Ambassador and the Vice Ambassador, but without the Third Ambassador.

Since the picture shows only a small number of retainers and no figure of the Third Ambassador, this work faithfully represents the 1811 mission.

Document No.	J.II-13	Title	<i>Tennado Chosen Tsushinshi Tojo Gyoretsu-zu Byobu</i> (Folding Screen of the 1682 Mission Visiting Edo Castle)
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Color on paper, [length × width] 34.3 × 437 cm

This folding screen depicts the procession of the 1682 mission visiting Edo Castle, where the residence of the Tokugawa shogun was located. In the upper space of the screen, information is written concerning the total distance from Korea to Edo, distances of marine routes between the respective ports the mission entered, and the route by land from Osaka to Edo. Moreover, the number of mission members and their positions and names are indicated. These facts suggest that the folding screen was produced as an official record of the 1682 mission, rather than as an artistic work.

Document No.	J.II-14	Title	<i>Chosenjin Raicho Oboe Bizen Gochisosen Gyoretu-zu</i> (Picture Scroll of the Bizen Fleet Serving Chosen Tsushinshi)
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(Detail)

Handscroll, color on paper, [length × width] 14.5 × 824.9 cm

This work depicts the fleet of ships transporting the 1747–48 mission off the shore of Hibi on the Inland Sea. Hundreds of boats of various sizes were mobilized by Okayama Domain to ensure the safety of the navigation.

The artist is assumed to be a Japanese spectator of the fleet. In addition to the ships on which mission members are aboard, many tugboats are illustrated precisely. Moreover, there are written passages that describe in a humorous way the painter's impression of the fleet, along with local people's conversations.

Document No.	J.II-15	Title	<i>Chosen Tsushinshi Kaminoseki Raiko-zu</i> (Picture of <i>Chosen Tsushinshi</i> 's Fleet Entering Kaminoseki Port)
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Framed work, color on paper, [length × width] 60.3 × 86.8 cm

This picture depicts six ships transporting *Chosen Tsushinshi* entering the Kaminoseki Port on the Inland Sea. The ships are being towed and protected by military boats of Choshu Domain. The direction of the ships indicates that the fleet is on their way to Edo. The picture also shows the guest house for *Chosen Tsushinshi* and guard stations near the port. This work is assumed to depict the 1763–1764 mission.

This is an important document that indicates the marine transport used by *Chosen Tsushinshi* across the Inland Sea.

Document No.	J.II-16	Title	<i>Shotokudo Chosen Tsushinshi Kokusho Sendosen-zu Byobu</i> (Folding Screen of the 1711 Mission's Flagship Carrying Official Letters Written by the King of the Joseon Dynasty to the Tokugawa Shogun)
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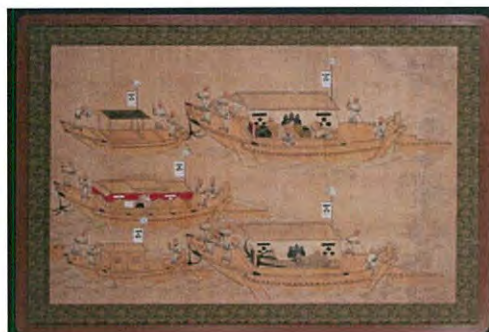


Color on paper, [length × width] 75.2 × 510.4 cm

This folding screen depicts the ships used by the 1711 mission for inland transport. In Osaka, the mission changed their ships from the ones they had been aboard since leaving Busan in Korea, to roofed ships that would take them along the Yodo River up to Kyoto. These flat-bottomed boats for river transport were prepared by feudal lords by the order of the Shogunate government. This folding screen represents three roofed ships, including the one with the Ambassador who carried the Joseon Sovereign's Message, and an additional five boats accompanying the three ships. This is a very rare work that depicts both the roofed ship with the Ambassador and the one with the Lord So of Tsushima Domain, who accompanied the mission to and from Edo. In this sense, this work is very valuable for researchers concerning the governmental system to receive the mission.

○ Documents in Custody in Japan

Document No.	J.II-17	Title	<i>Shotokudo Chosen Tsushinshi Jojokan Daisansenzu/ Kyosenzu</i> (Picture of the Third Ship for High Officials of the 1711 Mission)
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Color on paper, [length × width] 79 × 148; 111.5 cm

These pictures depict a roofed ship for high officials of the 1711 mission and five smaller boats that accompanied the roofed ship. The ship for high officials is embellished with many elegant ornaments. Although the pictures now take the form of two framed works, they were originally depicted on a single sheet of paper, which was in the custody of the Toki family in Numata City, Gunma Prefecture. In 1711, the lord of the Toki family was serving at Osaka Castle as its castellan and was responsible for hosting the mission. It is probable that he ordered artists to produce the work as an official record of the mission.

Document No.	J.II-18	Title	<i>Chosen Tsushinshi Gorosenzu Byobu</i> (Folding Screen Depicting a Houseboat Prepared by the Tokugawa Shogunate for <i>Chosen Tsushinshi</i>)
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Color on paper, [length × width] 137.2 × 349.8 cm

The folding screen represents a roofed ship transporting mission members (the year of the mission is uncertain) along the Yodo River. In the central part of the picture, an elegant roofed ship with a high deck is depicted. Around this ship, various smaller ships are arranged, including one for musicians. Although this picture currently takes the form of a six-panel folding screen, it is believed that its original form was a handscroll. The folding screen was produced by cutting the images of the ships from the scroll and then pasting them on the screen. The work was in the custody of the Kishu Tokugawa family, one of the Three Tokugawa Families.

○ Documents in Custody in Japan

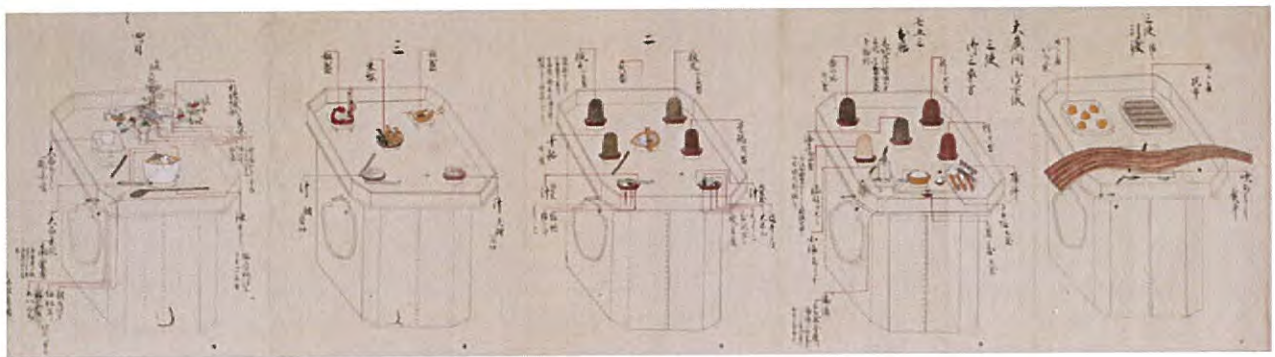
Document No.	J.II-19	Title	<i>Chosen Jinbutsu Kijo Kyogyo-no-zu</i> (Picture of Figures, Costumes, Flags, and Palanquins of <i>Chosen Tsushinshi</i>)
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Color on paper, [length × width] 35.2 × 625.9 cm

This picture precisely depicts the costumes, flags, palanquins, and other belongings of the 1811 mission. A detailed description is written in the space of the scroll. Since this final mission traveled only as far as Tsushima, Ogasawara Tadakata, the lord of Kokura Domain, received the official letter from the Joseon king on behalf of the shogun in Edo. Ogasawara Tadakata ordered Ikai Seikoku, one of his vassals, to produce this picture, probably to show it when he reported the details of the mission to the Shogunate government. This picture was in the custody of the Owari Tokugawa family, one of the Three Tokugawa Families.

Document No.	J.II-20	Title	<i>7-5-3 Moritsuke Kuridashi-jun-no-Ezu</i> (Picture of a Seven-Five-Three Course Meal for <i>Chosen Tsushinshi</i>)
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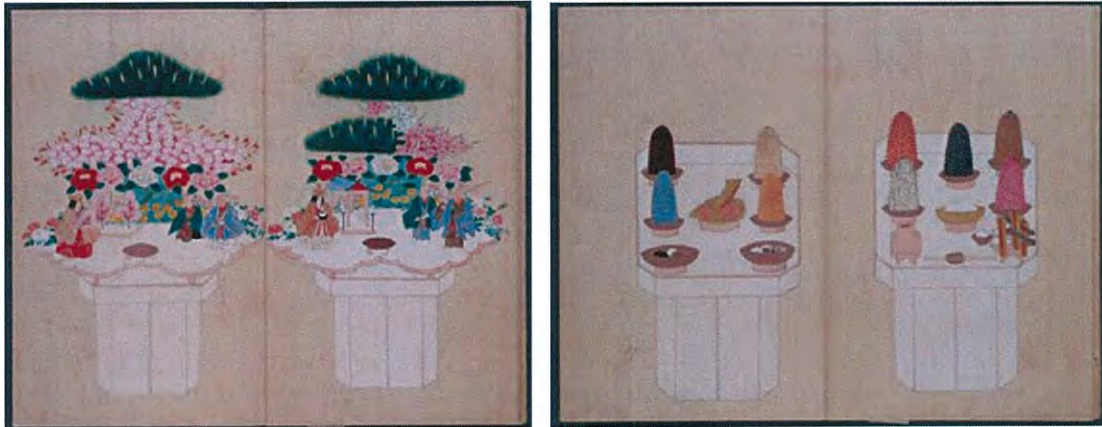
(Detail)

Handscroll, color on paper, [length × width] 26.9 × 937.1 cm

The illustration represents the dinner served to the 1763–64 mission at Edo Castle when the mission visited the shogun to exchange sovereign's messages. There are several portable tables for each guest, comprising one with seven dishes, another with five dishes, and still another with three dishes. This seven-five-three course meal was the most prestigious dinner in Japan at that time. In addition to the three small tables, the picture shows tables with cups of sake and various kinds of sweets.

In this illustration, the portable tables with a wide variety of dishes are arranged in the order in which they were actually served. Moreover, detailed descriptions are provided about ingredients, tableware, and decorations. The work clearly shows the exceptional treatment for important state guests that was actually offered by the Shogunate government.

Document No.	J.II-21	Title	<i>Chosenjin Kyoo 7-5-3 Zenbu-zu</i> (Picture of a Seven-Five-Three Course Meal for Entertaining <i>Chosen Tsushinshi</i>)
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Color on paper, [length × width] 30.1 × 20.8 cm

During the visit of the 1811 mission, Ogasawara Tadakata, the lord of Kokura Domain, received the official letter from the Joseon king at Tsushima on behalf of the shogun in Edo. To prepare for reception for the mission, he ordered the production of samples of the formal dinner, comprising a seven-five-three course meal. He also ordered his vassal, Ikai Seikoku, to depict the samples. These colorful illustrations precisely represent the most prestigious dinner to be served to state guests. The Owari Tokugawa family took custody of two copies of this picture, as well as of the *Chosen Jinbutsu Kijo Kyoyo-no-zu* (Picture of Figures, Costumes, Flags, and Palanquins of *Chosen Tsushinshi*, J. II-19).

Document No.	J.II-22	Title	<i>Bajosai Zukan</i> (Picture Scroll of Acrobatics on Horse)
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(Detail)

Handscroll, color on paper, [length × width] 26.9 × 937.1 cm

These pictures depict acrobatic performances on a horse by tumblers who accompanied *Chosen Tsushinshi*. The Tokugawa shogun ardently requested that tumblers accompany the mission and show their performances in Edo. After the show in front of the shogun, the tumblers held another show for the residents of Edo outside the castle. The pictures depict various types of acrobats, including those standing upright and performing handstands on the backs of horses. This traditional Korean performing art, which was introduced to Japan through the *Chosen Tsushinshi* program, was extremely popular in Japan.

Document No.	J.II-23	Title	<i>Bajosai-zu</i> (Picture of Acrobatics on Horse)
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Framed picture, color on paper, [length × width] 52 × 81.4 cm

This work depicts the acrobatic performances on a horse presented by the Korean tumblers who accompanied the 1747–48 mission. The scene in this work was probably a rehearsal held at the official residence of the lord of Tsushima in Edo. After several rehearsals at the residence, performances were held in front of the shogun at Edo Castle. Following the show at the castle, another show was held in Ueno (in Edo), where the ordinary residents of Edo were allowed to watch. The artist of this work is Torii Kiyonobu II, an *ukiyo-e* painter. This work, however, was hand painted, rather than printed.

This work is a very rare document that records a Korean performing art, which became extremely popular among Japanese people.

Document No.	J.II-24	Title	The <i>Biwako-zu</i> (Picture of Lake Biwa)
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Color on silk, [length × width] 57.5 × 146.6 cm

This is the only document that shows the procession of *Chosen Tsushinshi* marching along the shore of Lake Biwa. In the central part of the picture is depicted a bird's-eye view of Lake Biwa, the largest lake in Japan and well known for its magnificent views. In the bottom-right corner, *Chosen Tsushinshi* is depicted traveling along the shore of the lake in a procession. This picture was produced in 1824 by Maruyama Oshin (1790–1838). Since no missions of *Chosen Tsushinshi* traveled along the lake during his lifetime, the artist probably produced this work to commemorate the mission that had visited the lake before his birth.

Document No.	J.II-25	Title	The <i>Chosen Tsushinshi Shodo-zu</i> (Picture of Korean Page)
<div data-bbox="491 300 695 815" data-label="Image"> </div> <div data-bbox="772 383 1179 792" data-label="Image"> </div> <div data-bbox="608 824 994 853" data-label="Caption"> <p>Color on paper, [length × width] 91.4 × 28 cm</p> </div>			
<div data-bbox="172 927 1437 1077" data-label="Text"> <p>This picture depicts a scene in which a Japanese man is asking a member of <i>Chosen Tsushinshi</i> (page) to write something with a brush on the sheet of paper he is holding. The banner depicted on the right end of the picture shows that the man on a horse is a member of <i>Chosen Tsushinshi</i>. At that time, ordinary Japanese people were not permitted to contact the Koreans. In actuality, however, many Japanese people asked the Koreans they met to produce calligraphic works for them. They were also eager to talk with Koreans by writing Chinese sentences and to compose Chinese-style poems in turn. The artist, Hanabusa Icho (1652–1724), was probably inspired to produce this work when he saw members of the 1711 mission.</p> </div>			
Document No.	J.II-26	Title	The <i>Fuzan-ura Fuji-zu</i> (Picture of Mt. Fuji Viewed from Busan Inlet)
<div data-bbox="320 1234 1295 1749" data-label="Image"> </div> <div data-bbox="584 1771 1026 1800" data-label="Caption"> <p>Light color on paper, [length × width] 57.9 × 92.8 cm</p> </div>			
<div data-bbox="172 1906 1406 2007" data-label="Text"> <p>This picture was produced by Kano Michinobu, a well-known painter who served the Shogunate government. In the center of the work, the artist depicted a ship sailing from Busan in Korea to Japan. At the bow of the ship, two men are admiring Mt. Fuji, soaring in the far distance. Although Mt. Fuji cannot be seen from Busan, Japanese people in the Edo Period believed that the mountain could be seen from the Korean Peninsula and even from China. Mt. Fuji was well recognized by <i>Chosen Tsushinshi</i> as one of the most scenic spots in Japan.</p> </div>			

Document No.	J.II-27	Title	<i>Chosen Tsushinshi Kantai Byobu</i> (A Pair of Folding Screens with a Drawing of the Reception for <i>Chosen Tsushinshi</i>)
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(Left screen)

Folding screen, color on golden paper, [length × width] 166.6 × 500 cm

The right screen depicts *Chosen Tsushinshi* visiting Edo Castle, while the left screen shows the reception held by the Shogunate government at Edo Castle. The artist is Kano Masunobu, who served the Shogunate government. The *Chosen Tsushinshi* depicted in this work is believed to be the 1655 mission. The picture conveys the formal and elegant atmosphere of this grand once-in-a-lifetime event for each shogun. Moreover, the artist presents lively images of the members of the Shogunate government and the mission. This work is believed to have been in the custody of Empress Masako (also known as Tofukumonin, a daughter of the second shogun, Tokugawa Hidetada).

In addition to its value as a historical document concerning *Chosen Tsushinshi*, the work also has particularly high artistic value.

Document No.	J.III-1	Title	<i>Amenomori Hoshu Kankei Shiryo</i> (Materials Related to Amenomori Hoshu)
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• *Korinteisei* (The Mental Attitude for Friendly Diplomacy): book, ink on paper, (length × width) 25.7 × 19.5 cm

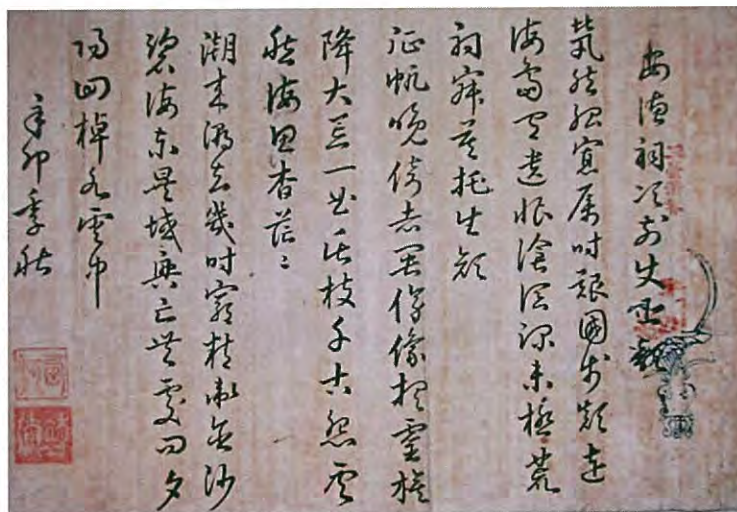


• *Kocho Fuga Tsuketari-shu* (Book of Gifts Exchanged between Friends): book, ink on paper, (length × width) 28.9 × 20.2 cm

Amenomori Hoshu (1668–1755), a Confucian advisor to the lords of Tsushima Domain (now Tsushima City, Nagasaki Prefecture), was responsible for diplomacy with Korea in Tsushima Domain. Unlike many contemporary Japanese people, he had a truly global perspective, and was fluent in three languages: Japanese, Korean, and Chinese. He firmly believed that diplomacy should be based on sincerity and respect for different cultures.

When he accompanied the 1711 and 1719 missions along their journeys between Tsushima and Edo, he fostered friendships with scholars in the missions. Materials related to Amenomori Hoshu comprises 36 documents, including *Korinteisei* (*The Mental Attitude for Friendly Diplomacy*), the guidelines on diplomatic affairs with Korea; *ZenitsuDojin*, the first textbook on the Korean language in Japan, composed by Amenomori; and *Kocho Fuga-shu/Do Tsuketari-shu* (*Book of Gifts Exchanged between Friends*), comprising Chinese-style poems composed in turn by Japanese scholars and members of the 1711 mission, along with the discussions they held by writing Chinese sentences. These documents have been passed down through the descendants of Amenomori Hoshu.

Document No.	J.III-2	Title	<i>Chosen Tsushinshi Fukushi Im Sogan Dannoura Kaiko Shi</i> (Poem by Im Sogan in Memory of the Battle at Dannoura)
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Ink on paper, (length x width) 32.5 × 42.6 cm

This is a poem composed by Im Sogan, the Vice Ambassador of the 1711 mission.

At Amidaji Temple (predecessor of Akama Jigu Shrine) in Shimonoseki (Yamaguchi Prefecture), he composed this poem in memory of the battle of Dannoura. It was a custom that *Chosen Tsushinshi* stayed overnight at Amidaji Temple, paid their respects at the statue of Emperor Antoku (who died at the age of six in the Battle at Dannoura) enshrined in the temple, and composed a poem on his tragic short life. Moreover, the poems composed by the successive members of *Chosen Tsushinshi* always used the same rhyme composed by Yujeong (1544–1610), a Buddhist monk who visited Japan in 1604 and strove to recover the diplomatic relations between the two countries, thus paving the way for the succeeding *Chosen Tsushinshi* program. Sixteen such poems were composed by members of *Chosen Tsushinshi* at Amidaji Temple. Although they all impacted scholars of Choshu Domain significantly, only this poem remains today. It is noteworthy that members of *Chosen Tsushinshi* composed poems at Amidaji Temple in memory of Yujeong and his great achievements.

Document No.	J.III-3	Title	<i>Fukuzenji Taichoro Chosen Tsushinshi Kankei Shiryo</i> (Documents on <i>Chosen Tsushinshi</i> Left at Fukuzenji-Taichoro)
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Calligraphic Work by Lee Bageon: ink on paper, [length × width] 30 × 175.7 cm



Poems by the Three Ambassadors (Cho Teoku, Im Sukan, and Lee Bageon): hanging scrolls, [length × width] 132 × 54 cm for each

These documents have been in the custody of Fukuzenji Temple in Tomonoura, Fukuyama City, Hiroshima Prefecture.

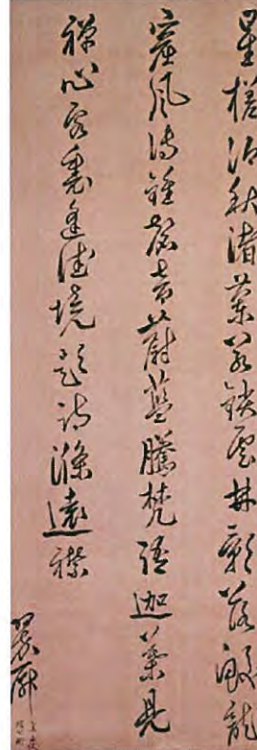
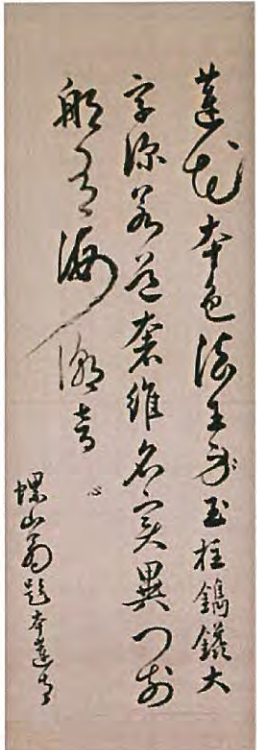
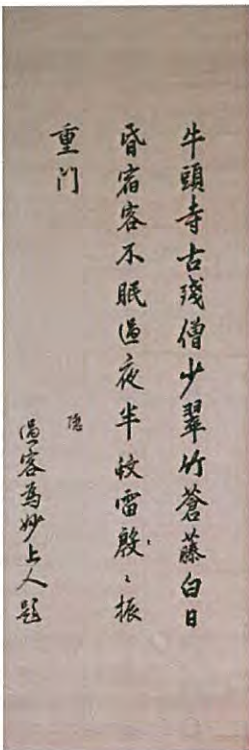
Since Taichoro guest house in the precincts of Fukuzenji Temple was well known for breathtaking views of the Inland Sea, dotted with many islands with green pine trees, it was a custom for members of *Chosen Tsushinshi* to appreciate the scenic beauty and compose poems at Taichoro.

These documents include three poems composed by the Three Ambassadors of the 1711 mission; a calligraphic work written by Lee Bageon, the Third Ambassador of the mission; the *Kankyaku Shika* or the collection of nine poems composed by the Three Ambassadors and their retinues of the 1747–48 mission; and the calligraphic work “Taichoro” written in Chinese characters by Hong Gyehui, a member of the mission’s retinue.

It is believed that the guest house was named “Taichoro” (lit. pavilion to look at tides) in July in 1748 by Hong Kye-hui, Hong Gyehui’s father and the Ambassador of the 1748 mission.

These poems significantly impacted scholars in Fukuyama Domain.


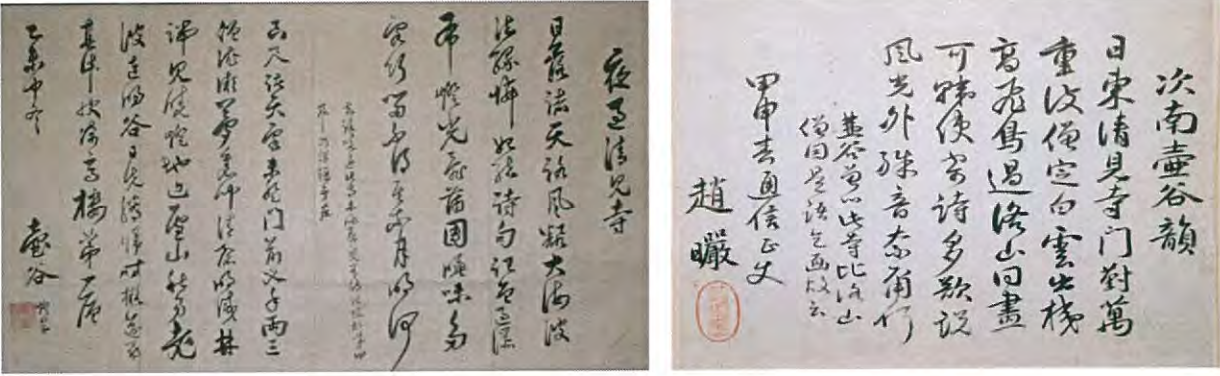
Document No.	J.III-4	Title	<i>Honrenji Chosen Tsushinshi Shisho</i> (Poetical Works by <i>Chosen Tsushinshi</i> at Honrenji Temple)
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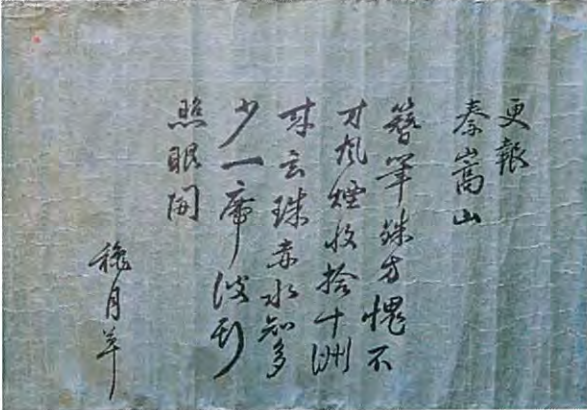
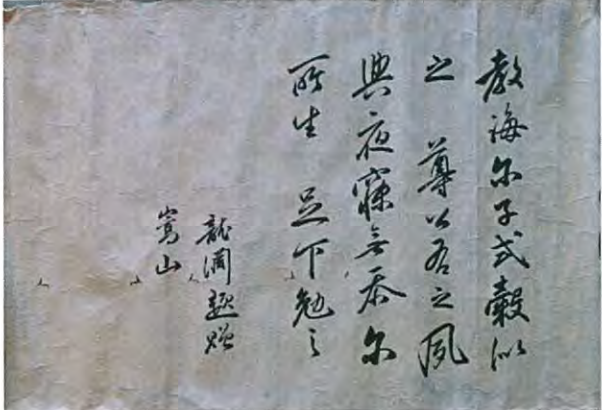
Poetical works by Shn Yu, Park Angi, and Jo Hyeong: hanging scrolls, ink on paper, [length × width] 95.1 × 31.5 cm and other dimensions

These documents, comprising nine poems by members of *Chosen Tsushinshi*, have been in the custody of Honrenji Temple in Ushimado, Setouchi City, Okayama Prefecture. Honrenji Temple was used as a guest house for the 1643 and 1655 missions. The nine poems in the custody of the temple comprise three poems composed by the Third Ambassador and the secretary of the 1643 mission; two poems composed by the Ambassador and the Vice Ambassador of the 1655 mission, respectively; and four poems, composed by the Vice Ambassador, the Third Ambassador, secretary, and recorder of the 1711 mission, respectively. Although the 1711 mission stayed at a facility other than the temple as their guest house, its members visited the temple to compose poems during their stay in Okayama Domain.

These poems, which describe views of Honrenji Temple and landscapes of Ushimado, indicate the close relationship between Ushimado and *Chosen Tsushinshi*.

Document No.	J.III-5	Title	<i>Chosen Tsushinshi Jujikan Lee Panon Shisho</i> (Poetical Works by Lee Bageon)
 <p data-bbox="608 835 995 860">Ink on paper, [length × width] 151.5 × 61.2 cm</p>			
<p data-bbox="172 958 1410 1059">Hachiman Sub-temple of Honganji Temple (previously known as Kondaiji Temple) was used as a facility where the Three Ambassadors of <i>Chosen Tsushinshi</i> rested and had luncheon during their journeys to and from Edo Lee Bageon, the Third Ambassador of the 1711 mission, composed this Chinese-style poem and offered the work to the temple on his return journey from Edo. After fulfilling his role of exchanging sovereign's messages, he composed this poem, which expresses his feeling of nostalgia for his home country.</p>			
Document No.	J.III-6	Title	<i>Seikenji Chosen Tsushinshi Kankei-shisho</i> (Poetical Works by <i>Chosen Tsushinshi</i> at Seikenji Temple)
 <p data-bbox="188 1686 1174 1711">Unmounted work, hanging scroll, and folding screen; ink on paper, [length × width] 55.6 × 91 cm and other dimensions</p>			
<p data-bbox="172 1800 1426 1877">Seikenji Temple, located by the Tokaido highway (now in Shizuoka City), was used as a guest house for the 1607 and the 1624 missions. Moreover, all <i>Chosen Tsushinshi</i> except for the 1617 and the 1811 missions rested at this temple. Since the temple was an ideal spot to view Mt. Fuji, mission members enjoyed a magnificent view of the mountain and composed poems there.</p> <p data-bbox="172 1877 1426 1977">Because of this history, the temple has taken custody of many documents related to <i>Chosen Tsushinshi</i>, including poems composed by the Three Ambassadors and retinues. Some are left unmounted, while others were made into hanging scrolls and folding screens. Many poems composed by mission members use the same rhyme composed by Nam Yongik (also known as Hogok), who was the Third Ambassador of the 1655 mission.</p> <p data-bbox="172 1977 1426 2029">These poems, which significantly impacted Japanese culture, vividly describe the deep impression that the outstanding view of Mt. Fuji made on the mission members.</p>			

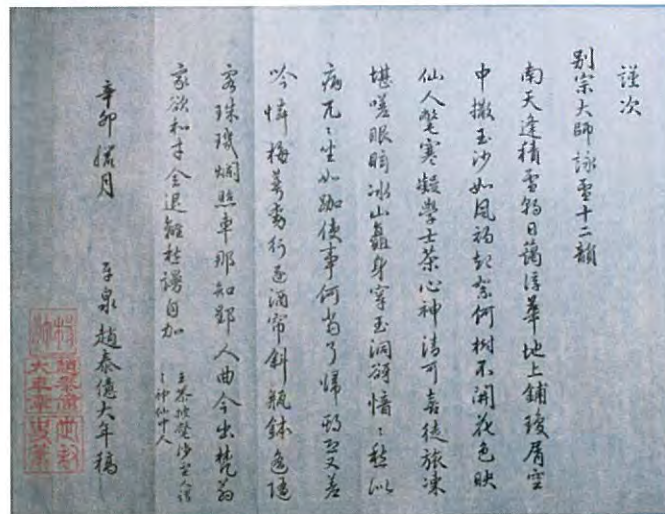
Document No.	J.III-7	Title	<i>Kim Myeongguk Hitsu Jittoku-zu</i> (Portrait of Jittoku Drawn by Kim Meung-Guk)
 <p data-bbox="248 1093 759 1122">Hanging scroll, ink on paper, [length × width] 64.5 × 52.8 cm</p>			<p data-bbox="887 322 1414 517">This drawing of Jittoku (Shi De), a legendary Chinese Buddhist monk, was produced by Kim Meungguk, a painter who visited Japan twice as a member of the 1636 and the 1643 missions. Since a phrase praising the portrait was subsequently written in the upper space by a Japanese Buddhist priest, the portrait was probably drawn during the artist's visit to Japan. The work had a strong influence on Japanese priests and scholars.</p> <p data-bbox="887 521 1434 763">Kim Meungguk was a leading Korean painter, who was particularly skilled in drawing figures, both human and divine. He had a bold and open-minded personality. He also loved drinking, and when he was tipsy, he would take a brush and draw figures spontaneously at an amazing speed. Kim Meungguk, who called himself Chwiong (lit. drunken old man), was among the best artists who visited Japan accompanying Chosen Tsushinshi. This work also demonstrates the academic interactions between the two countries.</p>

Document No.	J.III-8	Title	<i>Hata Suzan Chosen Tsushinshi Shohushi Narabini Hitsug o</i> (Joint Poetical Works and Dialogues with <i>Chosen Tsushinshi</i> Recorded by Hata Suzan)
 <p data-bbox="188 1666 515 1715">• Poetical work by Nam Ok: ink on paper, [length × width] 38.5 × 54.2 cm</p>		 <p data-bbox="815 1666 1230 1715">• Calligraphic work by Seong Daejung: ink on paper, [length × width] 38.5 × 54.8 cm</p>	

Hata Suzan, a Confucian scholar in Choshu Domain, met members of the 1763–64 mission at Amidaji Temple in Shimonoseki (Yamaguchi Prefecture). The Korean members were Nam Ok, secretary of the mission; Seong Daejung, recorder of the Ambassador; Wong Junggeo, recorder of the Vice Ambassador. These documents, which have been in the custody of the Hata family, comprise two works by Nam Ok, one work by Seong Daejung, and three works by Wong Junggeo.

Despite the differences between the Japanese and Korean languages, intellectuals in both countries understood Chinese characters and sentence structures. Accordingly, communication was enabled by writing Chinese poems and prose. In fact, many Japanese intellectuals engaged in academic interactions with members of *Chosen Tsushinshi*. Following the visit by the 1711 mission, Choshu Domain strongly encouraged its scholars to visit Shimonoseki to engage in academic interactions with mission members. Among these Japanese intellectuals, Hata Suzan won high acclaim from mission members in recognition of his exceptional scholastic ability. These documents compiled by Hata Suzan attest to the fact that academic interactions were frequently held between the two parties.

Document No.	J.III-9	Title	<i>Kankyakushiso</i> (Poetical Works by <i>Chosen Tsushinshi</i>)
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Poem by Jo Taecek

Four volumes, ink on paper, [length × width] 35.4 × 1456.6; 50.8 × 784.3; 40.8 × 1010.1; 43.2 × 626.6 cm



These four volumes of the collection of poems were compiled by Besshu Soen (1658–1714), the head priest of Jishoin Sub-Temple of Shokokuji Temple, who accompanied the 1711 mission during its journey between Osaka and Edo. During the journey, members of the mission composed Chinese-style poems and presented them to Besshu Soen. In addition to 71 poems, several letters are included in the document. The majority of poems were composed by Korean and Japanese people in turn. While many poems praise the character and poetical talent of Besshu Soen, others depict landscapes they saw along their travel route, including the views of Mt. Fuji and a water wheel installed along the Yodo River.

Document No.	J.III-10	Title	<i>Shosho Hakkei Zuka</i> (Picture Scroll of Eight Superior Views in Shosho)
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Ink on paper, [length × width] 30.8 × 534.6 cm

This work comprises eight landscapes by a Japanese painter, Kano Seishin (1614–85) and the praising phrases written on the work by Lee Bungmyeong, a recorder of the 1682 mission. He probably viewed the eight landscapes during his stay in Edo in early September 1682, and wrote the praising phrases in the spaces of the scroll. This is a valuable document that attests to the cultural exchanges between the two countries.

Document No.	J.III-11	Title	<i>Ju Rojinzu</i> (Picture of the God of Longevity)
			
<p>Ink on paper, [length × width] 42 × 55.1 cm</p>			
<p>This picture of the god of longevity was produced by Ha Dam, the painter of the 1636 mission. He probably produced this work in Japan upon the request of Japanese people. This assumption is supported by his signature “Ha Dam no Utsushi from Korea” and by the fact that the motif of the work was very popular among Japanese. The sentences praising the picture were written by Koga Seiri (1750–1817), a Confucian scholar of Saga Domain. There is a time lag of nearly a century between the picture’s production and the entry of the praising phrase. Accordingly, it is assumed that Koga wrote the praising sentences when he saw the picture, which Ha Dam had left in Japan.</p>			
Document No.	J.III-12	Title	<i>Shoka Ko-zu</i> (Picture of a Tiger under Pine Tree)
			
<p>Ink on paper, [length × width] 123.3 × 54.5 cm</p>			
<p>This Korean folk-style picture of a tiger was produced by Byun Bak (1741 ca.–?), who visited Japan as the captain of the ship for the 1764 mission. Since the official painter of the mission was Kim Yoosung, Byun Bak joined the mission as the captain of the ship with the Ambassador. Despite this position, he accompanied the mission up to Edo (captains usually navigated their ships up to Osaka and waited there for the mission’s return from Edo), probably because he was a talented painter. It is assumed that he produced this picture in March 1764, when the mission rested in Oiso (Kanagawa Prefecture) on their return journey from Edo. The presence of this work attests to the friendly exchanges between Japanese people and members of the mission in various places along their travel route in Japan.</p>			

Document No.	J.III-13	Title	<i>Chosen Kokuo Koso Shinhitsu Gakuji</i> (Handwriting of King Hyojong)
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Handscroll, ink on paper, [length × width] 47 × 253 cm

This calligraphic work written by King Hyojong was brought to Japan by the 1655 mission and was donated to Taoyuin, the mausoleum of the third Shogun, Tokugawa Iemitsu, in Nikko. The phrases in Chinese characters “*Reizan Hokkai Sukojoin*” (lit. Holy Mountain Dedicated to Buddha and the Temple of Filial Piety) represent Nikko and Taoyuin, which was built by Tokugawa Ietsuna, the fourth shogun, for his deceased father, Tokugawa Iemitsu. At the left end, the year of the writing is specified using the Chinese zodiacal calendar and the king’s vermilion seal is affixed.

Together with this writing, the mission donated copper lanterns, silver incense burners, and musical instruments to Taoyuin, all of which remain extant today. One of the purposes of the 1655 mission was to offer condolences for the death of the third shogun, Tokugawa Iemitsu, who passed away in 1651. The king’s writing is a valuable asset that indicates the close relations between the Tokugawa shoguns and Joseon kings.

Document No.	J.III-14	Title	<i>Toshosha Engi (Kana-hon)</i> (History of Toshō Shrine, written in Japanese Syllabary) (Volume 4 of 5)
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Handscroll, color on paper, [length × width] 33 × 1,636 cm

The picture scroll

The scroll depicts the procession of the 1636 mission, visiting Toshō Shrine in Nikko, which is dedicated to Tokugawa Ieyasu, the founder of the Tokugawa Shogunate government, who worked to restore the bilateral diplomatic relations. This was the first time for Chosen Tsushinshi to visit Nikko. The picture was produced by Kano Tanyu, the leading painter in Japan at that time by the order of Tokugawa Iemitsu, the third shogun, and was offered to the shrine. Descriptions about the mission’s visit to Nikko are provided in Japanese syllabary, and three poems composed by the Three Ambassadors of the mission are also included in the picture scroll.

This is a very valuable item indicating the close relationship between the shogun family and *Chosen Tsushinshi*.

Document No.	J.III-15	Title	<i>Toshosha Engi (Mana-hon)</i> (History of Tosho Shrine, Written in Chinese Characters) (Volume 2 of 3)
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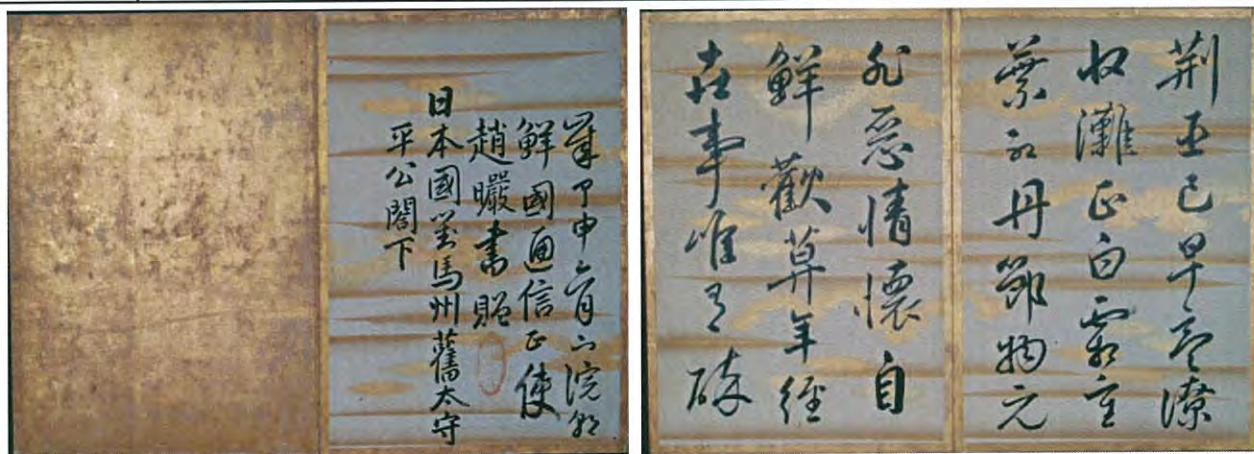


(Detail)

Handscroll, ink on paper, [length × width] 32.7 × 1,170 cm

This handscroll contains 16 poems composed by the Three Ambassadors of the 1636 mission during their visit to Nikko. In contrast to J. III-14, this work contains no pictures and uses only Chinese characters. Both scrolls were produced by the order of Tokugawa Iemitsu and were offered to the shrine. These materials testify to the strong relationship between the kings of the Joseon Dynasty and the Tokugawa shoguns.

Document No.	J.III-16	Title	<i>Horeki 14-nen Chosen Tushinshi Seishi Jo Eom Shocho</i> (Writing by Jo Eom)
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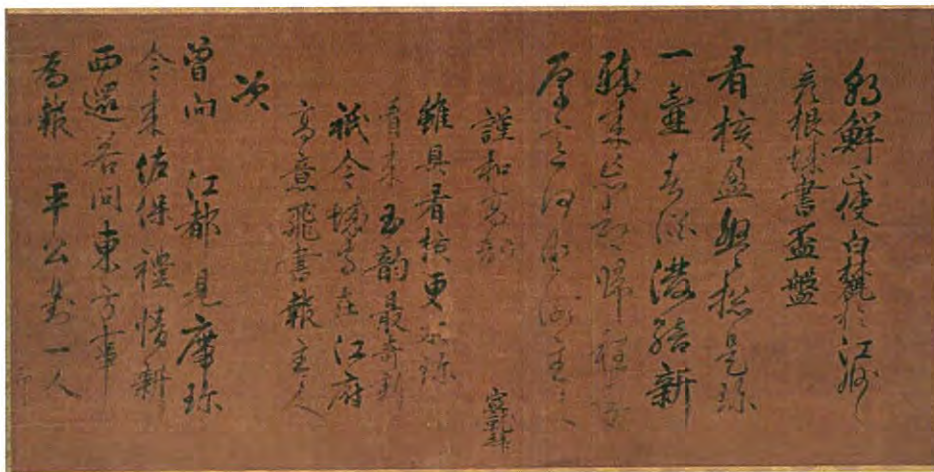


(Detail)

Album of calligraphic exemplars, ink on paper, [length × width] 29 × 21.6 cm

This album was created by Jo Eom, the Ambassador of the 1763–64 mission at Tsushima on his return journey. He wrote classical Chinese poems in various calligraphic styles and bound them into an elegant album, which he presented to the former lord of Tsushima Domain. The album demonstrates the friendly relations between *Chosen Tushinshi* and Tsushima Domain, as well as the scholastic ability of the Ambassador. Jo Eom is also well known for his achievements in introducing and promoting the cultivation of sweet potatoes in Korea. At Tsushima, he discovered that the crops grew even under unfavorable weather conditions and thus helped the lives of many people during famines.

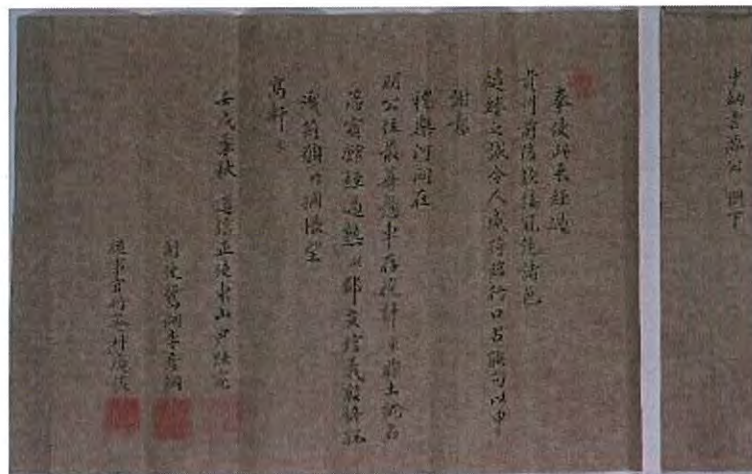
Document No.	J.III-17	Title	Hikone-han Okamoto Hansuke Hitsuroku Im Gwang Shashi Narabini Okamoto Hansuke Shoshushi (Joint Poetical Works and Dialogue Recorded by Okamoto Hansuke from Hikone Domain and Im Gwang)
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Ink on paper, [length × width] 31.1 × 59 cm

This work represents a poem composed by Im Gwang, the Ambassador of the 1636 mission. To express his gratitude to the lord of Hikone Domain for his generous hospitality, Im Gwang wrote the poem on a saucer for a sake cup. Since it was difficult to preserve his writing on the saucer, Okamoto Hansuke, a warrior of Hikone Domain who was responsible for the reception of *Chosen Tsushinshi*, wrote down the poem on a sheet of paper. To the poem composed by the Ambassador, Okamoto added his own poem. The document attests to the friendly interactions between *Chosen Tsushinshi* and warriors of the host domain.

Document No.	J.III-18	Title	Chosenkoku Sanshi Kosenrenku (Collaborative Poetical Works by Three Korean Ambassadors)
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Ink on paper, [length × width] 43.9 × 61 cm

These Chinese-style poems were composed by the Three Ambassadors (Ambassador, Vice Ambassador, and Third Ambassador) of the 1682 mission to express their gratitude to the Owari Tokugawa family for their generous hospitality. On the envelope, it is written “*Chunagon Genko Kakka*” (Your Excellency Chunagon Genko), which refers to Tokugawa Mitsutomo, the second lord of the Owari Domain. The Three Ambassadors wrote their pen names above their real names and vermilion seals. In the poems, the Three Ambassadors expressed the sorrow they felt for having to say farewell to the lord, while viewing the soaring towers of Nagoya Castle, the residence of the Owari Tokugawa family, one of the Three Tokugawa Families. Together with a copy of this document, the family maintained a list of gifts presented by the 1682 mission.

Attachment 2

3.3. Visual documentation

- *Korean Embassies in the Edo Period*, 48 minutes, produced by Sin Ki Su, directed by Rinzo Takizawa, National Film Center of the National Museum of Modern Art, Tokyo, 1979

Tsushinshi, the Documentary of Diplomacy between Korea and Japan, MBC, 1993

Chousen Tsushinshi, KBS, 1988

Chousen Tsushinshi, the Cultural Planning, KBS, 1997

Chousen Tsushinshi-Korean Embassies to Japan for Friendly Relation in the Edo Period, the Human Seminar, NHK, 2001

On the 400th Anniversary of Joseon Tongsinse Parts I: Korean Fashion, 400 Years Ago; Parts II: The Left Persons; joint KBS and NHK program, 2007

NHKETV Special Program on 2000 Years of Japan-Korea Relations: *Chousen Tsushinshi for Reconciliation*, NHKETV, Digital ETV, 4 January 2010

Remember Chousen Tsushinshi after 400 Years-the Friendly Bonds over the Tsushima Strait, NHK, 2007

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Remember Chousen Tsushinshi after 400 Years-the Friendly Bonds over the Tsushima Strait, NHK, 2007

Attachment 4

4.1. Owner of the documentary heritage (name and contact details)

4.2. Custodian of the documentary heritage (name and contact details if different from the owner)

a) Documents in custody in Republic of Korea

No.	Owner/Custodian	Address	Telephone	Facsimile	Email	Catalogue number
1	Seoul National University Kyujanggak Institute for Korean Studies	1 Gwanak-ro, Gwanak-gu, Seoul, Republic of Korea	02-880-5316	02-883-3012	kyujg@snu.ac.kr	I-1, I-2 II-4, II-18, II-19, II-29
2	The National Library of Korea	201 Banpodae-ro, Secho-gu, Seoul, Republic of Korea	02-590-0576	02-590-0712	helee@mail.nl.go.kr	II-1, II-2, II-3, II-5, II-6, II-7, II-8, II-9, II-10, II-11, II-12, II-13, II-14, II-15, II-16, II-17, II-20, II-22, II-23, II-27, II-28, II-31, II-33, III-23
3	National Institute of Korean History	86 Gyojukwon-ro, Gwacheon-si, Gyeonggi-do, Republic of Korea	02-500-8239	02-503-8270	chae@moe.go.kr	II-21, II-35 III-1, III-2, III-3
4	Korea University Library	145 Anam-ro, Seongbuk-gu, Seoul, Republic of Korea	02-3290-1503	02-927-4377	libweb@korea.ac.kr	II-24, II-25, II-26, II-32
5	Chungnam Institute of History and Culture	103 Yeonsuwon-gil, Gongju, Chungcheongnam-do, Republic of Korea	041-840-5098	041-856-8609	hissoek@naver.com	II-30
6	National Museum of Korea	137 Seobinggo-ro, Yongsan-gu, Seoul, Republic of Korea (168-6 Yongsandong 6-ga)	02-2077-9000	02-2077-9922	sumi999@korea.kr	II-34, II-36, II-37, II-38 III-7, III-17
7	Busan Museum	63 Unpyeonghwa-ro, Nam-gu, Busan, Republic of Korea	051-610-7111	051-610-7140	cleio21@korea.kr	III-5, III-6, III-8, III-9, III-10, III-11, III-12, III-13, III-15, III-21
8	National Palace Museum of Korea	12 Hyoja-ro, Jongno-gu, Seoul, Republic of Korea	02-3701-7500	02-736-0775	kjpkjp02@korea.kr	III-18, III-19, III-20
9	Korea National Maritime Museum	45 Haeyang-ro 301beon-gil, Yeongdo-gu, Busan, Republic of Korea	051-309-1900	051-309-1999	lj@sciex.co.kr	III-4, III-14, III-16, III-22

b) Documents in custody in Japan

No.	Owner/Custodian	Address	Telephone	Facsimile	Email	Catalogue number
1	The Kyoto University Museum	Yoshida Honmachi, Sakyo-ku, Kyoto, 606-8501, Japan	075-753-3272	075-753-3277	info@inet.museum.kyoto-u.ac.jp	I-1
2	Tokyo National Museum	13-9 Ueno Park, Taito-ku, Tokyo, 110-8712, Japan	03-3822-1111	03-3821-9680	stara@tnm.jp	I-2
3	Yamaguchi Prefectural Museum	8-2 Kasuga-cho, Yamaguchi, 753-0073, Japan	083-922-0294	083-922-0353	a50701@pref.yamaguchi.lg.jp	I-3
4	Yamaguchi Prefectural Archives	150-1 Ushirogawara, Yamaguchi, 753-0083, Japan	083-924-2116	083-924-2117	a50703@pref.yamaguchi.lg.jp	II-1
5	Fukuoka Prefectural Library	1-41-12 Hakozaki, Higashi-ku, Fukuoka, 812-8651, Japan	092-641-1123	092-641-1127		II-2
6	Hosa Library, City of Nagoya	1001 Tokugawa-cho, Higashi-ku, Nagoya City, Aichi, 461-0023, Japan	052-935-2137	052-937-0350		II-3, II-19, II-21, III-18
7	Kinryokai (alumni's association) of Fukuoka Prefectural Ikutokukan Senior High School	973 Toyotsu, Miyako-machi, Miyako-gun, Fukuoka, 824-0121, Japan	0930-33-2003			
8	Junko Doi	60-1Katsumotoura, Katsumoto-cho, Iki City, Nagasaki, 811-5501, Japan				II-5
9	Omihachiman City (The warehouse of Ban Denbe's former house)	236 Sakuramiya-cho, Omihachiman City, Shiga, 523-0893, Japan	0748-36-5529			II-6
10	Osaka Museum of History	4-1-32 Otemae, Chuo-ku, Osaka, 540-0008, Japan	06-6946-5728	06-6946-2662		II-7, II-13, II-16, II-17, II-18, II-25, II-26, III-10, III-11,

No.	Owner/Custodian	Address	Telephone	Facsimile	Email	Catalogue number
11	Koryo Museum of Art (Public interest incorporated foundation)	12 Shichiku Kaminokishicho, Kita-ku, Kyoto, 603-8108, Japan	075-494-2238	075-494-2239	home@koryomuseum.or.jp	II-8, II-9, II-23
12	Shimonoseki Municipal Chofu Museum	1-2-5 Chofu Kawabata, Shimonoseki City, Yamaguchi, 752-0979, Japan	083-245-0555	083-245-0783	kihakubu@city.shimonoseki.yamaguchi.jp	II-10, III-7, III-16
13	Nagasaki Prefectural Tsushima Museum of History and Folklore	668-1 Izuharamachi Imayashiki, Tsushima City, Nagasaki, 817-0021, Japan	0920-52-3687	0920-52-1816	s40400@pref.nagasaki.lg.jp	II-11, II-12, II-20
14	Kure City	4-1-6 Chuo, Kure City, Hiroshima, 737-8501, Japan	0823-25-3463			II-14
	Ranto Cultural Foundation (Shotoen) (Public interest incorporated foundation)	2277-3 Shinnojima, Shimokamagari-cho, Kure City, Hiroshima, 737-0301, Japan	0823-65-2900	0823-65-2711	info@shimokamagari.jp	
15	Chosen-ji Temple (Religious corporation)	440 Oaza Nagashima, Kaminooseki-cho, Kumage-gun, Yamaguchi, 742-1402, Japan	0820-62-0138			II-15
16	Kazuyuki Matsubara	1661 Izuhara-machi, Kutamichi, Tsushima City, Nagasaki, 817-0031, Japan				II-22
	Nagasaki Prefectural Tsushima Museum of History and Folklore	668-1 Izuharamachi Imayashiki, Tsushima City, Nagasaki, 817-0021, Japan	0920-52-3687	0920-52-1816	s40400@pref.nagasaki.lg.jp	
17	The Museum of Shiga Prefecture Biwako-Bunkakan	Uchidehama-saki, Otsu City, Shiga, 520-0806, Japan	077-522-8179	077-522-9634	biwakobunkakan@yacht.ocn.ne.jp	II-24
18	Sennyu-ji Temple (Religious corporation)	27 Sennyuji yamanouchi-cho, Higashi-ku, Kyoto, 605-0977, Japan	075-561-1551			II-27
19	Hoshu-kai	1166 Takatsuki-cho Amenomori, Nagahama City, Shiga, 529-0222, Japan	0749-85-5095			III-1
	Takatsuki Kannon-no-sato Historical Folk Museum	229 Takatsuki-cho Doganji, Nagahama City, Shiga, 529-9233, Japan	0749-85-2273	0749-85-2273	takatsuki-shiryokan@city.nagahama.lg.jp	

No.	Owner/Custodian	Address	Telephone	Facsimile	Email	Catalogue number
20	Akama Jingu Shrine (Religious corporation)	4-1Amidajji-cho, Shimonoseki City, Yamaguchi, 750-0003, Japan	083-231-4138	083-234-1248	akama-jingu@tiki.ne.jp	III-2
21	Fukuzen-ji Temple (Religious corporation)	2 Tomo-choTomo, Fukuyama City, Hiroshima, 720-0201, Japan	084-982-2705			III-3
	Fukuyama-City Tomonoura Rekishi Minzoku Shiryokan	536-1 Tomo-cho Shiroji, Fukuyama City, Hiroshima, 720-1264, Japan	084-982-1121	084-982-1121	tomo-shiryokan@city.fukuyama.hiroshima.jp	
22	Honren-ji Temple (Religious corporation)	3194 Ushimado, Ushimado-cho, Setouchi City, Okayama, 701-4302, Japan	0869-34-2014			III-4
	Okayama Prefectural Museum	1-5 Korakuen, Kita-ku, Okayama, 703-8257, Japan	086-272-1149	086-272-1150	kenhaku@pref.okayama.lg.jp	
23	Hongan-ji Temple Hachiman Betsuin (Religious corporation)	39-1Kitamoto-cho, Omihachiman City, Shiga, 523-0883, Japan	0748-33-2466	0748-36-7457	hatiman@hongwanji.cc	III-5
24	Seiken-ji Temple (Religious corporation)	418-1 Seikenji-cho, Okitsu, Shimizu-ku, Shizuoka, 424-0206, Japan	054-369-0028	054-360-0033		III-6
25	Kaneaki Hata	7-12-6 Kawanaka-Yutakamachi, Shimonoseki City, Yamaguchi, 751-0853, Japan	083-253-5368			III-8
	Shimonoseki Municipal Chofu Museum	1-2-5 Chofukawabata, Shimonoseki City, Yamaguchi, 752-0979, Japan	083-245-0555	083-245-0783	kihaku@city.shimonoseki.yamaguchi.jp	
26	Jisho-in Temple (Religious corporation)	703 Sokokuji-monzencho, Imadegawa Karasuma agaru, Kamigyo-ku, Kyoto, 602-0898, Japan	075-441-6060	075-441-6060		III-9
27	Rinno-ji Temple (Religious corporation) (Nikko-zan Rinno-ji Temple Treasure Hall)	2300 Sannai, Nikko City, Tochigi, 321-1494, Japan	0288-54-0531	0288-54-0673	takara@rinnoji.or.jp	III-13
28	Nikko Toshogu Shrine (Religious corporation) (Toshogu Shrine Treasure Hall)	2280 Sannai, Nikko City, Tochigi, 321-1431, Japan	0288-54-2558	0288-54-0061	homotsu@toshogu.jp	III-14, III-15

Attachment 5

4.4. Accessibility

a) Documents in custody in Republic of Korea

1) Seoul National University Kyujanggak Institute for Korean Studies

The Kyujanggak Institute for Korean Studies restricts access to the original documents in its collection. However, access to micro films, duplicated materials, and digitized images is open to all. Digitization of documents in the collection is currently under way.
National Library of Korea

2) The National Library of Korea

The National Library of Korea restricts access to the original documents in its collection. However, access to digital films, micro films, and other duplicated materials is open at all.

3) National Institute of Korean History

Access to the original materials is controlled, but micro films and digital images are accessible.

4) Korea University Library

The documents concerned in the custody of Korea University Library are accessible through its website.

5) Chungnam Institute of History and Culture

Visitors to Chungnam Museum of History (in Gongju) can see the related documents in its permanent exhibition. To examine them more closely, permission must be obtained by filing applications in pursuant to Article 40 of the Artifacts Management Regulations. Digital files of the documents concerned will be available under the conditions specified in Article 50 of the regulations.

6) National Museum of Korea

In principle, the six documents in the custody of the National Museum of Korea are accessible through its website. Accessibility, however, might be restricted pursuant to duplication rules of artifacts in the collection of national museums and the regulations of the National Museum of Korea.

7) Busan Museum

Busan Museum displays the documents concerned in its permanent and special exhibitions. Access to the artifacts may be permitted by filing applications in accordance with Busan Museum regulations. The Museum is currently building a database of its collection to facilitate access through its website.

8) National Palace Museum of Korea

In principle, the documents concerned in the custody of the National Palace Museum of Korea are accessible through its website. Accessibility, however, might be restricted pursuant to duplication rules concerning artifacts in the collection of national museums and the regulations of the National Palace Museum of Korea.

9) Korea National Maritime Museum

In principle, the nominated documents in the custody of Korea National Maritime Museum are accessible through its website. Accessibility, however, might be restricted pursuant to duplication rules concerning artifacts in the collection of national museums and the regulations of Korea National Maritime Museum.

b) Documents in custody in Japan

1) The Kyoto University Museum

The nominated document in the custody of the museum is displayed in its permanent exhibition. The museum also lends its collection to other museums and archives, while accepting researchers for surveys and studies of the collection.

2) Tokyo National Museum

The nominated document in the custody of the museum is occasionally displayed in special exhibitions. The museum publishes images of the document in catalogues and other prints, which are continuously accessible and available. The museum also lends its collection to other museums and archives, while accepting researchers for surveys and studies of the collection.

3) Yamaguchi Prefectural Museum

Although exhibitions are not held at present due to the remodeling of its galleries, the museum plans to resume exhibitions in the summer of 2016. The museum lends its collection to other museums and archives, while accepting specialists and researchers for surveys and studies of the collection. Digitization of all related documents in the

museum has been completed, some of which are accessible on the museum's website.

4) Yamaguchi Prefectural Archives

Visitors can freely view and take photographs of the documents concerned in the reading room. If necessary, exhibitions can be held in the attached gallery. The Prefectural Archives lend their collection to museums and other facilities, while accepting researchers for surveys and studies of the collection.

5) Fukuoka Prefectural Library

In principle, the library offers photos, films, or prints of the document in its custody.

6) Hosa Library, City of Nagoya,

In addition to displaying related documents in its custody at a permanent exhibition, the library lends its collection to other museums and archives, while accepting researchers for surveys and studies of the collection.

7) Miyako Town Museum of History and Folklore (Fukuoka Prefecture)

At its permanent exhibition, the museum displays the nominated document in its custody, which is actually owned by the Kinryo-kai (Alumni Association) of Fukuoka Prefectural Ikutokukan Senior High School. In addition, the museum lends the document to other museums and archives, while accepting researchers for surveys and studies of the document.

8) Ms. Junko Doi (private individual)

Although the related document owned by Ms. Doi is not exhibited, she accepts researchers for surveys and studies of her collection. Should the nominated document be inscribed on the Memory of the World Register, she plans to entrust it to Iki City Ikikoku Museum, which will exhibit it. The document has been digitized and is accessible on the museum's website.

9) Omihachiman City (Storehouse of Ban Denbe's former house)

Although the document in the city's custody is not displayed, it is occasionally lent to museums for exhibitions. The document has been digitized but is not currently available to the public.

10) Osaka Museum of History

The related documents in the custody of the museum are occasionally displayed in its special exhibitions. The museum also lends its collection to other museums and archives, while accepting researchers for surveys and studies of the collection. Digitization of all related documents has been completed, some of which are accessible on the museum's website.

Catalogues of previous exhibitions are accessible and available.

11) Koryo Museum of Art

In addition to displaying the related documents in its custody at its permanent exhibition, the museum lends them to other museums and archives, while accepting specialists and researchers for surveys and studies. Digitization of the documents is currently underway, some of which are accessible on the museum's website.

Catalogues of previous exhibitions are accessible and available.

12) Shimonoseki Municipal Chofu Museum

Currently the museum does not hold exhibitions of its collections, including the nominated document, which is actually owned by Mr. Kaneaki Hata, who has entrusted it to the museum. The museum plans to transfer its collections to the Shimonoseki City Museum of History. After the opening of the new museum, the related documents will be displayed for about 60 days annually. Digitization of the documents is currently under way, so as to ensure that visitors will be able to search for desired the items on PCs. At present, viewing and photographing of the documents are permitted under a special viewing system. In addition, the collection is lent to other museums and archives, and specialists and researchers are accepted for surveys and studies of the collection.

Catalogues of previous exhibitions are accessible and available.

13) Nagasaki Prefectural Tsushima Museum of History and Folklore

The museum displays related documents in its custody, including the document owned by Mr. Kazuyuki Matsubara, at its exhibition room. In addition, the museum lends its collection to other museums and archives, while accepting specialists and researchers for surveys and studies of the collection. Digitization of all related documents has been completed.

Catalogues of previous exhibitions are accessible and available.

14) The Ranto Cultural Foundation (Shotoen)

In addition to displaying the related document in its custody at its exhibition room, the foundation lends its collection to other museums and archives, while accepting specialists and researchers for surveys and studies of the collection.

Digitization of the document has been completed.

15) Chosenji Temple (Religious Corporation)

Although the related document owned by the temple is not displayed, should the nominated document be inscribed on the Memory of the World Register, the temple plans to entrust the document to Kaminoseki Town Culture Center. The center plans to produce a replica and exhibit this in its permanent exhibition. Digitization of the document has been completed, and it is accessible on the temple's website.

16) The Museum of Shiga Prefecture Biwako-Bunkakan

The facility is currently closed. Its collection will be transferred to a new museum of fine art (Shiga Prefecture Shinsei Museum of Fine Arts, tentative name), construction of which will begin in 2019, and will be exhibited there. Meanwhile, the present facility lends its collection to other museums and archives, while accepting specialists and researchers for surveys and studies of the collection. Digitization of the related document has been completed, and it is accessible on the museum's website.

17) Sennyuji Temple (Religious Corporation)

In addition to displaying the related document owned by the temple at its treasure house, the temple lends its collection to other museums and archives. The temple also allows specialists and researchers to view the document first hand. Digitization of the document has been completed, and it is accessible on the temple's website.

18) Takatsuki Kannon-no-sato Historical Folk Museum

The museum displays the Materials related to Amenomori Hoshu, which is owned by Hoshu-kai(Hoshu Association), at its permanent and special exhibitions. In addition, the museum lends its collection to other museums and archives, while accepting specialists and researchers for surveys and studies of the collection. Digitization of all related documents has been completed, some of which are accessible on the museum's website. The museum plans to make all documents accessible on the website by the summer of 2016.

Catalogues of previous exhibitions are accessible and available.

19) Akama Jingu Shrine (Religious Corporation)

In addition to displaying the related document owned by the shrine at its treasure house, the shrine lends its collection to other museums and archives. The shrine also allows researchers and other visitors to view the document upon request.

20) Fukuyama-City Tomonoura Rekishi Minzoku Shiryoukan Museum

In addition to displaying the related documents in its custody at its special exhibitions, the museum lends them to other museums and archives, while accepting specialists and researchers for surveys and studies of the collection. A wooden plate, produced based on one of the related documents, is displayed at Fukuzen-ji Temple, the owner of the document. Digitization of all related documents has been completed, some of which are accessible on the museum's website.

Catalogues of previous exhibitions are accessible and available.

21) Okayama Prefectural Museum

The museum displays the nominated document, which is actually owned by Honren-ji Temple, at its permanent and special exhibitions. In addition, the museum lends its collection to other museums and archives, while accepting specialists and researchers for surveys and studies of the collection.

Catalogues of previous exhibitions are accessible and available.

22) Honganji Temple Hachiman Betsuin (Religious Corporation)

Although the temple does not display the related document in its custody, the temple allows visitors to view it when requested. In addition, it is shown to elementary school children during school excursions.

23) Seikenji Temple (Religious Corporation)

In addition to displaying the related documents in its custody at its treasure house, the temple lends its collection to other museums and archives, and allows researchers to study the document. Based on one of the related documents, a wooden plate has been produced and is displayed at the temple. Digitization of all related documents has been completed, and a report on the survey results has been published.

24) Jisho-in Temple (Religious Corporation)

Although the temple does not display the related document in its custody, the temple lends its collection to other museums and archives, while accepting specialists and

researchers for surveys and studies of the collection. Digitization of the document has been completed, and the temple is planning to make it accessible on its website.

25) Nikko-zan Rinnoji Temple (Religious Corporation)

In addition to displaying the related document in its custody at its treasure house, the temple lends its collection to other museums and archives, while accepting specialists and researchers for surveys and studies of the collection.

26) Nikko Toshogu Shrine (Religious Corporation)

The shrine displays the related document in its custody at its treasure house, which is staffed by curators. The shrine also lends its collection to other museums and archives, while accepting specialists and researchers for surveys and studies of the collection.

Attachment 6

7.0. Consultation with stakeholders

7.1. Provide details of consultation about this nomination with the stakeholders in its significance and preservation.

a) Documents in the custody of Republic of Korea

In order to file an application to the Memory of the World Register, the nominating organization held negotiations with related bodies.

12 August 2014: Visited the National Library of Korea, Seoul National University Kyujanggak Institute for Korean Studies, and the National Institute of Korean History and requested their cooperation.

19–20 January 2015: Visited the National Library of Korea, the National Museum of Korea, and Seoul National University Kyujanggak Institute for Korean Studies to hold discussions and survey the related documents in its custody.

27 January 2015: Visited the May 18 Democratic Uprising Commemoration Foundation to study the process of inscription of the Archives for the May 18 Democratic Uprising against Military Regime in Gwangju on the Memory of the World Registration.

29 January 2015: Visited Busan Museum to hold discussions and survey related documents in its custody.

By visiting these institutions, the nominating organization gained their understanding and support for the nomination of their properties. The nominating organization also visited a foundation that has successfully nominated its asset to the Memory of the World Register to hear about the nomination process.

b) Documents in the custody of Japan

21 May 2014: The Nomination Committee for the Memory of the World Register was formed within the Liaison Council of All Places Associated with Chosen Tsushinshi. The Promotion Committee has held five meetings to date.

13 June 2014: Committee members visited the Ministry of Education, Sports, Science and Technology (MEXT), and the Ministry of Foreign Affairs to seek their cooperation.

21 June 2014: The Academic Committee for Nominating the Documents Concerning the Korean Embassies was formed under the Nomination Committee. The Academic Committee has held 12 meetings to date.

23 February 2015: Members of the Academic Committee visited Tokyo National Museum to seek its cooperation.

24 February 2015: Members of the Academic Committee visited MEXT and the Ministry

of Foreign Affairs to explain the progress of the nomination project.

10 April 2015: Members of the Academic Committee visited the Kyoto University Library to survey related documents in its custody.

17 June 2015: Members of the Academic Committee visited Diplomatic Archives of the Ministry of Foreign Affairs of Japan to discuss the nomination and survey related documents in its custody.

14 July 2015: Members of the Academic Committee visited Koryo Museum of Art to discuss the nomination and survey related documents in its custody.

30 November 2015: All owners of the nominated documents in Japan furnished written agreements concerning their nomination.

Attachment 7

9.0. Preservation and Access Management Plan

9.1. Is there a management plan in existence for this documentary heritage?

a) Documents in custody in Republic of Korea

No.	Owner/Custodian	Presence of Plans	Details
1	Seoul National University Kyujanggak Institute for Korean Studies	YES	<ul style="list-style-type: none"> - The building that stores the nominated documents is designed to withstand disasters, such as earthquakes, bombing, and flooding; temperature and humidity are maintained at constant levels around the clock. - The institute's repository is equipped with an air purification system, automatic fire extinguishing system, humidity control panel, and a lighting system that prevents discoloring through oxidation. An evacuation plan has been prepared for serious emergencies. - The nominated documents are stored in wooden stacks, which are suitable for preserving historical materials. The stacks are periodically cleaned and sterilized to further protect the collection from insects. - Specialists in historical materials periodically inspect the collection and the preservation environment.
2	The National Library of Korea	YES	<ul style="list-style-type: none"> - The nominated documents are properly managed through periodic inspections, fumigation, and 24-hour security monitoring. - Specialists in historical materials (most of whom hold doctorates) engage in research programs and publish their research outcomes.
3	National Institute of Korean History	YES	<ul style="list-style-type: none"> - The institute's repository is equipped with temperature and humidity control systems, a sterilization system, and an automatic fire detection and extinguishing system. - To protect the collection from aging, materials exposed to sunlight are treated using the following process: sterilization → deoxidization treatment → restoration → preparation of storage cases → storage in the repository.
4	Korea University Library	YES	<ul style="list-style-type: none"> - To preserve the nominated documents, temperature and humidity are maintained at constant levels around the clock. - The library's repository is equipped with an air purification system, automatic fire extinguishing system, humidity control panel, and a lighting system that prevents discoloring through oxidation. An evacuation plan has been prepared for serious emergencies. - The stacks are periodically cleaned and sterilized to further protect the collection from insects. - Specialists in historical materials periodically inspect the collection and the preservation environment.
5	Chungnam Institute of History and Culture	YES	<p>Preparation of a management plan is currently under way, based on thorough recognition of the value of the documents in the institute's custody.</p>
6	National Museum of Korea	YES	<p>The nominated documents are retained in an optimal environment for storing papers (temperature, humidity, lighting intensity, security, etc.). The museum is periodically closed for the application of special preservation treatments.</p>
7	Busan Museum	YES	<p>According to the present condition of individual nominated documents, various preservation treatments are being applied to them, such as mounting and paper lining. The condition of the documents is also checked during preparations to display them in permanent exhibitions and when lending them out for special exhibitions. In addition, special preservation treatments are applied periodically by storing the documents in the repository in an appropriate cycle.</p>
8	National Palace Museum of Korea	YES	<p>The nominated documents are kept in the optimal environment for storing papers (temperature, humidity, lighting intensity, security, etc.). The museum is periodically closed for the application of special preservation treatments.</p>
9	Korea National Maritime Museum	YES	<p>The nominated documents are kept in the optimal environment for storing papers (temperature, humidity, lighting intensity, security, etc.). The museum is periodically closed for the application of special preservation treatments.</p>

b) Documents in custody in Japan

No.	Owner/Custodian	Presence of Plans	Details
1	The Kyoto University Museum	YES	The Kyoto University Museum, which owns an official letter written by the king of the Joseon Dynasty to the Tokugawa shogun in Japan (Joseon Sovereign's Message) is staffed by specialists, and it ensures appropriate preservation/management of the document in its repository. Both the repository and exhibition rooms have appropriate temperature/humidity control systems, along with crime/disaster prevention systems.
2	Tokyo National Museum	YES	Tokyo National Museum, the most prestigious museum in Japan, has a huge collection of national treasures and important cultural properties, and owns an official letter written by the king of the Joseon Dynasty to the Tokugawa shogun in Japan (Joseon Sovereign's Message). It is staffed by many specialists dedicated to research and surveying, preservation, exhibition, and restoration. Its facilities, including repositories and exhibition rooms, ensure an optimal preservation environment for the respective types of cultural properties in accordance with their present states. Crime/disaster prevention measures are in place.
3	Yamaguchi Prefectural Museum	YES	Yamaguchi Prefectural Museum, which owns the <i>Shotoku Gannen Chosen Tsushinshi Shimotsu Mokuroku</i> (List of Gifts from the 1711 Mission), is staffed by curators, and it ensures appropriate preservation/management of the document in its repository. Temperature is maintained at between 20 and 22 degrees Celsius, and humidity in the range of 55 to 60%. In addition, crime/disaster prevention measures are in place. Although exhibitions are not held at present due to the remodeling of its galleries, the museum plans to resume exhibitions in the summer of 2016. After the completion of the project, the galleries will maintain the same preservation environment as the repository.
4	Yamaguchi Prefectural Archives	YES	Yamaguchi Prefectural Archives, which owns <i>Chosen Tsushinshi On-Kiroku</i> (Documents on the Korean Embassy), is staffed by specialists (archivists) and ensures appropriate preservation/management of the document in its repository. Temperature is maintained at around 20 degrees Celsius with a humidity level of 58%. It also has good crime/disaster prevention measures.
5	Fukuoka Prefectural Library	YES	Fukuoka Prefectural Library, which owns <i>Fukuoka-han Chosen Tsushinshi Kiroku</i> (Documents on the Korean Embassy in Fukuoka), is staffed by specialists (librarians) and ensures appropriate preservation/management of the document. Its repository works appropriate temperature and humidity control systems as well as crime/disaster prevention measures. Should the nominated document be inscribed on the Memory of the World Register, the library plans to transfer the document to Kyushu Historical Museum, which owns more sophisticated galleries and repository, both equipped with optimal preservation/management systems for cultural properties.
6	Hosa Library, City of Nagoya	YES	Hosa Library, which owns several of the nominated documents, including the <i>Koshin Kanjin Raihei Kiji</i> (Documents on Joseon People's Visiting in the Year of Gabshin), is staffed by curators and ensures appropriate preservation/management of the documents in its repository. Temperature and humidity in the repository are maintained at between 19 and 21 degrees Celsius and in the range of 55 to 65%. In addition, crime/disaster prevention measures are in place. In its exhibition rooms, temperature is maintained at 24 degrees Celsius \pm 4 degrees and humidity, 50% \pm 10%.

7	Miyako Town Museum of History and Folklore	YES	<p>Miyako Town Museum of History and Folklore is the custodian of the <i>Kokura-han Chosen Tsushinshi Tsushima Ekichi Heirei Kiroku</i> (Documents on the Korean Embassy in Kokura Domain and Tsushima), which is actually owned by the Kinryokai (alumni's association) of Fukuoka Prefectural Ikutokukan Senior High School. The museum is staffed by curators and ensures appropriate preservation/management of the document in its special repository. Temperature is maintained at between 20 and 25 degrees Celsius and humidity, in the range of 55 to 60%. Crime/disaster prevention measures are in place. The exhibition rooms also maintain an environment similar to that of the repository.</p>
8	Junko Doi	YES	<p>Ms. Junko Doi keeps the <i>Chosen Tsushinshi Geisetsusho Ezu</i> (Picture of a Guest House for the Korean Embassies) in her own house, which is not free from problems related to preservation. Accordingly, should the nominated document be inscribed on the Memory of the World Register, she plans to entrust the document to Iki City Ikikoku Museum.</p>
9	Omihachiman City (The warehouse of Ban Denbe's former house)	YES	<p>The <i>Goshu Gamougun Hachiman Ezu</i> (Picture of Hachiman District, Gamo County, Goshu Province), owned by Ohmi Hachiman City, is preserved in the clay storehouse of the former residence of Ban Denbei. Although security measures are in place, the storehouse has problems concerning preservation and disaster prevention. Accordingly, the city plans to transfer it to a public facility to improve its preservation/management environment and to ensure public access to the document.</p>
10	Osaka Museum of History	YES	<p>Osaka Museum of History, which owns many related documents including the <i>Shotokudo Chosen Tsushinshi Gyoretsu Zukan</i> (Picture Scroll of the Procession of the 1711 Mission), is staffed by curators and ensures appropriate preservation/management of the documents in its repository. Temperature is maintained at between 18 and 25 degrees Celsius and humidity, in the range of 55 ±5%, respectively. Crime/disaster prevention measures are in place. The exhibition rooms also maintain an environment similar to that of the repository.</p>
11	Koryo Museum of Art (Public interest incorporated foundation)	YES	<p>The Institute of Koryo Art Museum is the custodian of <i>Chosen Tsushinshi Kankei Kiroku</i> (Records on the Korean Embassies), which is actually owned by Koryo Museum of Art. The museum is staffed by curators and ensures appropriate preservation/management of the documents in its special repository. Temperature is maintained at between 20 and 25 degrees Celsius with the humidity range of 60 and 65%. Crime/disaster prevention measures are in place. The exhibition rooms also maintain an environment similar to that of the repository.</p>
12	Shimonoseki Municipal Chofu Museum	YES	<p>Shimonoseki Municipal Chofu Museum owns several nominated documents, including the <i>Enkyo 5-nen Chosen Tsushinshi Tojo Gyoretsu-zu</i> (Picture of the 1748 Mission Visiting Edo Castle). In addition, <i>Hata Suuzan Chosen Tsushinshi Shohushi Narabini Hitsuigo</i> (Joint Poetical Works and Dialogue Recorded by Hata Suuzan and Korean Embassies), owned by Mr. Kaneaki Hata, is in the custody of the museum. It is staffed by curators, and its repository maintains humidity levels at between 55 and 60%. The repository is also equipped with crime/disaster prevention systems. Since its exhibition room has had problems with temperature and humidity control, the museum is currently suspending its exhibitions, and plans to transfer its collections to the Shimonoseki City Museum of History, which is scheduled to open in November 2016. After the opening of the new museum, the related documents will be displayed in an optimal environment (temperature: 22 ± 2 degrees Celsius; humidity: 55%; lighting intensity: below 150 lux in both the exhibition rooms and the repository). Moreover, the new museum will implement reinforced crime and disaster prevention measures.</p>

13	Nagasaki Prefectural Tsushima Museum of History and Folklore	YES	Nagasaki Prefectural Tsushima Museum of History and Folklore is the owner of the <i>Chosen Tsushinshi Emaki</i> (Picture Scroll of the Procession of the 1711 Korean Embassy) and the custodian of the <i>Bajosai Zukan</i> (Picture of Acrobatics on Horse), which is actually owned by Mr. Kazuyuki Matsubara. The museum is staffed by curators and ensures appropriate preservation/management of the documents in its special repository. Temperature is maintained at between 25 and 30 degrees Celsius and humidity in the range of 55 to 65%. Crime/disaster prevention measures are in place. The exhibition rooms also maintain an environment similar to that of the repository.
14	Ranto Cultural Foundation (Shotoen) (Public interest incorporated foundation)	YES	The Ranto Cultural Foundation, the custodian of the <i>Chosenjin Raicho Oboe Bizen Gochisosen Gyoretu-zu</i> (Picture Scroll of the Bizen Fleet Serving for Korean Embassy), owned by Kure City, preserves the document at its facility known as Shotoen, which is staffed by curators and ensures appropriate preservation/management of the document. Its repository maintains the temperature at between 20 and 23 degrees Celsius, and humidity in 50 and 62%. In addition, crime/disaster prevention measures are in place. The exhibition rooms also maintain an environment similar to that of the repository.
15	Chosenji Temple (Religious corporation)	YES	The <i>Chosen Tsushinshi-sen Kaminoseki Raiko-zu</i> (Picture of the Korean Embassy's Fleet Entering Kaminoseki Port) is currently preserved at Chosenji Temple. Since this environment is not free from problems concerning preservation, should the nominated document be inscribed on the Memory of the World Register, the temple plans to entrust the document to Kaminoseki City. The city plans to preserve the document in the repository of Kaminoseki Town Culture Center.
16	The Museum of Shiga Prefecture Biwako-Bunkakan	YES	The Museum of Shiga Prefecture Biwako-Bunkakan, which owns the <i>Biwako-zu</i> (Picture of Lake Biwa), is staffed by curators and ensures appropriate preservation/management of the document. Its repository maintains the temperature at between 20 and 25 degrees Celsius and humidity in 65 ± 5%. Crime/disaster prevention measures are in place. Since the museum is currently closed, the document is not exhibited at present. However, the document will be transferred to Shiga Prefectural Shinsei Museum of Fine Arts (tentative name), scheduled to be completed around 2019, and will be exhibited there in an appropriate environment.
17	Sennyuji Temple (Religious corporation)	YES	Sennyuji Temple, which owns the <i>Chosen Tsushinshi Kantai-zu Byobu</i> (Picture Screen Drawing of the Reception for the Korean Embassy), has a treasure house. There, the temperature of which are maintained at 20 ± 5 degrees Celsius, and humidity in the range of 60 and 65%. Crime/disaster prevention measures are in place. The exhibition rooms also maintain an environment similar to that of the repository.
18	Takatsuki Kannon-no-sato Historical Folk Museum	YES	Takatsuki Kannon-no-sato Historical Folk Museum is the custodian of the Materials related to Amenomori Hoshu, which is owned by Hoshu-kai. The museum is staffed by curators and ensures appropriate preservation/management of the document. Its special repository maintains the temperature at between 20 and 22 degrees Celsius, and humidity between 60 and 65%. Appropriate crime/disaster prevention measures are in place. The exhibition rooms also maintain an environment similar to that of the repository.

19	Akama Jingu Shrine (Religious corporation)	YES	Akama Jingu Shrine, which owns the <i>Chosen Tsushinshi Fukushi Nin Shukan Dannoura Kaiko Shi</i> (Poem by Im Su-gan in Memory of the Battle at Dann-no-ura), ensures appropriate preservation/management of the document. Its treasure house maintains the humidity between 55 and 60%. Appropriate crime/disaster prevention measures are in place.
20	Fukuyama-City Tomonoura Rekishi Minzoku Shiryokan	YES	Fukuyama-City Tomonoura Rekishi Minzoku Shiryokan is the custodian of <i>Fukuzenji Taichoro Chosen Tsushinshi Kankei Shiryō</i> (Documents on Korean Embassies Left at Fukuzenji-Taichoro), owned by Fukuzenji Temple. The museum is staffed by curators and ensures appropriate preservation/management of the document. Its special repository maintains the temperature and humidity at between 19 and 20 degrees Celsius, and between 55 and 60%. Appropriate crime/disaster prevention measures are in place.
21	Okayama Prefectural Museum	YES	Okayama Prefectural Museum is the custodian of the <i>Honren-ji Chosen Tsushinshi Shisho</i> , owned Honren-ji Temple. The museum is staffed by curators and ensures appropriate preservation/management of the document. Its repository maintains the temperature and humidity at between 20 and 22 degrees Celsius, and between 55 and 60%. Appropriate crime/disaster prevention measures are in place. The exhibition rooms also maintain an environment similar to that of the repository.
22	Honganji Temple Hachiman Betsuin (Religious corporation)	YES	Honganji Temple Hachiman Betsuin preserves the <i>Chosen Tsushinshi Jujikan Lee Panon Shisho</i> (Poetical Works by Lee Panon) in one of the temple's rooms. Since this environment is not free from problems concerning preservation and crime/disaster prevention, should the nominated document be inscribed on the Memory of the World Register, the temple plans to entrust the original document to a public facility, and display replicas at the temple.
23	Seikenji Temple (Religious corporation)	YES	Seikenji Temple, which owns the <i>Seikenji Chosen Tsushinshi Shisho</i> (Poetical Works by Korean Embassies at Seikenji), preserves the document in its treasure house. Both the repository and exhibition room possess appropriate crime/disaster prevention measures to preserve the documents.
24	Jisho-in Temple (Religious corporation)	YES	Jisho-in Temple, which owns the <i>Kankyakushiso</i> (Poetical Works by Korean Embassies), preserves the document in its repository, for which appropriate crime/disaster prevention measures are in place.
25	Rinnoji Temple (Religious corporation) (Nikko-zan Rinno-ji Temple Treasure Hall)	YES	Rinnoji Temple, which owns Chosen Kokuo Koso Shinhitsu Gakuji (Handwriting of King Hyojong) has a treasure house staffed by curators. Both the repository and exhibition rooms have appropriate temperature and humidity control systems, as well as crime/disaster prevention systems.
26	Nikko Toshogu Shrine (Religious corporation) (Toshogu Shrine Treasure Hall)	YES	Nikko Toshogu Shrine, which owns the <i>Toshosha Engi</i> (History of Toshō Shrine) has a treasure house staffed by curators. The repository of the treasure house maintains its temperature and humidity at 20 degrees Celsius and between 60 and 65%. Crime/disaster prevention measures are in place to preserve the documents safely. The exhibition rooms also maintain an environment similar to that of the repository.

Missions of JoseonTongsinsa/ChosenTsushinshi

	Year of Missions	Joseon Kings	Tokugawa Shoguns (Tycoons)	Three Ambassadors		
				Ambassadors	Vice Ambassadors	Third Ambassadors
1	1607	Seonjo	Tokugawa Hidetada	Yeo Ugil	Gyeong Seom	Jeong Hogwan
2	1617	Gwanghaegun	Tokugawa Hidetada	O Yungyeom	Pak Jae	Lee Gyeongjik
3	1624	Injo	Tokugawa Iemitsu	Jeong Lip	Gang Hongjung	Sin Gyeyeong
4	1636	Injo	Tokugawa Iemitsu	Im Gwang	Kim Seryeom	Hwang Ho
5	1643	Injo	Tokugawa Iemitsu	Yun Sunji	Jo Gyeong	Sin Yu
6	1655	Hyojong	Tokugawa Ietsuna	Jo Hyeong	Yu Chang	Nam Yongik
7	1682	Sukjong	Tokugawa Tsunayoshi	Yun Jiwan	Lee Eongang	Pak Gyeonghoo
8	1711	Sukjong	Tokugawa Ienobu	Jo Taeok	Im Sугan	Lee Bangeon
9	1719	Sukjong	Tokugawa Yoshimune	Hong Chijung	Hwang Seon	Lee Myeongeon
10	1747-48	Yeongjo	Tokugawa Ieshige	Hong Kyeheui	Nam Taegi	Jo Myeongchae
11	1763-64	Yeongjo	Tokugawa Ieharu	Jo Eom	Lee Inbae	Kim Sangik
12	1811	Sunjo	Tokugawa Ienari	Kim Igyo	Lee Myeongu	

Route of *Joseon Tongsin*sa/Chosen Tsushinshi

