Tenmangū are shrines dedicated to Tenjin, the god of scholarship and the deification of Heian poet Sugawara Michizane. The Dazaifu Tenmangū serves as one of the two head shrines of Tenjin, the other being Kyoto’s Kitano Tenmangū. More than two million people visit the Dazaifu Tenmangū on the first three days of the year to make prayers for the New Year.

Dazaifu Tenmangū Shrine

Once known as the “Distant Imperial Court,” the government offices at Dazaifu had served as the administrative center of Kyushu from the late seventh to twelfth century. The site where many government buildings once stood has been transformed into a park, lined only with replicas of their foundational stones, making visitors wonder how the area might have looked in the past.

Ruins of the Dazaifu Government Offices

Historically, Kanzeonji was one of only three temples in Japan where devout Buddhists could be ordained to become a monk. This temple dates back to the eighth century, and is home to many important Buddhist statues made between the Heian to Kamakura periods. Also on its grounds is one of the oldest bronze bells in Japan, which has been designated a National Treasure.

Kanzeonji Temple

Komyōzenji is a Zen temple located along the western access path leading to the museum. Established by Buddhist monk Enshin Tetsugyū, a member of the Sugawara clan, Komyōzenji is the only temple in Kyushu that has a dry landscape garden.

Komyōzenji Temple

Access Map

Getting Here

Heritage Sites Around Us

 ■ Dazaifu Tenmangū Shrine

Tenmangū are shrines dedicated to Tenjin, the god of scholarship and the deification of Heian poet Sugawara Michizane. The Dazaifu Tenmangū serves as one of the two head shrines of Tenjin, the other being Kyoto’s Kitano Tenmangū. More than two million people visit the Dazaifu Tenmangū on the first three days of the year to make prayers for the New Year.

 ■ Ruins of the Dazaifu Government Offices

Once known as the “Distant Imperial Court,” the government offices at Dazaifu had served as the administrative center of Kyushu from the late seventh to twelfth century. The site where many government buildings once stood has been transformed into a park, lined only with replicas of their foundational stones, making visitors wonder how the area might have looked in the past.

 ■ Kanzeonji Temple

Historically, Kanzeonji was one of only three temples in Japan where devout Buddhists could be ordained to become a monk. This temple dates back to the eighth century, and is home to many important Buddhist statues made between the Heian to Kamakura periods. Also on its grounds is one of the oldest bronze bells in Japan, which has been designated a National Treasure.

 ■ Komyōzenji Temple

Komyōzenji is a Zen temple located along the western access path leading to the museum. Established by Buddhist monk Enshin Tetsugyū, a member of the Sugawara clan, Komyōzenji is the only temple in Kyushu that has a dry landscape garden.

Komyōzenji Temple

Photographs courtesy of Dazaifu City and Dazaifu Tenmangū.

Photographs courtesy of Dazaifu City and Dazaifu Tenmangū.
Table of Contents

Organization and History

Organization

Kyushu National Museum is jointly managed by the national government and Fukuoka Prefecture.

Message from the Executive Director

Kyushu National Museum (affectionately known as Kyuhaku) opened its doors on 16 October 2005. As a museum, we focus on mapping the formation of Japanese culture within the context of Asia’s history. To date, we have welcomed more than 17 million visitors into our halls, an indication of the enthusiastic support we enjoy from people near and far.

2019 was a meaningful year for us, for Japan entered a new imperial era, Reiwa, in May. This new era name was inspired by the preface to a series of 32 poems known as the “Baika no uta (Plum Blossom Poems),” which were recorded in the eighth-century poetry anthology, the Man’yōshū. These poems were composed during a plum-themed poetry meeting held in Dazaifu around 1,300 years ago, a fact that has prompted many to visit this region to retrace the history of the new era name, and to see what we have to offer along the way.

In this new era, we look forward to serving the public as a visitor-friendly museum. To be a museum that eng...
Mission and Vision

Mapping the formation of Japanese culture within the context of Asia’s history

The mission statement above was formulated by the Agency of Cultural Affairs in June 1994, when our museum was still in the stages of its conception. Our operations are guided by the following concepts:

Concept 1
A museum that focuses on how cultural exchange with Asia has impacted the formation of cultures in Japan as a whole.

Concept 2
A museum that not only engages in the collection, preservation, exhibition, and research of cultural properties, but also provides educational outreach services, as well as advocates for, and encourages lifelong learning.

Concept 3
A progressive museum that engages in internationalization and digitization whilst taking an interdisciplinary approach to all its research, with a particular focus on reflecting the latest developments in exhibition science, educational outreach, and the promotion of lifelong learning.

Concept 4
A museum that is jointly managed by the national government and the local government working in mutual collaboration.

Kyushu National Museum is jointly managed by the National Institute for Cultural Heritage (NICH; an operational agency of the government) and the Fukuoka Prefectural Asian Cultural Exchange Center.
Cultural Exchange Exhibition Hall
Ocean Ways, Asian Paths
Covering 3,900 square meters and boasting a 7-meter-tall ceiling, this hall houses our permanent exhibition in one main gallery space and 11 adjoining rooms.

Special Exhibition Hall
The 1,500-square meters of floor space in this hall are divided into three rooms of different sizes, making it a versatile space that can be transformed to suit the needs of each Special Exhibition.

Storage Area
Our cultural properties are carefully kept and protected inside this storage area in the central part of the museum building.

Conservation and Restoration Facilities
The museum has six rooms dedicated to conservation and restoration of cultural properties, which the public can visit during our Backyard Tours.

Entrance Hall
Most visitors begin their visit to our museum in this sizable hall. In addition to its many facilities and amenities, it also plays host to special displays, concerts, and events. Visitors can also take a stroll outdoors to relax and enjoy the bountiful nature surrounding our museum.

Museum Café
Arched over the entrance hall are logs felled from forests all over Kyushu.

Seminar Rooms A and B

Seminar Room C (Tatami Room)
The gently sloping blue roof of Kyushu National Museum's main building allows it to blend into the surrounding scenery. Special care was taken during the museum’s construction to preserve the natural features around that now transform the museum grounds with every passing season. Inside the building, our exhibition halls, alongside many facilities, amenities, and services, ensure all visitors will enjoy their visit.

Events and exhibitions on the first floor provide fun, interactive experiences for young and old visitors alike.

Museum Hall
This multipurpose auditorium plays host to various events, including lectures and concerts. It is available for rental subject to usage fees (please refer to page 23 for more details).

Ajippa (Interactive Exhibition Gallery)
Ajippa is a unique exhibition where visitors of all ages can get up close and personal with some of the games, costumes, and musical instruments from Asian and European cultures with which Japan has had historical interactions.

Museum Shop
Our museum shop offers an extensive lineup of museum-exclusive merchandise, including postcards, stationery, as well as books and catalogs from our exhibitions.

CONTENTS

Cultural Exchange Exhibition .............. 5
Special Exhibitions ................................ 9
Educational Outreach and Volunteer Activities ............... 13
Research ............................................. 15
International Exchange ............................ 17
Events ................................................. 18
Museum Collection ................................. 19
Conservation Science ............................. 21
Seismic Isolation System .......................... 22
Museum Facilities ................................. 23
Membership and Publications ................. 24
Fact Sheet ............................................ 25
Organization and History ....................... 26
Subtitled “Ocean Ways, Asian Paths,” Kyushu National Museum’s permanent exhibition allows visitors to travel back in time and experience Japan’s history of cultural exchange with Asia and Europe.

Since antiquity, Kyushu has been an important center of exchange between Japan and continental Asia by virtue of its proximity to the Korean Peninsula. Situated in this historically significant region, our museum centers our permanent Cultural Exchange Exhibition on an approach to Japan’s history that examines how Japanese culture formed with reference to its place in Asia’s history.

Occupying around 3,900 m² of floor space, the Cultural Exchange Exhibition Hall is divided into five big themes covering Japan’s history from the Paleolithic period to early modernity in the nineteenth century. The main exhibition space displays key objects of cultural exchange during each period. It is surrounded by eleven themed rooms that delve deeper into historically significant aspects of cultural exchange. Exhibits are constantly rotated to provide visitors with fresh content and perspectives, and interactive displays allow visitors to experience history in a multisensory way.

1 Jōmon Culture: Ocean-Bound
In the Paleolithic period, humans lived nomadic lifestyles, hunting large animals and gathering plants. As the climate warmed after the ice age, forests bore nuts and berries plentiful, the sea grew rich in fish, and smaller animals came into existence. People settled down and began to make earth ovens to cook with. They also accessorized and performed rituals. The abundance of grey such as salmon in eastern Japan provided the foundation for the blossoming of the Jōmon culture.

2 Political Power: Cultivating Rice
The Yayoi period began as rice farming and metelawork arrived in Kyushu from the Asian continent. As people began to work together, leaders who oversaw tasks soon emerged, eventually becoming kings ruling the area. By the Kofun period, most of the Japanese archipelago came under the rule of a Great King. This period also saw many immigrants from the Asian continent, who brought over horseback-riding culture and earthen pottery-making techniques. A unique culture of building large tumuli in which they laid their chiefs to rest, also emerged in Kyushu.

3 Nation Building: The Age of the Envoys
In the Nara period, Japan began sending envoys known as kentōshi to Chang’an, the capital of Tang China, to learn about the nation’s advanced governmental system and Buddhism. These envoys then brought back many items full of international influence via Dazaifu, which had been Japan’s center for diplomacy and trade with other Asian countries then. The Japanese built on these foreign influences and cultures to create new, uniquely Japanese cultural practices, such as inventing a new script known as kana. New forms, beliefs, and practices of Buddhism also made their way to Japan during this era.

4 Merchants of the Asian Seas
The samurai class’s rise to power in the Kamakura period marked the beginning of a “medieval period” that lasted until the end of the Muromachi period. During these five centuries, merchants from various Asian countries frequently sailed the seas to trade, and commerce developed in many cities in Japan. Amid the samurais’ battle for supremacy, imperial art forms such as ink paintings and tea emerged as symbols of wealth and power. These cultural symbols eventually developed into tea ceremonies, which are now taken to embody traditional Japanese culture.

5 Smaller World, Closer West
The European Age of Discoveries corresponded with the end of the Muromachi period through the Azuchi-Momoyama period in Japan. European traders arrived in Asia brought guns and Christianity into Japan, and left with Japanese silver and crafts. In the subsequent Edo period, the nation entered a period of societal stability. Though this period is famous for being one of national isolation, Japan had actually maintained contact with the outside world via Nagasaki, Tsushima, Ryukyu, and Ezo. Japan exported ceramics and lacquerware that mesmerized the world, while importing new fields of knowledge and cultures from the West which paved the way for the nation’s modernization.
Experience how the Japanese of the past lived and interacted with the rest of Asia

Eleven Adjoining Rooms

Room 1 Donors' Gallery
This exhibition room features valuable objects that have been generously donated to us. Some of the must-see items include the Bottle with Pine, Bamboo and Palm Motifs in Polychrome Overglaze Enamels, and Katsushika Hokusai's Daily Sketches for Exorcism and Longevity.

Room 2 KANEKO Kazushige Memorial Gallery: Asian Ethniforms-Named for KANEKO Kazushige’s generous donation of over 1,000 valuable objects relating to Asian ethnography, this gallery has been permanently dedicated to displaying a selection of these objects that will paint a colorful picture of Asian cultures.

Room 3 Political Power: Cultivating Rice
During the Yayoi period, rice farming took root in northern Kyushu, where people also traded metals and other resources. This room presents artifacts left behind by these imported cultures and technologies which had contributed to the formation of Japanese civilization.

Room 4 The Ancient Tombs: Colorful Murals and Ornaments
Enter a room filled with haniwa terracotta figurines and stone figures that once stood around ancient tumuli as decoration. Also on display are photographs and replicas of beautiful murals found inside the same tumuli, reflecting the aesthetics of ancient people living in northern and central Kyushu.

Room 5 Virtual Theater: The Ornamented Ancient Tomb
Though most ancient tumuli are out-of-bounds today, visitors can now simply enter this theater and take a virtual tour of a stone chamber that has been digitized using the latest technology.

Room 6 Image of Ideal Asians
This room is dedicated to showcasing depictions of deities or targets of worship in various religions all over the Asian continent. In particular, visitors can expect to learn about the various forms of Buddhist art and its development in Asia.

Room 7 A Short Trip to Asia
The limits of political boundaries and time do not apply in this room, where we showcase a selection of artifacts that allows visitors to learn more about certain aspects of cultures all over Asia.

Room 8 The Voyage of the Envoys and the Silk Road
Besides displaying objects from places along the Silk Road, this room also comes with an interactive display that allows visitors to touch and smell the cloths and spices that traveled the Eurasian continent and came to Japan via envoys to Tang China.

Room 9 The Exchanges of People and Objects During the Middle Ages
The exhibits in this room present regional variations that have developed in cultural elements common to various Asian nations as a result of trade and travel.

Room 10 Ceramics of Kyushu: The Tanakamaru Collection
Visitors can feast their eyes on some of the finest works from TANAKAMARU Zenpachi’s collection of Kyushu ceramics, which are on display in this room.

Room 11 Edo: a Multifaceted Culture
Edo-period Japan saw the blossoming of fine arts and crafts all over the nation. This room features a selection of these works, produced in local regions such as Nagasaki and Ryukyu.

2 Political Power: Cultivating Rice
Room 3 The Emergence of the Ancient Japanese in East Asia
During the Yayoi period, rice farming took root in northern Kyushu, where people also traded metals and other resources. This room presents artifacts left behind by these imported cultures and technologies which had contributed to the formation of Japanese civilization.

Room 4 The Ancient Tombs: Colorful Murals and Ornaments
Enter a room filled with haniwa terracotta figurines and stone figures that once stood around ancient tumuli as decoration. Also on display are photographs and replicas of beautiful murals found inside the same tumuli, reflecting the aesthetics of ancient people living in northern and central Kyushu.

Room 5 Virtual Theater: The Ornamented Ancient Tomb
Though most ancient tumuli are out-of-bounds today, visitors can now simply enter this theater and take a virtual tour of a stone chamber that has been digitized using the latest technology.

Room 6 Image of Ideal Asians
This room is dedicated to showcasing depictions of deities or targets of worship in various religions all over the Asian continent. In particular, visitors can expect to learn about the various forms of Buddhist art and its development in Asia.

Room 7 A Short Trip to Asia
The limits of political boundaries and time do not apply in this room, where we showcase a selection of artifacts that allows visitors to learn more about certain aspects of cultures all over Asia.

Room 8 The Voyage of the Envoys and the Silk Road
Besides displaying objects from places along the Silk Road, this room also comes with an interactive display that allows visitors to touch and smell the cloths and spices that traveled the Eurasian continent and came to Japan via envoys to Tang China.

Room 9 The Exchanges of People and Objects During the Middle Ages
The exhibits in this room present regional variations that have developed in cultural elements common to various Asian nations as a result of trade and travel.

Room 10 Ceramics of Kyushu: The Tanakamaru Collection
Visitors can feast their eyes on some of the finest works from TANAKAMARU Zenpachi’s collection of Kyushu ceramics, which are on display in this room.

Room 11 Edo: a Multifaceted Culture
Edo-period Japan saw the blossoming of fine arts and crafts all over the nation. This room features a selection of these works, produced in local regions such as Nagasaki and Ryukyu.

2 Political Power: Cultivating Rice
Room 3 The Emergence of the Ancient Japanese in East Asia
During the Yayoi period, rice farming took root in northern Kyushu, where people also traded metals and other resources. This room presents artifacts left behind by these imported cultures and technologies which had contributed to the formation of Japanese civilization.

Room 4 The Ancient Tombs: Colorful Murals and Ornaments
Enter a room filled with haniwa terracotta figurines and stone figures that once stood around ancient tumuli as decoration. Also on display are photographs and replicas of beautiful murals found inside the same tumuli, reflecting the aesthetics of ancient people living in northern and central Kyushu.

Room 5 Virtual Theater: The Ornamented Ancient Tomb
Though most ancient tumuli are out-of-bounds today, visitors can now simply enter this theater and take a virtual tour of a stone chamber that has been digitized using the latest technology.

Room 6 Image of Ideal Asians
This room is dedicated to showcasing depictions of deities or targets of worship in various religions all over the Asian continent. In particular, visitors can expect to learn about the various forms of Buddhist art and its development in Asia.

Room 7 A Short Trip to Asia
The limits of political boundaries and time do not apply in this room, where we showcase a selection of artifacts that allows visitors to learn more about certain aspects of cultures all over Asia.

Room 8 The Voyage of the Envoys and the Silk Road
Besides displaying objects from places along the Silk Road, this room also comes with an interactive display that allows visitors to touch and smell the cloths and spices that traveled the Eurasian continent and came to Japan via envoys to Tang China.

Room 9 The Exchanges of People and Objects During the Middle Ages
The exhibits in this room present regional variations that have developed in cultural elements common to various Asian nations as a result of trade and travel.

Room 10 Ceramics of Kyushu: The Tanakamaru Collection
Visitors can feast their eyes on some of the finest works from TANAKAMARU Zenpachi’s collection of Kyushu ceramics, which are on display in this room.

Room 11 Edo: a Multifaceted Culture
Edo-period Japan saw the blossoming of fine arts and crafts all over the nation. This room features a selection of these works, produced in local regions such as Nagasaki and Ryukyu.
Dynamic themes offer deeper cultural insights and bring greater variety to the Cultural Exchange Exhibition.

## Highlights from 2019

### Feature Exhibition

**Sarasa: Exuberant cotton fabrics with vibrant foils and flowers**
30 July 2019‒20 October 2019

Sarasa is the Japanese name for a kind of printed textile originating in India that eventually spread throughout the world. Curated from the Kyushu National Museum collection, this exhibition presented the rich variety of motifs and colors seen in sarasa, as well as regional adaptations that have developed across the world.

**Exhibition highlights:**
- Sarasa tea ceremony cloth with lion and arabesque motifs on madder ground
- Sarasa ceremonial cloth with landscape, pine tree, and crane motifs on madder ground
- Gold sarasa cloth with motifs from legends associated with Krishna’s life

(All exhibits owned by Kyushu National Museum)

### Feature Exhibition

**Eastward Expansion of Printed Sutras**
29 October 2019‒22 December 2019

Situated in between Japan and the Korean Peninsula, the island of Tsushima has long served to connect the Japanese archipelago with mainland Asia. Many traders and travelers have brought goods and cultural artifacts onto the island that each came with its own history of trade and exchange. This exhibition shed light on Tsushima’s role in the interactions between Japan, China, and the Korean Peninsula by showcasing Buddhist sutras imported from the latter two regions.

**Exhibition highlights:**
- Tripiṭaka (Goryeo dynasty edition). Important Cultural Property. Owned by Senkōji Temple, Kumamoto
- Book of Maps. National Treasure. Owned by the Naha City Museum of History, Okinawa
- Statue of Keshin Kaifuku. Important Cultural Property. Owned by Manzaiji Temple, Saga
- Thousand-armed Avalokiteśvara. Owned by Senkōji Temple, Kumamoto

### Feature Exhibition

**New Life for Timeless Art**
10 September 2019‒4 November 2019

Cultural properties made from fragile organic materials such as wood, lacquer, and silk make them susceptible to deterioration, necessitating periodic conservation. This exhibition, held to commemorate three decades of the Samitomo Foundation’s sponsorship of conservation efforts, featured objects from Kyushu and Okinawa that have been repaired and preserved with funding provided by the foundation.

**Exhibition highlights:**
- Obsidian. Owned by the Shakado Museum of Jōmon Culture, Yamanashi
- Clay figurine. Important Cultural Property. Owned by the Shakado Museum of Jōmon Culture, Yamanashi
- Deep earthenware bowl with swirling water decorations. Important Cultural Property. Owned by the Kyōu Library, Takeda Science Foundation, Osaka
- Thousand-armed Avalokiteśvara. Owned by Senkōji Temple, Kumamoto

### Feature Exhibition

**Jōmon Kingdom, Yamanashi**
29 October 2019‒22 December 2019

Yamanashi Prefecture is home to many historical artifacts from the height of the Jōmon culture. This exhibition featured some of the most ornate earthenware vessels and imaginative clay figurines from the collection of the Shakado Museum of Jōmon Culture, Yamanashi. It also presented findings from recent research that helped deepen our understanding of the lives and practices of the Jōmon people.

**Exhibition highlights:**
- Deep earthenware bowl with swirling water decorations. Important Cultural Property. Owned by the Shakado Museum of Jōmon Culture, Yamanashi
- Clay figurine. Important Cultural Property. Owned by the Shakado Museum of Jōmon Culture, Yamanashi
- Obsidian. Owned by the Shakado Museum of Jōmon Culture, Yamanashi
Delving deeper into cultural exchange

Super High-Definition Theater

Equipped with a screen boasting a resolution that is 16 times higher than conventional high-definition systems, this theater screens 8K-resolution videos on a 320-inch wide screen, which contains 33 million pixels. Screened films change monthly, presenting repeat visitors with new content each visit. Screenings take place every 30 minutes between 10:00 and 16:35 (19:35 on Fridays and Saturdays). Free entry tickets are distributed at the entrance to the theater. Narration is available in English, Japanese, Mandarin, Chinese, and Korean.

Main Titles

The Sacred Island of Okinoshima, Munakata
Located off the shores of Munakata in northern Kyushu, the island of Okinoshima has been an object of worship and a ritual site since ancient times. This film documents the sights and sounds of Okinoshima, which remains off-limits to the general public, allowing visitors to experience the island from the comfort of the theater.

Zooming into the Nanban Folding Screen
This film zooms into the minute details on a nanban folding screen depicting the arrival of Europeans in Japan during the Momoyama period, a popular subject of folding screens during that same period. Coupled with realistic sound and visual effects, this film allows viewers to imagine what the streets and the port must have looked and sounded like, bustling with trade.

Museum Talks

Our curators periodically host talks in the exhibition hall to share their insights into the exhibits with our visitors.

Topics Covered in the Past

•Buddhist statues and sign language
•Spot the pirate ship!
•Sarasa, the cloth that traveled the world
•Hokusai’s daily exorcisms
•Taira no Kiyomori, Ōuchi Yoshitaka, and the post of the Dazai no daini

Topics Covered in the Past

Column | Museum Talks at Night

Our curators also deliver talks at 18:00 on every second and fourth Saturday of the month. These talks differ from regular daytime talks in that they are hands-on sessions in which participants may touch replicas and examine objects.

KUSUI Takashi
Chief
Exhibitions Division
Special Exhibitions present treasure troves of knowledge and cultural objects gathered from all over the world.

Our museum hosts several Special Exhibitions spanning a wide variety of themes every year. The objects on display have all been carefully selected from collections both in Japan and from overseas, bringing the world into our halls for our visitors.

Interactive displays prompt our visitors to touch, think, and ask questions, deepening their understanding of the subject.

We also host a wide range of events in conjunction with exhibitions. Pictured on the left is a curator of the Three Kingdoms exhibition delivering a museum talk. On the right is a skit performed by actors inside the exhibition hall.

**FY 2020 Schedule**

<table>
<thead>
<tr>
<th>Date</th>
<th>Exhibition</th>
</tr>
</thead>
<tbody>
<tr>
<td>26 Jan 2021-21 Mar 2021</td>
<td>National Treasures from Chūgūji Temple (working title)</td>
</tr>
</tbody>
</table>

A world of beauty and knowledge like no other
Special Museums are major events on our exhibition calendar. The wide range of subjects they cover and the precious artifacts displayed have sparked interest in residents and tourists alike.

**Special Exhibitions in 2019**

**The Buddhist Sculptures of Daihō'onji, Kyoto Masterpieces by Kaikei and Jōkei**

*23 April 2019‒16 June 2019*  
*53,524 visitors*

This exhibition positioned Buddhist sculptures from the Kamakura period in a way that allowed visitors to view them from angles not normally accessible to the public.

The Daihō’onji Temple in Kyoto was founded in 1220 by Buddhist priest Gikū. Its building, which was completed in 1227, survived multiple wars and battles that ravaged much of the city in the fifteenth and subsequent centuries. Today, it is the oldest extant building in central Kyoto, and has thus been designated a National Treasure. The temple is home to a large number of statues by thirteenth-century sculptor Kaikei and other members of the Kei school of sculptors. A number of masterpieces by these sculptors were selected to be displayed in this exhibition marking the 800th anniversary of the temple’s founding, including his late masterwork, the Ten Major Disciples of Buddha and statues of the Six Manifestations of Avalokiteshvara by Higo Jōkei, a member of the Kei school.

**The Muromachi Shoguns: Involvement of fifteen ASHIKAGAs in wars and arts**

*13 July 2019‒1 September 2019*  
*86,399 visitors*

Exploring the unique personalities and artistic tastes of the fifteen Muromachi shoguns.

The Ashikaga shogunate was established in 1336 in Kyoto by its first shogun, Ashikaga Takauji, and lasted until 1573. This span of around 240 years, now known as the Muromachi period, was one of political instability, but also one of cultural development. The Ashikaga shoguns actively embraced not only the cultural traditions of nobility that have been around since the Heian period, but also influences from the rest of East Asia. By incorporating them into those of the samurai class, these shoguns promoted the establishment of new values and aesthetics in society. This exhibition presented portraits of successive Ashikaga shoguns alongside cultural artifacts associated with each of them, highlighting each of their personalities against the vicissitudes of their political lives. In doing so, it also exposed visitors to the multifarious art forms that flourished during the Muromachi and the subsequent Nanboku-chō periods.

**Three Kingdoms: Unveiling the Story**

*1 October 2019‒5 January 2020*  
*140,155 visitors*

A realistic picture of the Three Kingdoms period, presented through the Japanese premiere of artifacts excavated from Cao Cao’s mausoleum, and other relics.

Between 220 and 280, the states of Wei, Shu, and Wu battled for supremacy during a turbulent time in Chinese history known as the Three Kingdoms period. This period was not only documented in historical accounts, but also inspired the famous literary work *Romance of the Three Kingdoms*. Today, this period continues to appeal to audiences in Japan and across the globe as the subject of comics and games. For that reason, aside from the many historically significant artifacts, this exhibition also featured original artwork by Japanese manga artist YOKOYAMA Mitsuteru, author of the popular manga *Sangokushi* that is set in the Three Kingdoms period. Additionally, it presented new insights into the period backed by the latest scientific discoveries made in Cao Cao’s mausoleum, constructing a fresh, factual picture of a subject long familiar to audiences through literature, art, and modern media.

**Column | The Making of a Special Exhibition**

Preparations for a Special Exhibition usually begin two or three years before it is scheduled to happen, with the first step being preliminary research. Some even took ten years of planning from the initial proposal stage before their doors opened to receive the first visitors. Since our establishment, we have hinged on the expertise of our curators to deliver Special Exhibitions closely tied to our mission of exploring Japan’s relationship with Asia.
Special Exhibitions

Spotlight

Japan, Country of Beauty
16 October 2005–27 November 2005
441,938 visitors

Paying tribute to the subtle beauty of Japanese culture.

Held in celebration of Kyushu National Museum’s opening, our inaugural Special Exhibition featured 122 exhibits, including 7 National Treasures and 30 Important Cultural Properties. The exhibits charted Japan’s developments from a fledgling East Asian nation to a country rich with art and culture by the Azuchi-Momoyama period, when it saw its first interactions with European traders who sailed to Asia during the Age of Discovery. The museum organized a similarly titled exhibition in 2015 to celebrate our 10th anniversary.

Past Special Exhibitions
Capturing the hearts and minds of our visitors

Of the many Special Exhibitions held over these past fifteen years since we opened, The National Treasure ASHURA and Masterpieces from Kofukuji in 2009 drew the most number of visitors, followed by our inaugural exhibition, Japan, Country of Beauty. The third most popular exhibition was 2011’s van GOGH: the Adventure of Becoming an Artist. A large percentage of our visitors are from Fukuoka Prefecture, with many repeat patrons visiting us four times or more. Moving forward, we aspire to continue planning exhibitions that will be enjoyable for both first-time visitors and repeat patrons alike.
Kyushu National Museum prides itself on its engaging, interactive exhibitions and unique educational programs that help bring together the local community.

**Ajippa (Interactive Exhibition Gallery)**

Despite its name being a portmanteau of ajia (Japanese for "Asia") and harrappa (Japanese for "field"), Ajippa is a gallery that allows visitors of all ages to get up close and personal with Asian and European cultures that have had historical interactions with Japan. The items and displays are curated specifically to create an interactive and engaging experience for children visiting a museum for the first time, as well as for adults who enjoy a more hands-on approach to learning about cultures and artifacts.

**Kyupack**

Kyupack is an interactive learning tool based on Kyushu National Museum’s collection, and is primarily intended as a supplementary tool for classroom-based teaching. Organized by theme, they come in 15 different versions and contain state-of-the-art replicas that help bring the museum closer to schools. Due to their portability, Kyupacks are also ideal for school events, training sessions, and pre-museum visit briefing sessions. They can be borrowed for free from the museum. Users who opt to borrow and return them via third-party delivery services are responsible for delivery charges (details on pg. 23).
Promoting a Hands-on Approach to History

Kyushu National Museum constantly strives to make its Cultural Exchange Exhibition and Special Exhibitions enjoyable to a broad spectrum of visitors.

In the Cultural Exchange Exhibition Hall, visitors can see replicas of goods traded between Japan and China by kentōshi envoys, created using materials and techniques identical to their originals. We also have hands-on exhibits, accessible explanatory materials, and workshops tailored to each of our Special Exhibitions. During the Summer 2019 Special Exhibition, *The Muromachi Shoguns*, an explanatory display about tally trade during the Muromachi period was designed and installed alongside an interactive display where visitors could try matching replicas of full-sized tallies.

Other examples of supporting events in the past year include virtual workshops, short plays explaining how weapons on display would have been used in history, as well as our museum’s first guided tour designed specifically for visually impaired visitors.

The Women’s Archaeology Club, an interest group led by women for women, also welcomed its fifth cohort of members this year. Members were able to try out ancient methods of cloth dyeing, and also made dioramas of ancient Japanese settlements. Their activities have been recorded and compiled in the fifth edition of the *Women’s Archaeology Club* commemorative booklet.

**Highlights**

- **Techniques from the Kei school of sculpture**

  The exhibition, *Buddhist Sculptures of Daitō period* used scale models, hand-held informative cards, video footage, and real material examples to show visitors the four traditional decorative techniques employed by Buddhist sculptors.

- **Match the Tallies! workshop**

  *The Muromachi Shoguns* featured a hands-on display where visitors could try matching replicas of tallies, used during the tally trade, for themselves.

- **Performances with sign language support**

  Programming for *Three Kingdoms* included a short play in which the Wei King demonstrated the use of ancient Chinese weapons to a Japanese envoy. This play was interpreted into sign language by volunteers.

- **Guided tour for the visually impaired**

  These tours, held during the *Muromachi Shoguns* and *Three Kingdoms* exhibitions, were conducted after hours for visually impaired visitors. Curators used brighter lighting and touchable replicas to make the tour more accessible.

- **Women’s Archaeology Club**

  Members, who are recruited on a yearly basis, meet once a month to participate in a range of activities relating to ancient culture and archaeology. These activities are designed by club members and supported by museum staff.

**Museum Volunteers**

Dazaifu, where Kyushu National Museum is located, is inextricably intertwined with early Japanese history. As an institution that aims to further this relationship on a more individual level, our museum has put much effort into developing its volunteer initiatives by recruiting volunteers from communities in and around Dazaifu. Our volunteers are involved in nearly every aspect of our museum’s day-to-day operations, and have become symbolic of our commitment to these values. Volunteer work is currently split across 12 divisions, including but not limited to exhibition guidance, foreign language support, and educational outreach.

**Volunteer Divisions**

- **Exhibition guidance**

  Volunteers at the information desk in the Cultural Exchange Exhibition Hall and other counters in the museum handle queries and requests for guidance. Guided tours are available for individual patrons (walk-ins available), as well as schools and organizations (by appointment only).

- **Educational outreach**

  Volunteers here assist visitors in Ajippa, the interactive exhibition gallery on the first floor. They also plan and execute craft workshops and other hands-on activities for the public.

- **Museum support**

  Volunteers in this division conduct Backyard Tours of the museum, during which they provide visitors with more information about the museum building and its facilities. This team also provides multilingual support in English, Chinese, and Korean.

- **Environment**

  This division supports Integrated Pest Management (IPM) activities undertaken by the museum.

- **Data management**

  This division supports Ajippa, the interactive exhibition gallery, by keeping track of its folk dolls in a central database. It also helps to plan exhibits for its Mini Gallery space.

- **Support**

  Volunteers help create in-house publications, and support other volunteer divisions where necessary.

- **Student volunteers**

  High school and university volunteers plan and execute various events for the public.

- **Landscape**

  This division helps to maintain the natural scenery surrounding the museum.

- **Sign language**

  This division, comprising local volunteer groups, provides support for our visually impaired patrons.

**Column | Backyard Tours**

Every Sunday, volunteer museum guides take visitors on a tour of the museum’s storage rooms and conservation facilities. We also hold nighttime museum tours on the first Saturday of each month, in which participants can see what goes on behind the scenes in the museum. Highlights include a tour of the large elevator used to transport museum objects from the loading bay into the storage areas and the gallery spaces. These tours provide a first-hand glimpse into how cultural properties are handled by our museum.

**SHIGOYO Shōichi**

*Chief, General Affairs Division*
In pursuit of new discoveries
Unlocking the secrets of the past through a culture of inquiry.

Kyushu National Museum has about 30 researchers (as of 1 April 2020) of varied specializations conducting research work daily. As our researchers continue to push boundaries within their respective fields, their efforts also help to enrich the kind of content and activities brought forth by the museum. They also work hard to expand our network of international researchers and experts.

Grants-in-Aid for Scientific Research (Kakenhi)

This program is administered by the Ministry of Education, Culture and Sports, Science and Technology (MEXT) and the Japan Society for the Promotion of Science (JSPS). It is one of the largest local competitive research funding programs and accounts for over 50% of government-allocated funding in Japan. These programs require proposals from research institutes to be first submitted and then approved before any grants are disbursed. As a research institution, Kyushu National Museum makes use of external funds like the Kakenhi to broaden and advance its research achievements in the conservation science and cultural heritage sectors.

<table>
<thead>
<tr>
<th>Achievements in the past five years (Number of adopted proposals)</th>
<th>FY2019</th>
<th>2018</th>
<th>2017</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kyushu National Museum (NICH)</td>
<td>6</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>10</td>
</tr>
<tr>
<td>Fukuoka Prefectural Asian Cultural Exchange Center</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td>8</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>12</td>
</tr>
</tbody>
</table>

Grant-in-Aid for Scientific Research (A): Investigation of high temperature treatment with humidified hot air to eradicate insects in historic wooden buildings with colored paint layers
Research Group Leader: KIGAWA Rika
Duration: FY 2015-2017 (3 years)

This research project investigated the use of hot, humid air as a method of insect control for large Japanese timber structures that have been painted over with colored materials such as urushi lacquer. The use of humidified hot air is recognized as an effective means of pest control for small cultural properties in Europe, both in terms of its low toxicity towards humans, and its environmental friendliness. After developing a system that was capable of controlling ambient temperature and humidity, the research team investigated its efficacy on various types of wooden cultural properties, culminating in the treatment of an actual historic wooden temple in Nikkō, Tochigi in 2017.
It has long been known that archaeological remains exist in Japanese waters as they do on dry land, and that they are invaluable cultural legacies crucial for understanding the formation of this seafaring country and its history of international interactions. There is growing public interest in such underwater ruins, indicated by the designation of Nagasaki’s Takashima Kōzaki site as a National Historic Site in 2012, where shipwrecks from thirteenth-century Mongol invasions of Japan have been discovered. However, standard methods for investigating, preserving, protecting, and systematically managing such sites have yet to be established.

In 2013, the Agency for Cultural Affairs launched a committee for surveying and studying underwater archaeological sites. The goal of the committee is to establish the know-how for awareness-raising, preservation, and utilization pertaining to Japanese underwater ruins, as well as systems for their management. Kyushu National Museum was commissioned by this committee to compile materials that would enable in-depth discussions of this matter from multiple angles. To carry out this commission, museum staff visited underwater ruins overseas and the organizations and museums tasked with managing them, gathering information on the current state of underwater ruin management. The museum is also conducting studies into methods for locating underwater ruins, and is assisting underwater ruin investigations conducted by local governments. To date, the museum has conducted investigations of underwater ruins in Uken (Amami Oshima, Kagoshima), Ainoshima (Shingū, Fukuoka), Tarama (Okinawa), and other locations.

This project, established by the National Institutes for Cultural Heritage (NICH) in July 2014, picks up from where the committee for saving cultural properties had left off following the March 2011 Tōhoku earthquake. It aims to establish a disaster-preparedness and mitigation network for cultural properties, such that fallout from future major natural disasters can be avoided or minimized. In addition to conducting network-building exercises, member museums and institutions also hold training sessions for rescuing, preventing and mitigating harm to, as well as restoring cultural properties. As a participating institution, Kyushu National Museum is working to build stronger ties with local governments, museums, and scientific institutions in the Kyushu and Yamaguchi regions for this very purpose. Recently, the museum has also contributed to rescue efforts for cultural properties affected by the 2016 Kumamoto earthquake.

Our museum also helps raise public awareness of disaster mitigation for cultural properties by holding educational activities for the general public. Past events include a workshop on emergency treatment of water-damaged paper objects following the July 2017 floods in northern Kyushu, and seminars on issues faced when disaster-proofing cultural properties for museum curators and government employees involved in cultural property administration.

We share our research findings with the public in a myriad of ways, ranging from exhibitions, lectures, symposiums, to our internal research publication, the Kyushu National Museum Bulletin. We have also used computed tomography (CT) scans of our artifacts to create replicas for use in educational outreach efforts. These replicas convey additional structural data that might not be immediately evident to the naked eye. We hope that these initiatives will help enrich the fun, exciting atmosphere in the museum.
International Exchange

Connecting Japan to the rest of the world via culture and art, and promoting active exchange with other Asian museums.

Kyushu National Museum strives towards becoming an institution that promotes cultural exchange between Japan and Asia by developing international cultural exchange projects. This includes academic exchange programs with museums abroad, collaborative research projects, overseas exchange programs for our curators, and international symposiums.

Our museum has fostered ties with several international academic and cultural organizations thus far, including South Korea’s Buyeo National Museum, Gongju National Museum, and the Korea National University of Cultural Heritage; and China’s Nanjing Museum, Inner Mongolia Museum, Chengdu Museum, and the Shenyang Palace Museum. We also have agreements in the Southeast Asian region, such as with the National Museum of Vietnamese History, and the Thai Ministry of Culture’s Fine Arts Department. These relationships are vital in ensuring that our museum has a strong foundation on which to enter an increasingly globalized age.

Academic and Cultural Exchange Partnerships (Ten institutions as of 1 April 2020)

Collaborative Projects and Programs

Public lectures by Korean partner institutions

We are currently engaged in a mutual exchange program with the Buyeo National Museum and the Gongju National Museum. Researchers from these partner institutions visited our museum to give lectures to the general public.

Research collaboration with Korean partner institutions

Researchers sent by our Korean partners had the opportunity to examine sites from the Baekje kingdom, artifacts that point to the rich history between the Korean peninsula and ancient Japan. They also participated in discussions with our researchers.

Joint investigations with the Thai Fine Arts Department

In addition to current discussions regarding future collaborative research, our researchers also conducted investigations on Thai Buddhist sculptures.

Collaborative restoration efforts in Vietnam

With the assistance of the Sumitomo Foundation, we have partnered up with the Vietnam National Museum of History in restoration-related projects, such as research into cultural properties and conservation techniques.

Participation in international symposiums in Taiwan

Our staff have attended and presented at international museum education symposiums held in Taiwan in 2016 and 2019.

Celebrating 40 years of the Japan-China Cultural Exchange Agreement

The Special Exhibition, Three Kingdoms: Unveiling the Story, made possible with the support of Art Kikakudō China, introduced archaeological evidence from the Three Kingdoms to the general public.

Special lecture: Three Kingdoms

As part of our programming for this Special Exhibition, we invited one of the lead researchers who had worked on excavating Cao Cao’s mausoleum to give a public lecture on his findings.

Internal seminar on bronze mirrors

Museum staff had the opportunity to attend an internal seminar on bronze mirrors unearthed from Cao Cao’s mausoleum and Japanese bronze mirrors.
Providing a rich range of events enjoyable all year round.

In addition to organizing exhibitions, Kyushu National Museum uses its venue space to hold various events throughout the year. These events are free of charge, and are a means for visitors to experience the museum space in a new, refreshing light.

■ Museum concerts
These concerts include genres such as classical, jazz, traditional Japanese, and traditional folk music. The museum also holds seasonal events such as rakugo performances and book readings.

■ Café concerts
Visitors can enjoy performances by music students from the Fukuoka Women’s Junior College while taking a break at the museum café.

■ Tea ceremony classes
These classes are designed for people who are new to Japanese tea ceremonies, and are held at Homante, a teahouse located on the museum’s grounds. Participants of all genders, ages and nationalities are welcome.

■ Gamelan workshops
Participants can deepen their understanding of the gamelan, a Southeast Asian bronze instrument, by playing the actual instrument itself and listening to its rich tones.

Column | Annual Display of Decorative Yamakasa Floats

The Hakata Gion Yamakasa is an annual festival designated as an Important Intangible Folk Property by the Japanese government. It was also added to the UNESCO Intangible Cultural Heritage list in December 2016. Kyushu National Museum is proud to have a decorative yamakasa float on display throughout the year as a fixture that has followed the museum ever since its opening in 2005. Information about how the float was decorated and what it symbolises is also displayed around it. We hope that at all our visitors, local and foreign alike, will feel the energetic spirit of the festival when they look upon this float.

YAMANO Takashi
Chief
Cultural Exchange Division
Cultural properties are symbols of our historical and cultural legacies. As an institute involved in cultural heritage management, we collect, safekeep, and maintain these cultural properties such that they can continue being bridges between past and future generations.

**Storage Area**

Museums bear the responsibility of collecting and safekeeping cultural properties left behind by preceding generations. Kyushu National Museum’s purpose-built storage rooms are located in the center of the building, where they are best protected from any earthquakes that may occur in the region. The double-walled structure of these rooms, which resembles that of a vacuum flask, ensures that the collection is insulated by a layer of air, and is shielded from direct contact with the elements. The museum also uses a heating, ventilating, and air conditioning (HVAC) system that maintains constant temperature and humidity levels within the storage area.

The ceilings and walls of the storage area are made from Japanese cedar, sourced locally from Kyushu, while the floors are made of Japanese beech from Hokkaido. These types of wood function as moisture buffers, providing an additional, non-mechanical method of regulating humidity.

**Integrated Pest Management (IPM)**

Our museum owns many artifacts made out of organic materials, such as wood, paper, leather, and fabric. These objects are especially vulnerable to insect damage, as they are prime materials for insects to feed upon or even inhabit. Protecting our collection from pest damage is hence of paramount importance.

Conventional methods of museum pest management often rely on harsh chemicals, some of which contribute to global warming, and have hence been banned internationally. Integrated Pest Management (IPM), an eco-friendly method that places emphasis on prevention through daily manual inspections and cleaning processes, has thus emerged in the museum field as an alternative method to tackling pests.

As a cultural heritage management institution, our museum believes that the present generation has a responsibility towards preserving cultural properties so that they can be passed on to later generations. For this reason, we have chosen to implement IPM since our opening, and we continue to do so with the help of local volunteers. In addition to training these volunteers, our museum is also involved in educational programs for IPM support staff. These are funded by the Grants-in-Aid for Scientific Research (Kakenhi) program, commissions from the Agency for Cultural Affairs, and other government-subsidized initiatives.
At Kyushu National Museum, we believe in preserving our cultural properties to the best of our current abilities so as to pass them on to future generations. To that end, we are always looking to build our collection of artifacts related to cultural exchange from all fields, including but not limited to fine arts, crafts, archaeology, and history.

New Acquisitions in 2019

In line with our mission, the Kyushu National Museum collection consists mainly of items relevant to the history of cultural exchange between Japan and mainland Asia. Objects in our collection have either been directly purchased by the museum or were generously donated or loaned to us by external parties. These are then exhibited in our halls so that their stories may reach a wider audience. Here are some of the 49 purchased works and 66 donated items that joined our collection in FY 2019.

Purchases

1. **Shakyamuni Triad**, attributed to Yan Hui

   China, Yuan dynasty, 13th-14th century
   Triptych

   The central painting of this triptych depicts the Shakyamuni Buddha seated on a grass mat laid atop a rock. To his left is the bodhisattva Manjushri who sits on a crouching lion, while the bodhisattva Samantabhadra sits on a white elephant to his right. These figures are portrayed in an unconventional manner, with long, flowing manes and body hair. The painter has also used a palette of primary colors and pronounced shading to define their bodies, which contribute to a somewhat rustic and eccentric overall impression. This bold style is juxtaposed against fine details, such as the patterns on their vermilion robes rendered meticulously in gold paint, as well as the faithful depiction of the *Sutra of Perfect Enlightenment* that Manjushri holds.

2. **Shrine decorated with flower and bird motifs**

   Azuchi-Momoyama or Edo period, 16th-17th century

   In this large Christian shrine topped with a triangular gable is a rare surviving example of its kind. It likely once housed a small idol of worship. The outer faces of the doors depict birds, camellias, and cherry trees growing on an embankment, while the inner face is decorated with chrysanthemum and balloon flower motifs. The interior of the shrine depicts a halo surrounded by stars and arabesque motifs. The way these designs fill up every inch of the shrine’s surface and the combination of techniques used to render them are features commonly seen in *nanban* lacquerware works. The diligent execution of both the interior and exterior decorations, however, suggests that this work was specially commissioned.

Donations

3. **Folding screens with mounted paintings depicting plants**, by Kakutei

   Edo period, dated 1767
   Pair of three-panel folding screens

   Ink paintings of a banana plant, an orchid plant, a sago palm, a plum tree, and a magnolia tree, were mounted on panels to form this pair of folding screens. It was created by Kakutei (1722-85), an artist of the mid-Edo period who was also a monk of Shōfukuji, an Ōbaku Zen temple in Nagasaki. Having studied painting under the Qing Chinese painter Shen Quan, Kakutei later brought those techniques back to Japan and promoted them in the Kansai region. This work, created when he was forty-six, fully embodies his style with the strong contrast between black and white, the crisp forms, and the rhythmic brushwork.

---

**Column | Cataloging, managing, and protecting our cultural properties**

Collecting and storing cultural properties are two major responsibilities of our museum. Here at Kyushu National Museum, we are dedicated to protecting the cultural artifacts in our care to the best of our current abilities so that they may be passed on to future generations. An essential part of this process involves creating an inventory that contains the particulars of every object we have. Each object has a corresponding inventory entry that details their provenance, storage location, exhibition methods, conservation history (if any), and their past and present physical conditions.
Preserving cultural properties from the last 1000 years for the benefit of the next 1000 years with state-of-the-art technology.

New Technology, New Frontiers

Our museum employs state-of-the-art tools to examine cultural properties closely. This allows us to gain a fuller understanding of their conditions upon acquisition, so we can decide how best to conserve them. The museum’s conservation studio is divided into six rooms: a paper-making room, and rooms for conserving calligraphy and ancient documents, paintings, sculpture and large-sized artifacts, archaeological relics, and lacquerware.

Our cultural properties are kept safe from insects by environmentally friendly methods of pest management, such as the use of anoxic treatments.

Restoration of a document related to the Sō family of Tsushima (Important Cultural Property)

This document was restored after experiencing insect damage.

X-ray CT Examination of the Seated Shakyamuni Buddha from the Shōfukuji Temple in Nagasaki

The X-ray CT scan image above revealed small metal objects representing the Buddha’s internal organs inside the statue. This is likely the first of such a discovery in the world made without having to disassemble the entire sculpture.

Cultural Properties Rescue Project

The Cultural Property Rescue Program was launched by the Agency for Cultural Affairs following the Tōhoku earthquake and tsunami in March 2011. As part of this program, Kyushu National Museum staff participated in operations to salvage damaged cultural objects in affected locales. In the wake of the April 2016 Kumamoto earthquakes, Kyushu National Museum, in partnership with Kyushu’s prefectural governments, assisted in the salvage, provision of emergency care, and temporary storage of cultural objects as a member of the Kyushu relief and response headquarters.
Kyushu National Museum is committed to ensuring the safety of its visitors and cultural properties, and protecting the natural environment around it.

Seismic Isolation System

Japan is a famously earthquake-prone region due to its location in the Pacific Ring of Fire. To address this issue, our museum makes use of three types of seismic isolators in order to stabilize the building. This system, which utilizes 1,520 isolation units to separate the main structure of the building from its base, helps to reduce the amount of vibrational energy transferred to the majority of the building during an earthquake. This ensures that our exhibition halls and storage area are protected. These structures have proven to be highly efficacious, resulting in no significant impact or damage being made to our museum during the earthquake in March 2005 that struck off the west coast of Fukuoka prefecture.

Seismic Isolation Structures

The walls of our museum are constructed using two layers of glass, with an approximately 1.5-meter space in between each layer. In addition to filtering out ultraviolet rays, the glass used in this facade has also been specially treated to prevent condensation. The air cavity functions as an insulating layer, which allows the interior temperature to fluctuate less dramatically compared to the exterior, maintaining a comfortable indoor climate throughout the year. As a whole, this facade allows a great amount of natural light into the building, offering patrons a view of the surrounding mountains to complement their experience at our museum.

Double-Walled Facade

This layer is composed of many natural rubber isolators, sliding bearings, and steel dampers

Tour of the seismic isolation structure layer

Skeletal Roof Construction

The skeleton supporting the roof spans from the east to the west end of the museum, and is supported by central columns.

Ground stabilization via the use of ground concrete and deep foundation piles

Seismic Isolation Layer

Steel-reinforced concrete (SRC) system and antiseismic walls ensure rigidity

Renewable Energy

The eco-friendly design of our museum helps to save energy and resources, and is not limited to its architectural features. Here are some of the other features of our building, as well as measures we are taking to conserve our resources.

Solar panels

These panels, which are installed on the roof of the museum, generate up to 40 kilowatts of power.

Rooftop sprinkler

This system uses rainwater to cool the attic of the museum, preventing indoor temperatures from rising.

Rainwater reservoir

Rainwater collected from the roof is filtered and stored underground. The museum uses the filtered water for its toilet facilities and landscape irrigation.

Solar thermal panels

This system collects solar thermal energy and uses it to power the system that heats and cools the floors of the museum.

Air washer

This type of air conditioning uses water to purify the air circulating in the museum.

Geothermal heating

Earth tubes, or earth-air heat exchangers, help maintain the indoor climate of the museum. Underground concrete ducts draw in outside air and distribute it to the indoor air conditioning system and the air layer of the double-walled glass facade.

Protecting cultural properties and our natural environment with state-of-the-art technology
Museum Facilities

Aside from our exhibition halls, Kyushu National Museum boasts many facilities that provide an enriching, relaxing, and educational experience for all our visitors.

KUTSUHAKI Hiroaki
Chief Curator
Public Relations Division

Dining

Restaurant Greenhouse
(Adjacent to the museum building)
Restaurant Greenhouse offers a regular menu and items inspired by ongoing Special Exhibitions.
Seating Capacity: 60 pax
Business Hours: 11:00-16:00* *Open till 17:00 during Special Exhibitions.
Tel: 092-918-7822

Museum Café
(Located in the Entrance Hall)
The café provides a spectacular view of the surrounding greenery from the comfort of the museum.
Seating Capacity: 34 pax
Business Hours: 10:30-17:00* *Open till 20:00 on Fridays and Saturdays.
Tel: 092-918-7822

Museum Shop
From postcards, to stationery, and even confectionery, the museum shop offers a variety of museum-exclusive merchandise.
Business Hours: 09:30-17:00* *Open till 20:00 on Fridays and Saturdays.
Tel: 092-918-8818

Antenna Shop
This branch shop is located on the path leading up to the Dazaifu Tenmangū Shrine.
Business Hours: 09:30-17:30* *Open till 20:00 on Fridays and Saturdays.
*Closed on museum closing days.
Tel: 092-408-1300

Retail

Japanese Art

Kyupack
Kyushu National Museum is pleased to present Kyupack, a series of learning tools curated into 15 themes around specific groups of artifacts owned by the museum. These materials are packed into trunks for convenience, and can be loaned out to schools for classroom enrichment.

- Jōmon Culture: Ocean Bound  - The Birth of Chinese Civilization
- Political Power: Cultivating Rice  - Goguryeo Culture
- Nation Building: The Age of the Envoys  - Islamic Prayers  - Aipppa: South Korea
- Introduction to Common Crops  - Aipppa: Five Senses  - Introduction to Spices
- Introduction to Pottery  - Morin Khuur, the Mongolian Fiddle
- Introduction to Bronze-ware  - Jōmon Earthenware Figurines
- Hands On!! Muromachi Period Tally Trade

Please call beforehand to verify availability before sending in your Kyupack reservation application.

Cultural Exchange Division
Tel: 092-929-3294
Fax: 092-929-3980

Other Facilities and Amenities

Tea House
The Tea House comprises a large tearoom and a smaller one. The former is suitable for hosting tea parties, while the latter regularly plays host to tea ceremony events organized by the museum for members of the public.

Museum Hall
Specs:
- Stage—approx. 45.5 m² (3.5 m x 13.0 m)
- Stalls—approx. 240.5 m² (18.5 m x 13.0 m)
- Exhibition Space—approx. 200.0 m² (16.0 m x 13.0 m)
- Seating Capacity—288 pax

This auditorium can be used for lectures and concerts. The seats in the stall can also be removed to create an exhibition space. Eating and drinking is not permitted in this space.

Seminar Rooms A and B
Area: approx. 121.8 m² (140 m² x 8.7 m)

These rooms can be combined into one large seminar room, as seen on the right. It is suitable for lectures and activities. Food and drinks are allowed in this room.

Seminar Room C
(Tatami Room)
Area: approx. 39.8 m² (26 tatami mats)

This room can be used to host activities. Food and drinks are allowed in this room.

Other Facilities and Amenities

Satoyama Nature Trail
Rainbow Tunnel
Visitor parking
Barrier-free amenities (e.g. toilet for assistance dogs, accessible restrooms)

Kyushu National Museum

Cultural Exchange Division
Tel: 092-929-3294
Fax: 092-929-3980

Kyushu National Museum

Cultural Exchange Division
Tel: 092-929-3294
Fax: 092-929-3980

As a member of Cultural Exchange Division, Kyushu National Museum is pleased to present Kyupack, a series of learning tools curated into 15 themes around specific groups of artifacts owned by the museum. These materials are packed into trunks for convenience, and can be loaned out to schools for classroom enrichment.

- Jōmon Culture: Ocean Bound  - The Birth of Chinese Civilization
- Political Power: Cultivating Rice  - Goguryeo Culture
- Nation Building: The Age of the Envoys  - Islamic Prayers  - Aipppa: South Korea
- Introduction to Common Crops  - Aipppa: Five Senses  - Introduction to Spices
- Introduction to Pottery  - Morin Khuur, the Mongolian Fiddle
- Introduction to Bronze-ware  - Jōmon Earthenware Figurines
- Hands On!! Muromachi Period Tally Trade

Please call beforehand to verify availability before sending in your Kyupack reservation application.

Cultural Exchange Division
Tel: 092-929-3294
Fax: 092-929-3980

Kyushu National Museum

As a member of Cultural Exchange Division, Kyushu National Museum is pleased to present Kyupack, a series of learning tools curated into 15 themes around specific groups of artifacts owned by the museum. These materials are packed into trunks for convenience, and can be loaned out to schools for classroom enrichment.

- Jōmon Culture: Ocean Bound  - The Birth of Chinese Civilization
- Political Power: Cultivating Rice  - Goguryeo Culture
- Nation Building: The Age of the Envoys  - Islamic Prayers  - Aipppa: South Korea
- Introduction to Common Crops  - Aipppa: Five Senses  - Introduction to Spices
- Introduction to Pottery  - Morin Khuur, the Mongolian Fiddle
- Introduction to Bronze-ware  - Jōmon Earthenware Figurines
- Hands On!! Muromachi Period Tally Trade

Please call beforehand to verify availability before sending in your Kyupack reservation application.

Cultural Exchange Division
Tel: 092-929-3294
Fax: 092-929-3980

Kyushu National Museum

As a member of Cultural Exchange Division, Kyushu National Museum is pleased to present Kyupack, a series of learning tools curated into 15 themes around specific groups of artifacts owned by the museum. These materials are packed into trunks for convenience, and can be loaned out to schools for classroom enrichment.

- Jōmon Culture: Ocean Bound  - The Birth of Chinese Civilization
- Political Power: Cultivating Rice  - Goguryeo Culture
- Nation Building: The Age of the Envoys  - Islamic Prayers  - Aipppa: South Korea
- Introduction to Common Crops  - Aipppa: Five Senses  - Introduction to Spices
- Introduction to Pottery  - Morin Khuur, the Mongolian Fiddle
- Introduction to Bronze-ware  - Jōmon Earthenware Figurines
- Hands On!! Muromachi Period Tally Trade

Please call beforehand to verify availability before sending in your Kyupack reservation application.

Cultural Exchange Division
Tel: 092-929-3294
Fax: 092-929-3980

Kyushu National Museum

As a member of Cultural Exchange Division, Kyushu National Museum is pleased to present Kyupack, a series of learning tools curated into 15 themes around specific groups of artifacts owned by the museum. These materials are packed into trunks for convenience, and can be loaned out to schools for classroom enrichment.

- Jōmon Culture: Ocean Bound  - The Birth of Chinese Civilization
- Political Power: Cultivating Rice  - Goguryeo Culture
- Nation Building: The Age of the Envoys  - Islamic Prayers  - Aipppa: South Korea
- Introduction to Common Crops  - Aipppa: Five Senses  - Introduction to Spices
- Introduction to Pottery  - Morin Khuur, the Mongolian Fiddle
- Introduction to Bronze-ware  - Jōmon Earthenware Figurines
- Hands On!! Muromachi Period Tally Trade

Please call beforehand to verify availability before sending in your Kyupack reservation application.

Cultural Exchange Division
Tel: 092-929-3294
Fax: 092-929-3980

Kyushu National Museum
Membership and Publications

Membership

In order to provide better service for and build closer ties with our visitors, we have implemented membership programs on our own as well as in collaboration with the Tokyo, Kyoto, and Nara National Museums. In addition, we have a Special Campus Members program aimed at educational institutions.

National Museum Members’ Pass
$2,000 for adults, $1,000 for students
Valid for one year from the date of issue

Benefits
- Free admission to permanent exhibitions at Kyushu, Tokyo, Kyoto, and Nara National Museums
- Discounted tickets to special exhibitions at Kyushu, Tokyo, Kyoto, and Nara National Museums

Friends of Kyushu National Museum
Annual membership fee: $10,000
Valid for one year from the date of issue

Benefits
- Free admission to permanent exhibitions at Kyushu, Tokyo, Kyoto, and Nara National Museums
- Up to eight complimentary tickets valid for any Special Exhibition at Kyushu National Museum
- Discounted tickets to special exhibitions at Tokyo, Kyoto, and Nara National Museums

Campus Members

In 2007, Kyushu National Museum launched the Campus Members program. This program is designed for educational institutions, including universities and vocational schools, and aims to foster closer ties by providing an opportunity for these institutions to get to know us better.

Students and staff of member institutions are eligible for a variety of benefits that will promote better understanding of our cultural properties.

Membership Fees (tax included)

<table>
<thead>
<tr>
<th>Size of Institution</th>
<th>One-year membership</th>
<th>Three-year membership</th>
</tr>
</thead>
<tbody>
<tr>
<td>&lt; 250 persons</td>
<td>¥51,000</td>
<td>¥131,000</td>
</tr>
<tr>
<td>250-499 persons</td>
<td>¥103,000</td>
<td>¥262,000</td>
</tr>
<tr>
<td>500-1,499 persons</td>
<td>¥206,000</td>
<td>¥524,000</td>
</tr>
<tr>
<td>1,500-2,999 persons</td>
<td>¥309,000</td>
<td>¥786,000</td>
</tr>
<tr>
<td>3,000-4,999 persons</td>
<td>¥411,000</td>
<td>¥1,048,000</td>
</tr>
<tr>
<td>&gt; 5,000 persons</td>
<td>¥514,000</td>
<td>¥1,310,000</td>
</tr>
</tbody>
</table>

Patrons of Kyushu National Museum

Patrons of Kyushu National Museum is a special membership program for individuals and organizations whose generous donations help fund our museum's operations. Our patrons' donations are carefully allocated to museum endeavours such as collection acquisitions, as well as education and outreach programs. In this way, our patrons play a part in promoting arts and culture through our work.

Membership categories (by annual contribution)

Group: Premium (5 million yen and above)
- Special (1 million yen and above)
- Ordinary (200,000 yen and above)

Individual: Premium (1 million yen and above)
- Special (200,000 yen and above)
- Ordinary (50,000 yen and above)

Major benefits (subject to change by category)
- Free admission to all exhibitions in Kyushu National Museum
- Invitation to Special Exhibition opening ceremonies
- Free subscription to museum publications, e.g. Asiage Quarterly
- Discounts at museum shops and dining facilities
- Preferential use of facilities and access to events
- Discounts at museum shops and dining facilities

Current Campus Members (18 schools as of 1 June 2020)

Universities:
Kyushu Sangyo University;
Kyushu Institute of Information Sciences;
Kyushu University;
Daiichi University of Pharmacy;
Chikusho Jogakuen University;
Fukuoka University of Education;
Japan University of Economics (Fukuoka Campus);
Fukuoka University;
Video Study Center in Fukuoka;
Open University of Japan;

Junior Colleges:
Kyushu Sangyo University;
Zokei Junior College of Art and Design;
Fukuoka Women’s Junior College;

Vocational Schools:
School for Medical Technology;
Kyure University;

High Schools:
Kyure University Senior High School;
Chikusho Jogakuen Senior High School;
Chikushihar High School;
Fukuoka University Oihori High School;
Fukuoka University Wakaba High School.

School names are noted in Japanese syllabary order

Publications

Our museum’s various publications help promote better understanding of our projects and exhibitions.

Kyushu National Museum Bulletin
Our researchers publish their findings in this annual research bulletin.

Asiage
A guidebook to our permanent Cultural Exchange Exhibitions.

Asiage Quarterly
A brochure released quarterly featuring upcoming Special and Feature Exhibitions.

Vietnamese Picture Book
The Vietnamese translation of our Umi no mukō zutto mukō book, describing Japan’s history of trade with Vietnam. Distributed to Vietnamese organizations.

Kyuahaku’s Picture Books
Filled with colorful pages, these original books make learning about Japanese history and culture fun for children.

Features
- We present our exhibitions and events in a way that is not only informative but also engaging.
- Our publications are designed to be accessible to a wide audience, from educational institutions to the general public.
- We strive to provide comprehensive information on our exhibitions and events, making them a valuable resource for both visitors and students.
- Our publications are updated regularly to reflect the latest developments in our exhibitions and programs.
- We aim to make our publications user-friendly and easy to navigate, ensuring that visitors can find the information they need quickly and efficiently.

These publications and membership programs provide an opportunity for visitors, students, and members to get to know us better and to contribute to the advancement of cultural understanding and education.
**Basic Information**

- **Contact**: 4-7-2 Ishizaka, Dazaifu, Fukuoka 818-0118, Japan  
  www.kyuhaku.jp/en/
- **Hours**: 09:30–17:00 (last admission: 16:30)  
  09:30–20:00 on Fridays and Saturdays (last admission: 19:30)
- **Closed**: Mondays (except public holidays, in which case the following working day), end-of-year holidays

- **Admission**: Adults: ¥700; University Students: ¥350

  *Free admission for individuals with disability documentation, and up to one minor: students of high school level and lower; visitors under the age of 18; and visitors aged 70 and above. Relevant documentation required.

  *Admission fees for Special Exhibitions are charged separately.

  *Parking reductions and waivers are available for people with disabilities upon verification of relevant documentation. Please inquire for more details.

- **Parking Fees**
  - **Bicycles**: free
  - **Motorcycles**: ¥250
  - **Semi-medium-sized passenger vehicles**: ¥500
  - **Minibuses**: ¥1,300
  - **Full-sized buses**: ¥2,000

- **Parking Spaces**
  - Standard passenger vehicles: 313
  - Buses: 9

- **Overview of the Facilities**
  - **Land area**: 159,844 m²
  - **Building land area**: 14,623
  - **Total floor area**: 30,675
  - **Exhibition area**: 5,444
  - **Exhibition area**: NICH: 9,300; Prefecture: 5,780; Joint: 15,596
  - **Exhibition area**: NICH: 3,844; Prefecture: 1,175; Joint: 225
  - **Exhibition area**: NICH: 2,744; Prefecture: 1,335; Joint: 439

- **Annual Visitrosity**

  **Number of Visitors**
  - **(People)**
    - FY 2005: 1,280,314
    - FY 2006: 1,879,855
    - FY 2007: 1,386,388
    - FY 2008: 1,219,487
    - FY 2009: 1,739,503
    - FY 2010: 1,143,666
    - FY 2011: 884,633
    - FY 2012: 1,235,018
    - FY 2013: 893,154
    - FY 2014: 932,935
    - FY 2015: 1,024,008
    - FY 2016: 1,067,831
    - FY 2017: 842,577
    - FY 2018: 893,393
    - FY 2019: 829,655

  **Number of Visitors to the Cultural Exchange Exhibition**
  - **(People)**
    - FY 2005: 831,180
    - FY 2006: 1,094,386
    - FY 2007: 762,809
    - FY 2008: 589,777
    - FY 2009: 760,255
    - FY 2010: 422,843
    - FY 2011: 358,366
    - FY 2012: 460,525
    - FY 2013: 349,484
    - FY 2014: 412,621
    - FY 2015: 393,590
    - FY 2016: 350,848
    - FY 2017: 349,111
    - FY 2018: 348,563

  **Number of Visitors to Special Exhibitions**
  - **(People)**
    - FY 2005: 683,211
    - FY 2006: 691,880
    - FY 2007: 512,856
    - FY 2008: 515,495
    - FY 2009: 1,055,043
    - FY 2010: 543,489
    - FY 2011: 354,228
    - FY 2012: 646,511
    - FY 2013: 377,755
    - FY 2014: 447,301
    - FY 2015: 471,507
    - FY 2016: 528,878
    - FY 2017: 317,421
    - FY 2018: 351,277
    - FY 2019: 325,714

* Certain facilities within the museum are free of charge. The total number of visitors per year thus reflects other visitors in addition to those for the Cultural Exchange Exhibition and the Special Exhibitions.

- **Cumulative total visitors**: 17,252,417 people (as of 31 March 2020)
Message from the Executive Director

Kyushu National Museum (affectionately known as Kyuhaku) opened its doors on 16 October 2005. As a museum, we focus on mapping the formation of Japanese culture within the context of Asia’s history. To date, we have welcomed more than 17 million visitors into our halls, an indication of the enthusiastic support we enjoy from people near and far.

2019 was a meaningful year for us, for Japan entered a new imperial era, Reiwa, in May. This new era name was inspired by the preface to a series of 32 poems known as the “Baika no uta (Plum Blossom Poems),” which were recorded in the eighth-century poetry anthology, the Man’yōshū. These poems were composed during a plum-themed poetry meeting held in Dazaifu around 1,300 years ago, a fact that has prompted many to visit this region to retrace the history of the new era name, and to see what we have to offer along the way.

In this new era, we look forward to serving the public as a visitor-friendly museum.

SHIMATANI Hiroyuki
Executive Director
Kyushu National Museum
Tenmangū are shrines dedicated to Tenjin, the god of scholarship and the deification of Heian poet Sugawara Michizane. The Dazaifu Tenmangū serves as one of the two head shrines of Tenjin, the other being Kyoto’s Kitano Tenmangū. More than two million people visit the Dazaifu Tenmangū on the first three days of the year to make prayers for the New Year.

■ Dazaifu Tenmangū Shrine

Once known as the “Distant Imperial Court,” the government offices at Dazaifu had served as the administrative center of Kyushu from the late seventh to twelfth century. The site where many government buildings once stood has been transformed into a park, lined only with replicas of their foundational stones, making visitors wonder how the area might have looked in the past.

■ Ruins of the Dazaifu Government Offices

Historically, Kanzeonji was one of only three temples in Japan where devout Buddhists could be ordained to become a monk. This temple dates back to the eighth century, and is home to many important Buddhist statues made between the Heian to Kamakura periods. Also on its grounds is one of the oldest bronze bells in Japan, which has been designated a National Treasure.

■ Kanzeonji Temple

The Kōmyōzenji is a Zen temple located along the western access path leading to the museum. Established by Buddhist monk Enshin Tetsugyū, a member of the Sugawara clan, Kōmyōzenji is the only temple in Kyushu that has a dry landscape garden.

■ Heritage Sites Around Us

日本の歴史的遺産、アジアの財宝

Ocean Ways: Asian Pathways

Photographs courtesy of Dazaifu City and Dazaifu Tenmangū.

■ Access Map

■ Getting Here

From Hakata Bus Terminal, take a bus bound for Dazaifu (departing from Bus Stop No. 11 on the 1st floor), and get off at Nishitetsu Dazaifu Station (about 40 minutes). The museum is about 10 minutes on foot from the station.

By Taxi

From Hakata Bus Terminal, take a bus bound for Dazaifu (departing from Bus Stop No. 11 on the 1st floor), and get off at Nishitetsu Dazaifu Station (about 40 minutes). The museum is about 10 minutes on foot from the station.

■ Heritage Sites Around Us

Dazaifu City Hall

Dazaifu Post Office

Nishitetsu Gojo Station

Nishitetsu Dazaifu Line

Gojo

Tenmangū Shrine Parking Area

Umeoji

Dazaifu Elementary School Entrance

Hara

Chikushino

Tunnel from Tenmangū (North access route)

Promenade (Museum Road) (West access route) (Steps)

From Chikushino-Dazaifu Line (South access route) (Steps)

Mikasa River

Ruins of the Dazaifu Government Offices/Kanzeonji Temple

Sando

KYUSHU NATIONAL MUSEUM

www.kyuhaku.jp/en/

★

Museum Shop

Sando

○○

KYUSHU NATIONAL MUSEUM

2020

表紙 4 - 1 英語版