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.

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.

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.

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.

Photographs courtesy of Dazaifu City and Dazaifu Tenmangū.

Access Map

Getting Here

Heritage Sites Around Us

- Dazaifu Tenmangū Shrine
- Ruins of the Dazaifu Government Offices
- Kanzeonji Temple
- Kōmyōzenji Temple

★

Access Map

KYUSHU NATIONAL MUSEUM

2021

海の道、アジアの路

OCEAN WAYS, ASIAN PATHS
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 over 17 million visitors into our halls, an achievement made possible by enthusiastic support we enjoy from people near and far. This past year has been a turbulent one—we closed the museum for a number of months due to the COVID-19 pandemic, and consequently made the difficult decision to cancel some of our planned exhibitions. This was, however, an opportunity for us to explore new ways of serving the people around us, such as through developing new online programs that allow our audience to enjoy content from our museum from the safety of their homes. Now, more so than ever, we remain firmly committed to our mission of communicating the cultural heritage of our ancestors to our visitors in a way that is more engaging than the classroom, and more illuminating than a textbook.

Kyushu National Museum

SHIMATANI Hiroyuki
Executive Director
Kyushu National Museum

Organization and History

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

Our 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. This organizational structure, which promotes cooperation between the national and regional governments, was proposed during our museum’s conceptualization. NICH is mainly responsible for the management and exhibition of cultural properties, as well as endeavors in museum science. The Center covers public relations, education outreach, and international exchange.
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:

### Mission and Vision

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

<table>
<thead>
<tr>
<th>Concept 1</th>
<th>Concept 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>A museum that focuses on how cultural exchange with Asia has impacted the formation of cultures in Japan as a whole.</td>
<td>A museum that not only engages in the collection, preservation, exhibition, and research of cultural properties, but also advocates for and supports lifelong learning through the provision of educational outreach services.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Concept 3</th>
<th>Concept 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>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.</td>
<td>A museum that is jointly managed by the national government and the local government working in mutual collaboration.</td>
</tr>
</tbody>
</table>

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.
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.
Every visit a new experience

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. We also use replicas crafted using the same processes and techniques as the originals, as well as videos to make the visitor experience more immersive.

Photography is allowed inside the Cultural Exchange Exhibition Hall (exceptions apply). Visitors can now take photos of their favorite exhibits and displays and post about them on social media.

Column | Color-coded labels for greater clarity

Each big theme has its own color, which is used to label all the exhibits under that theme. This helps visitors locate the object before them within a larger historical context.

SHIRAI Katsuya
Head, Planning Division
Curatorial Department

Color-coded exhibit label

Five Big Themes

1. Jomon 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 boasted nuts and berries aplenty, the sea grew rich in fish, and smaller animals came into existence. People settled down and began to make earthenware to cook with. They also domesticated plants and animals, and were the first to build large settlements.

2. Political Power: Cultivating Rice

The Yayoi period began as rice farming and metalwork arrived in Kyushu from the Korean Peninsula. 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 new pottery-making techniques. A unique culture of building large tombs in which people 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 kenchu 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 samurai’s battle for supremacy, imported 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 arriving 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 helped pave the way for the nation’s modernization.
Every visit a new experience
Bringing the features of every exhibit into focus
media.
their favorite exhibits and displays and post about them on social
Exhibition Hall (exceptions apply). Visitors can now take photos of
the visitor experience more immersive.
processes and techniques as the originals, as well as videos to make
cultural exchange. We also use replicas crafted using the same
themed rooms that delve deeper into historically significant aspects of
cultural exchange during each period. It is surrounded by eleven
nineteenth century. The main exhibition space displays key objects of
Japan's history from the Paleolithic period to early modernity in the
Exchange Exhibition Hall is divided into five big themes covering
exchange with Asia and Europe.

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
approach to Japan’s history that examines how Japanese culture
Korean Peninsula. Situated in this historically significant region, our
between Japan and continental Asia by virtue of its proximity to the
Cultural Exchange Exhibition

Room 1 Donors’ Gallery
This exhibition room features valuable objects that have been generously donated to us. Highlights 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 Ethnoforms—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 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 figures 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 Screening Room
The program in this room includes a virtual tour of a stone chamber that has been digitized using the latest technology, as well as an overview of Dazaifu’s history and heritage sites.

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 clothes and spices that traveled the Eurasian continent and came to Japan via envoy 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.

Experience how the Japanese peoples of the past lived and interacted with the rest of Asia
Dynamic themes offer deeper cultural insights and bring greater variety to the Cultural Exchange Exhibition.

Highlight from 2020

**Feature Exhibition**
**The Wild World of Kyuhaku**
2 June 2020-12 July 2020
This exhibition presented depictions of animals from various cultures, time periods, and in different forms, in a fun, family-friendly exhibition designed to appeal to visitors of all ages.

**Exhibition highlights:**
- Handscroll depicting flowers, birds and fish. Owned by the Agency for Cultural Affairs

**Feature Exhibition Celebrating 15 Years of Kyushu National Museum and Commemorating 100 Years of the Dazaifu Historical Site Designation**
**Worship in Tsukushi**
2 June 2020-30 August 2020
Beneath the cloak of ancient Dazaifu’s prosperity lay war and illness that threatened the peace of its people. This exhibition featured artifacts from temple and shrine collections, exploring modes of worship in ancient Dazaifu to shed light on how people in the past sought solace in religion in the face of social unrest and anxiety.

**Exhibition highlights:**
- Bronze bell. National Treasure. Owned by Kanzeonji Temple, Fukuoka
- Bronze mirror decorated with T, L, and V shapes. National Treasure. Owned by Munakata Shrine, Fukuoka
- Sword fittings. National Treasure. Owned by Munakata Shrine, Fukuoka

**Feature Exhibition Celebrating 15 Years of Kyushu National Museum**
**Treasures from the Tearoom: Prized Textiles of the Maeda Clan**
1 December 2020-24 January 2021
Japanese tea practitioners have a culture of collecting beautiful, imported textiles, known as meributsugire, or prized textiles. This exhibition introduced visitors to the world of these exquisite textiles that have been cherished through the ages.

**Exhibition highlights:**
- Textiles album from the Maeda clan. Owned by Kyushu National Museum
- Textiles drawer chest from the Kōnoike family. Private collection
- Brocade decorated with plum blossom and bee motifs. Owned by Kyoto National Museum

**Feature Exhibition**
**Tales of Tenjin**
2 February 2021-28 March 2021
Tenjin, the god of learning, is the deification of the Heian-period poet and scholar Sugawara no Michizane. Stories of his life have inspired many works of art, and over time, also evolved into regional versions of his legends. This exhibition brought together works that illustrate the world of Tenjin and the stories associated with him.

**Exhibition highlights:**
- Legends of the Matsuzaki Tenjin Shrine. Scroll Six. Important Cultural Property. Owned by Hōfu Tenmangū Shrine, Yamaguchi
- Legends of Tenmangū. Owned by Hachimangū Shrine, Nagasaki

**Feature Exhibition and Special Displays**
**Hearing from our researchers**
During Museum Talks, our museum researchers help visitors appreciate the exhibits better by explaining their history and what makes them special. There is also a Q&A session at the end of each talk.

We also run an official YouTube channel, “Kyuhakuchannel,” where we post videos featuring fun and informative commentary by museum staff on various topics.
Delving deeper into cultural exchange

Museum Talks

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

Dates and Times: 15:00, Tuesdays, except the second and fourth Tuesdays of the month
Duration: Around 30 minutes
Venue: Cultural Exchange Exhibition Hall
Cost: Free for all visitors with admission tickets into the Cultural Exchange Exhibition

Past topics

• Inō Tadataka’s maps of Japan
• Copper and wooden seals in the Tsushima Sō clan archives
• A peek into the world of textiles
• An X-ray CT investigation into musical instrument shapes and how they affect timbre
• The Kanzeonji Temple bell

Column | Hearing from our researchers

During Museum Talks, our museum researchers help visitors appreciate the exhibits better by explaining their history and what makes them special. There is also a Q&A session at the end of each talk.

We also run an official YouTube channel, "Kyuhakuchannel," where we post videos featuring fun and informative commentary by museum staff on various topics.

KUSUI Takashi
Head
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.

**Special Exhibitions in FY 2020**

**Manifestations of Mercy:**
**Treasures from Chūgūji Temple**

26 January 2021–21 March 2021

50,432 visitors

Located in Ikaruga, Nara, is Chūgūji, a temple built in the Asuka period by Prince Shōtoku's mother. It enshrines the statue of a pensive bodhisattva, a National Treasure that has also been deemed the pinnacle of Asuka-period art. Also on display was the Tenjukoku Shūchō Mandala, another National Treasure in Chūgūji which was created to mourn the death of Prince Shōtoku, as well as many other treasures from the temple. The exhibition also traced the history of the pensive bodhisattva iconography, from its roots in Gandara through its spread to Japan.

**A world of beauty and knowledge like no other**
Special Exhibitions 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.

**FY 2021 Schedule**

### Reproduction of Shōsōin Treasures

**Encountering Tenpyo Craftsmanship through the Recreation of Eighth-Century Works**

20 April 2021–13 June 2021

Held in commemoration of the Japanese emperor’s enthronement, this exhibition assembled excellent replicas of the Shōsōin Treasures, which represent the pinnacle of Nara-period craftsmanship and aesthetic ideals. Exhibit highlights included a replica red sandalwood five-string biwa lute with mother-of-pearl decoration that can actually be played.

### In the Embrace of the Mountains and Seas

**Nature in the Japanese Imagination**

9 October 2021–5 December 2021

Through the ages, the peoples of Japan have been endowed with bountiful resources from the seas and mountains surrounding them. This exhibition explored how their interactions with nature have influenced their artistic and intellectual pursuits, thereby inviting visitors to re-examine the foundations of the Japanese peoples.

*Special Exhibitions schedule is subject to change.*

### Aesthetic Connections

**Art from the Japanese Imperial Collection**

20 July 2021–29 August 2021

The characters “Reiwa” that make up Japan’s new era name have their roots in Dazaifu, where Kyushu National Museum is located. In bringing key pieces from the imperial collections to Dazaifu, this exhibition introduced the deep connection between the imperial court and Kyushu by exhibiting paintings and works of calligraphy from important Kyushu artists, as well as items offered from various parts of Kyushu during imperial celebrations.

### In the Embrace of the Mountains and Seas

**Buddhist Art of the Tendai School**

8 February 2022–21 March 2022

Saichō was the founder of the Tendai school of Buddhism in Japan. As a priest, he had traveled all over Japan to propagate the Lotus Sutra. In commemoration of his 1200th death anniversary in 2021, we retraced the steps he took on his journey in search of enlightenment, as well as the spread of the Tendai school.

**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 have even taken ten years of planning from initial proposals to launch. Since our establishment, we have leveraged the expertise of our researchers to deliver Special Exhibitions that are unique, engaging, and educational.

KAWANO Kazutaka

Head, Curatorial Department
**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 development 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. We also organized a similarly titled exhibition in 2015 to celebrate our 10th anniversary.

**Past Special Exhibitions**

**FY 2005**

-Japan, Country of Beauty-  
16 Oct–27 Nov 2005 441,938 visitors  
China: Crossroads of Culture  
1 Jan–2 Apr 2006 251,963 visitors

**FY 2006**

-Uruma: Beautiful Island-  
Ryukyu  
23 Apr–24 Jun 2006 177,478 visitors  
Shells Stories of the South  
29 Jul–3 Sep 2006 63,560 visitors

**FY 2007**

-Eternal Presence: Buddhist Treasures-  
10 Apr–10 Jun 2007 77,380 visitors  
Yakimono, the Art of Japanese Pottery  
7 Jul–26 Aug 2007 152,420 visitors

**FY 2008**

-National Treasures: Emaki from the Kyoto National Museum-  
22 Mar–1 Jun 2008 133,197 visitors  
National Treasure of Shimazu and the Era of Atsuhime  
12 Jul–24 Aug 2008 152,420 visitors

**FY 2009**

-Craftworks of Today in Kyushu and Munakata Region and the Yamato Sacred Island of OKINOSHIMA-  
27 Sep–27 Nov 2009 72,032 visitors

**FY 2010**

-The Lineage of Culture-  
23 Sep–30 Nov 2010 53,409 visitors

**FY 2011**

-Collection ̶The Hosokawa Family Eisei Bunko The Lineage of Culture-  
27 Sep–27 Nov 2011 75,880 visitors

**FY 2012**

-100 Objects: A History of the World in Calligraphy-  
Wang Xizhi and Japanese Calligraphy  
14 Oct–26 Nov 2012 224,324 visitors

**FY 2013**

-The Great Story of Vietnam-  
16 Apr–9 Jun 2013 71,192 visitors  
China: Grandeur of the Dynasties  
9 Jul–16 Sep 2013 77,554 visitors  
Treasures of the Owari Tokugawa Family  
12 Oct–8 Dec 2013 136,486 visitors  
Grand Exhibition of Sacred Treasures from Shinto Shrine  
15 Jan–9 Mar 2014 89,561 visitors

**FY 2014**

-Precious Treasures of the Konoe Family-  
15 Apr–6 Jun 2014 68,408 visitors  
Admired from Afar  
8 Jul–31 Aug 2014 70,794 visitors  
Treasured Masterpieces from the National Palace Museum, Taipei  
7 Oct–30 Nov 2014 256,070 visitors  
The Age of Dramatic Interaction in East Asia  
1 Jan–1 Mar 2015 59,629 visitors

**FY 2015**

-Sengoku Daimyo-  
21 Apr–31 May 2015 14,455 visitors  
A History of the World in 100 Objects  
14 Jul–5 Sep 2015 133,197 visitors  
Japan, Country of Beauty  
18 Oct–29 Nov 2015 160,753 visitors  
Afghanistan: Hidden Treasures from the National Museum, Kabul  
1 Jan–14 Feb 2016 67,641 visitors

**FY 2016**

-The Great Terracotta Army of China’s First Emperor-  
Kai Himagishiyama: Nature, Men, and Towns  
15 Mar–12 Jun 2016 145,222 visitors  
Kosan-ji Temple and Myoe  
17 Oct–29 Nov 2016 87,172 visitors  
Sacred Island of OKINOSHIMA in Munakata Region and the Yamato Imperial Court  
1 Dec–5 Mar 2017 79,896 visitors
Kyushu National Museum holds and hosts many Special Exhibitions yearly, covering themes related to Japan, Asia, as well as many other nations and cultures all over the world. We also organize associated events that allow visitors to enjoy and engage with the subject matter. Some exhibitions also come with tie-up displays in our permanent Cultural Exchange Exhibition aimed to help situate the issues and objects in the Special Exhibition within the larger context of Japanese and Asian history.

Capturing the hearts and minds of our visitors

KOIZUMI Yoshihide
Deputy Executive Director
Kyushu National Museum
Kyushu National Museum prides itself on its engaging, interactive exhibitions and unique educational programs that help bring the local community together.

**Educational Outreach and Volunteer Activities**

More Engaging than the Classroom, More Illuminating than a Textbook

Kyushu National Museum is a museum that provides multi-sensory experiences for its visitors. It is more engaging than the classroom and more illuminating than a textbook.

**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.

Ajippa Hut

This corner of Ajippa is dedicated to seasonal displays. Visitors can even try on traditional costumes from various cultures.

Mini Gallery

This smaller exhibit space features rotating themed exhibitions, as well as a space for workshops where visitors can experience what it is like to be a curator or an archaeologist.

Curious Cabinets

These shelves contain small models and sound clips that offer a glimpse into the lives of people from different countries.

**Kyupack**

Kyupacks are interactive learning tools based on Kyushu National Museum’s collection, and are primarily intended as supplementary tools for classroom-based teaching. Organized by theme, they come in 16 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).
**Diving Deeper into 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, for example, visitors can see replicas of goods traded between Japan and China by kyōtōshi envoys, created with materials and techniques identical to their originals.

This year, we made headway in introducing more diverse content, as well as in developing our accessibility programming. Our educational outreach team designed and offered a remote workshop on how silk is used as a crafting material, as well as an in-person workshop on tablet weaving, a technique used in some of the objects in our collection. They also launched Kyuhaku at Home!, a series hosted on our website, that their tools could be put on display. We also made it a point to design more engaging, personalized exhibits and collaterals. During our Spring 2021 Special Exhibition, The Reproduction of Shōsoin Treasures, we screened interviews with people who had been involved in producing the objects on display in order to communicate their thoughts and ideas directly to our visitors. A space within the exhibition room was also set aside specifically so that their tools could be put on display. Our educational outreach team also launched an introductory guidebook to the museum designed for elementary and junior high school students.

**Highlights**

**Online silk workshop**

This virtual workshop introduced participants to the fascinating world of silk textiles. Participants were shown how to use spindles to spin silk fiber into thread, which they then used to make their own woven bookmarks.

**Tablet weaving workshop**

Tablet weaving is a cord-making technique often seen in indigenous clothing. This workshop included a short talk by one of our researchers on one such garment in our collection, as well as a practical weaving experience.

**Kyuhaku at Home!**

This series, now a permanent addition to our website, showcases museum-related content and hands-on activities that viewers can try for themselves at home.

**Curious Kyuhaku: A Guide**

This booklet introduces many interesting and fun aspects of the museum that would otherwise be unknown to the average visitor. Its content and layout should be easily understood by elementary and junior high school students.

**Virtual Backyard Tour with sign language support**

This special tour, held over Zoom, was realized with the help of our volunteers and featured interactive elements such as quizzes and question and answer segments. This tour also featured volunteers who helped with sign language interpretation.

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**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**

<table>
<thead>
<tr>
<th>Division</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Exhibition guidance</strong></td>
<td>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).</td>
</tr>
<tr>
<td><strong>Educational outreach</strong></td>
<td>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.</td>
</tr>
<tr>
<td><strong>Museum support</strong></td>
<td>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.</td>
</tr>
<tr>
<td><strong>Environment</strong></td>
<td>This division supports Integrated Pest Management (IPM) activities undertaken by the museum.</td>
</tr>
<tr>
<td><strong>Data management</strong></td>
<td>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 Min Gallery space.</td>
</tr>
<tr>
<td><strong>Support</strong></td>
<td>Volunteers help create in-house publications, and support other volunteer divisions where necessary.</td>
</tr>
<tr>
<td><strong>Student volunteers</strong></td>
<td>High school and university volunteers plan and execute various events for the public.</td>
</tr>
<tr>
<td><strong>Landscape</strong></td>
<td>This division helps to maintain the natural scenery surrounding the museum.</td>
</tr>
<tr>
<td><strong>Sign language</strong></td>
<td>This division, comprising local volunteer groups, provides support for our visually impaired patrons.</td>
</tr>
</tbody>
</table>

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**Column | Backyard Tours**

Conducted by volunteer museum guides, these behind-the-scenes tours of our storage and conservation facilities have proven to be very popular with our visitors. We also offer special tours on late night opening days, in which participants can take a ride in the large elevator used to transport museum objects from the loading bay into the storage areas. These tours provide a first-hand glimpse into how our museum handles cultural properties.

SHIGYO Shōiči

Head

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 2021) of varied specializations conducting research work daily. As they 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</th>
<th>FY2020</th>
<th>2019</th>
<th>2018</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kyushu National Museum (NICH)</td>
<td>7</td>
<td>6</td>
<td>8</td>
<td>8</td>
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<tr>
<td>Fukuoka Prefectural Asian Cultural Exchange Center</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
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<tr>
<td>Total</td>
<td>8</td>
<td>8</td>
<td>10</td>
<td>10</td>
<td>10</td>
</tr>
</tbody>
</table>

Grant-in-Aid for Scientific Research (A): Detailed investigation into the traditional production and conservation methods of cultural artifacts in Asia, and the application of findings to international conservation projects
Research Group Leader: Itō Yoshiaki
Duration: FY 2018–2021 (4 years)

As an institution with exchange agreements with several partners in Asia—most notably Thailand and Vietnam in the area of conservation—being aware of how cultural sensitivities can affect the process of conservation work is an important aspect of working collaboratively with them. This research project aims to collate basic information about how conservation work is carried out in various Asian countries, especially with respect to the handling considerations that each country may have regarding their cultural artifacts. In order to accomplish this, researchers investigated traditional materials, production methods, and conservation techniques from different countries in Asia, as well as new advancements in conservation practices.
Research and Survey Works for the Preservation and Utilization of Underwater Ruins

Archaeological remains exist in Japanese waters as they do on dry land, and are no less invaluable in understanding the formation of this seafaring country and its history of international interactions. There is a 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 the thirteenth-century Mongol invasions of Japan have been discovered.

In 2013, the Agency for Cultural Affairs launched a committee for surveying and studying underwater archaeological sites. This committee seeks to establish the know-how for dealing with underwater ruins. Kyushu National Museum was commissioned by this committee to conduct research on how different parties preserve and utilize underwater ruins in and outside of Japan.

Kyushu National Museum is also currently serving with the Nara National Research Institute for Cultural Properties as secretariat for an Agency for Cultural Affairs project to compile and publish a practical handbook for local governments involved in the protection of underwater ruins. This handbook will detail standard practices and administrative procedures, and will help advance local government programs to protect and preserve these sites.

Cultural Heritage Disaster Risk Management Center

In recent years, Japan has seen mega earthquakes, tropical cyclones, and extreme rainfall events occurring at a higher frequency—in addition to disrupting everyday life, these natural disasters pose a serious risk to cultural properties across the country. To address these issues, the Agency of Cultural Affairs established the Cultural Heritage Disaster Risk Management Center on 1 October 2020, an institution that aims to protect and preserve cultural properties for posterity. In the event where cultural properties are compromised by natural disasters, the Center’s three core objectives are to mitigate the risk of damage to cultural properties, to assist in cultural property salvage efforts, and to develop protocols and systems for treating affected properties swiftly and efficiently.

As one of the National Institutes for Cultural Heritage, we have built networks with local governments, museums, and specialist institutions in Kyushu to enhance the region’s support infrastructure for cultural properties. In the aftermath of the 2016 Kumamoto earthquakes, we took part in rescue efforts for affected cultural properties. Following the July 2017 northern Kyushu floods, we also conducted a range of cultural heritage disaster-management education and awareness activities, including practical workshops on emergency treatment of water-damaged paper objects, as well as seminars on issues faced when disaster-proofing cultural properties for museum curators and government employees involved in cultural property administration.

Column | Publication of research findings

We share our research findings with the public in a myriad of ways, ranging from exhibitions, lectures, and 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.

KIGAWA Rika
Head
Museum Science Division
Curatorial Department
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 (Eleven institutions as of 1 April 2021)

- **Museum of Inner Mongolia (China)**
  - Agreement signed on 13 August 2010
- **Chinese Center for Cultural Exchange (China)**
  - Agreement signed on 20 July 2011
- **Gongju National Museum (South Korea)**
  - Agreement signed on 13 May 2006
- **Shenyang Palace Museum (China)**
  - Agreement signed on 22 November 2016
- **Buyeo National Museum (South Korea)**
  - Agreement signed on 12 May 2006
- **Chengdu Museum (China)**
  - Agreement signed on 25 August 2015
- **Nanjing Museum (China)**
  - Agreement signed on 14 March 2007
- **Shanghai Museum (China)**
  - Agreement signed on 29 January 2021
- **National Museum of Vietnamese History (Vietnam)**
  - Agreement signed on 9 December 2011
- **Fine Arts Department of the Ministry of Culture (Thailand)**
  - Agreement signed on 23 August 2012

### Collaborative Projects and Programs

#### Public lectures by Korean partner institutions

We are currently engaged in a mutual exchange agreement with partner institutions in South Korea, where researchers can participate in discussions relating to scientific expertise in the field and on one another’s research topics.

#### Joint investigations with the Thai Fine Arts Department

In addition to current discussions regarding future collaborative research endeavors, 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 projects related to conservation and restoration of cultural properties.

### Activities by Our Coordinators for International Relations (CIRs)

#### Exchange Student Event

We celebrate International Student Day every year on November 3 by organizing workshops and activities for exchange students. Participants are treated to mini talks by our researchers, Backyard Tours, and hands-on workshops to help deepen their understanding of Japanese history and culture.

#### Multilingual support for digital content

We have stepped up efforts to reach out to the international community by providing English, Chinese, and Korean translations of digital content published on our website, Youtube, and Twitter.
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.

- **Mini concerts**
  Visitors can enjoy performances by music students from the Fukuoka Women’s Junior College while taking a break from visiting exhibitions.

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

- **Gamelan workshops**
  Participants get an opportunity to learn about and play the gamelan, an ensemble of bronze instruments from Southeast Asia.

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**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.

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**TANAKA Atsushi**
Head
Cultural Exchange Division
Preserving cultural properties for future generations

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 subsidies.

**New Acquisitions in 2020**

With the expansion of our collection, we are always looking to build our collection of artifacts related to 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 84 donated items that joined our collection in FY 2020.

- **Important Cultural Property**
  - **① Album of Old Documents**
    - Contains documents issued by successive heads of the Ōuchi clan, who oversaw the Suō and Nagato provinces (present-day Yamaguchi). With its comprehensive collection of official missives, the album also contains documents issued by successive heads of the Ōuchi clan, who oversaw the Suō and Nagato provinces (present-day Yamaguchi). With its comprehensive collection of official missives, the album also
  - **② Lidded fahua jar depicting herons and lotuses**
    - This object was originally designated a National Treasure under the old system in 1936, and prestigious provenance, having once belonged to illustrious connoisseurs like Fujita Denzaburō and Ikedo Sōzaburō. This object was originally designated a National Treasure under the old system in 1936, and prestigious provenance, having once belonged to illustrious connoisseurs like Fujita Denzaburō and Ikedo Sōzaburō.

**Corridor inside the storage area**

This facility is constructed using locally sourced Japanese cedar, which is known to have excellent humidity-controlling properties.

The internal conditions of each room are adjusted to suit the size, material, and shape of the cultural properties stored within.

This window allows visitors to see the interior of the storage rooms from a safe distance.

The storage rooms are monitored closely and cleaned meticulously to protect the artifacts from insect and mold damage.
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 2020

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 84 donated items that joined our collection in FY 2020.

Purchases

1. **Album of Old Documents**
   - Important Cultural Property
   - Kamakura to Edo period, 13th–17th century
   
   This album was compiled by the Mōri clan, who ruled the feudal domain of Chōfu, around the early eighteenth century (Edo period), and subsequently passed down in the family. It contains 78 pieces of writing by various historical figures addressing a wide range of domestic and foreign issues. One example is a shogunate order from 1274 commanding its vassals in Iwami Province (present-day Shimane) to aid forces fighting off Mongol fleets in Tsushima and Iki. The album also contains documents issued by successive heads of the Ouchi clan, who oversaw the Šū and Nagato provinces (present-day Yamaguchi). With its comprehensive collection of official missives and correspondences, this album is important both as documentation on the history of the Ouchi clan, whose lineage had ended in 1557, and as a library of primary sources relating to historical events.

2. **Lidded fahua jar depicting herons and lotuses**
   - Important Cultural Property
   - China, Ming dynasty, 15th–16th century

   *Fahua refers* to a specific kind of tri-colored ceramics created in Ming China. This example of a *fahua jar* features large lotus flower motifs interspersed with herons, all rendered in vivid colors. It boasts a prestigious provenance, having once belonged to illustrious connoisseurs like Fujita Denzaburō and Ikedo Sōzaburō. This object was originally designated a National Treasure under the old system in 1936, and reclassified as an Important Cultural Property in 1950.

Donations

3. **Katana sword signed “Hizen no kami Fujiwara no Shigetada”**
   - Edo Period, 17th century

   This sword is by Fujiwara no Shigetada, a swordsmith originally belonging to the Takada school in Bungo Province (present-day Ōita). After relocating to Hizen (present-day Saga and Nagasaki), Shigetada trained under the Ishidō school, seeking to master the art of creating the clove-like blade patterns found on the swords of old. His prolific career in Iga (present-day Mie) and Kii (present-day Wakayama) also earned him fame as a swordsmith based in western Japan. This sword, whose prominent blade pattern is reminiscent of the clove patterns once created by the famed Ichimonji school, is a prime example of Shigetada’s work. It sheds light on how Kyushu swordssmiths’ decisions to move away from their home provinces or learn other smithing styles may impact their works.

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.

HARADA Ayumi
Head
Cultural Properties Division
Curatorial Department
Preserving cultural properties from the last 1000 years for the benefit of the next 1000 years with state-of-the-art technology.

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 with 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 Program

This program was launched by the Agency for Cultural Affairs following the Tohoku earthquake and tsunami in March 2011. As part of this initiative, we participate in on-the-ground efforts to rescue cultural properties affected by natural disasters. In this vein, we have worked with various prefectures in Kyushu following the April 2016 Kumamoto earthquakes, the July 2017 northern Kyushu floods, the July 2018 western Japan floods, and the July 2020 Kumagawa floods.
Kyushu National Museum is committed to ensuring the safety of its visitors and cultural properties, and protecting the natural environment around it.

### Seismic Isolation Structures

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 L-shaped 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 structure layer**

- Natural rubber isolators
- Sliding bearings
- Steel dampers

**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**

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

### Double-Walled Facade

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.

**Upper Skeletal Structure**

This portion uses dry construction methods (steelwork and precast concrete).

**Seismic Isolation Layer**

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

**Lower Skeletal Structure**

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

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

**Tour of the seismic isolation structure layer**

### 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 panel**

- 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. Earth tubes, or earth-air heat exchangers, help maintain the indoor climate of the museum. Concrete underground 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

Museum Shop

Bring a piece of the museum home with you!

From postcards to stationery and even confectionery, the museum shop offers a variety of exclusive merchandise.
Tel: 092-918-8818

- Plastic folder inspired by a shrine with bird and flower motifs in maki-e lacquer and mother-of-pearl inlay
- Masking tape inspired by a folding screen depicting myriad flowers
- Figurine-in-a-bottle series inspired by creatures in the Haritshigaki (Treatise on Acupuncture)

A selection of our merchandise is also available online at https://kyuhaku-museum.shop/

Rental Facilities

Teahouse
Our teahouse 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. 208.0 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 (14.0 m 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.

Rental and Inquiries
Please contact the Cultural Exchange Division for venue rates and availability. Reservations can be made up to four months in advance for the tearooms and the Museum Hall, and up to two months in advance for the seminar rooms.
Tel: 092-929-3602
Fax: 092-929-3980

Other Facilities and Amenities

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

Kyupack

Kyushu National Museum is pleased to present Kyupack, a series of learning tools curated into 16 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.

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

Please call beforehand to verify availability before sending in your Kyupack reservation application.
Cultural Exchange Division
Tel: 092-929-3294
Fax: 092-929-3980
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

$2,500 for adults, $1,200 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, and Nara National Museums

Friends of Kyushu National Museum

Annual membership fee: $7,500

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 six complimentary tickets valid for any Special Exhibition at Kyushu National Museum
- Discounted tickets to special exhibitions at 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>
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<tr>
<td>250-499 persons</td>
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<td>500-1,499 persons</td>
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<td>3,000-4,999 persons</td>
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<tr>
<td>&gt; 5,000 persons</td>
<td>¥514,000</td>
<td>¥1,310,000</td>
</tr>
</tbody>
</table>

Patrons of Kyushu National Museum

This 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 endeavors such as collection acquisitions, as well as education and outreach programs. In this way, they 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 (500,000 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

Current members (as of April 2020)

Group

Premium Member
Kyushu National Museum Promotion Foundation

Special Members
Fukuoka Jibou Co., Ltd.
Ordinary Members
Pujinkou Co., Ltd.
Seihitachi
Seiko Co., Ltd.
Kyushu University
Maeda Stnai
Chikuou Gas Co., Ltd.
Television Nishinippon Corporation
Dazaifu Tourism Association
The Nishinippon Shimbun Co., Ltd.
Nippon Printing Communications, Inc.
TVQ Kyushu Broadcasting Co., Ltd.
The Yomiuri Shimbun, Seibu
Toyota Motor Kyushu, Inc.
Nippon Cable Ltd.
Asahi Shimbun
Kurume Transportation Co., Ltd.
Teubame Gas Frontier Inc.
Kyushu Gas Holdings Co., Ltd.
and 1 other

Individual
Mr. KURUDA Ken'ichi
Mr. TAKAKI Chitoku
Mr. IBUKI Koichi
Mr. FURO Yasumasa
Mr. ENOMOTO Kaohiko
Mr. TAKAKI Kenji
Mr. YAMAGUCHI Kous
Mr. MATSUMOTO Seizou
Mr. MATSUKIYO Shuich
Mr. KORI Seiko
Mr. ARAMAKI Shigehiko
Mr. YABUMOTO Shun'ichi
Mr. MIYAMOTO Riki
Mr. YAMAUCHI Tsunetomo
Mr. KURODA Ken'ichi
Mr. YUSUKE Takaaki
Mr. HIOHJI Hidoru
Mr. YASHUZU Takahiro
Mr. KITAGAWA Hiroshi
Mr. MASUDA Keisak
and 6 others

Benefits

- Up to 10 complimentary tickets valid for any Special Exhibition at Kyushu National Museum
- Discounted tickets to Special Exhibitions at Kyushu National Museum

Publications

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

Kyushu National Museum Bulletin

A quarterly newsletter featuring upcoming exhibitions.

Asiage Quarterly

A quarterly newsletter featuring upcoming Special and Feature Exhibitions.

Special Exhibition Catalogs

Catalogs published in conjunction with our Special Exhibitions.

Vietnamese Picture Book

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

Kyahaku’s Picture Books

Filled with colorful pages, these original books make learning about Japanese history and culture fun for children.
**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)

**Closed**
Mondays (except public holidays, in which case the following working day), end-of-year holidays

**Admission**
Cultural Exchange Exhibition
Adults: ¥700; University Students: ¥350
*Free admission for individuals with disability documentation. Up to one minder; 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.

Admission to the Cultural Exchange Exhibition hall is free of charge on the following days:
- International Museum Day (18 May)
- Respect for the Elderly Day
- Family Day (3rd Sunday of November, for up to two persons per family who have a junior high school-level child or younger)
- Culture Day (for international students only)
- End-of-year holidays

**Overview of the Facilities**

<table>
<thead>
<tr>
<th>Land area</th>
<th>Building area</th>
<th>Total floor area</th>
</tr>
</thead>
<tbody>
<tr>
<td>159,844 (m²)</td>
<td>14,623</td>
<td>30,675</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Exhibition area</th>
<th>Breakdown</th>
</tr>
</thead>
<tbody>
<tr>
<td>NICH: 9,380; Prefecture: 5,780; Joint: 15,995</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Storage area</th>
<th>Breakdown</th>
</tr>
</thead>
<tbody>
<tr>
<td>NICH: 2,744; Prefecture: 1,335; Joint: 439</td>
<td></td>
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</tbody>
</table>

**Collections**

<table>
<thead>
<tr>
<th>Classification</th>
<th>Total</th>
<th>National Treasures</th>
<th>Important Cultural Properties</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kyushu National Museum (NICH)</td>
<td>1,412</td>
<td>4</td>
<td>44</td>
</tr>
<tr>
<td>Asian Cultural Exchange Center</td>
<td>399</td>
<td>0</td>
<td>3</td>
</tr>
</tbody>
</table>

**Entrusted objects**

<table>
<thead>
<tr>
<th>Classification</th>
<th>Total</th>
<th>National Treasures</th>
<th>Important Cultural Properties</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kyushu National Museum (NICH)</td>
<td>1,309</td>
<td>2</td>
<td>12</td>
</tr>
</tbody>
</table>

**Parking Fees**

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

**Parking Spaces**

<table>
<thead>
<tr>
<th>Standard passenger vehicles</th>
<th>313</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buses</td>
<td>9</td>
</tr>
</tbody>
</table>

*Capark opening hours: 8:30-19:00 (last entry: 16:30)

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

Guide and assistance dogs are welcome.

**Overview of the Facilities**

<table>
<thead>
<tr>
<th>Number of Visitors to the Cultural Exchange Exhibition (People)</th>
<th>Number of Visitors to Special Exhibitions (People)</th>
</tr>
</thead>
<tbody>
<tr>
<td>FY 2005</td>
<td>1,280,314</td>
</tr>
<tr>
<td>FY 2006</td>
<td>1,879,855</td>
</tr>
<tr>
<td>FY 2007</td>
<td>1,386,388</td>
</tr>
<tr>
<td>FY 2008</td>
<td>1,219,487</td>
</tr>
<tr>
<td>FY 2009</td>
<td>1,739,503</td>
</tr>
<tr>
<td>FY 2010</td>
<td>1,143,666</td>
</tr>
<tr>
<td>FY 2011</td>
<td>884,633</td>
</tr>
<tr>
<td>FY 2012</td>
<td>1,235,018</td>
</tr>
<tr>
<td>FY 2013</td>
<td>893,154</td>
</tr>
<tr>
<td>FY 2014</td>
<td>932,935</td>
</tr>
<tr>
<td>FY 2015</td>
<td>1,024,008</td>
</tr>
<tr>
<td>FY 2016</td>
<td>1,067,831</td>
</tr>
<tr>
<td>FY 2017</td>
<td>842,577</td>
</tr>
<tr>
<td>FY 2018</td>
<td>893,393</td>
</tr>
<tr>
<td>FY 2019</td>
<td>829,655</td>
</tr>
<tr>
<td>FY 2020</td>
<td>149,919</td>
</tr>
</tbody>
</table>

* 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.

* The museum closed temporarily from 27 February to 31 May 2020 as part of nationwide efforts to prevent the spread of COVID-19.

Total visits: 17,402,336 people (as of 31 March 2021)
To be a museum that eng

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 over 17 million visitors into our halls, an achievement made possible by enthusiastic support we enjoy from people near and far.

This past year has been a turbulent one— we closed the museum for a number of months due to the COVID-19 pandemic, and consequently made the difficult decision to cancel some of our planned exhibitions. This was, however, an opportunity for us to explore new ways of serving the people around us, such as through developing new online programs that allow our audience to enjoy content from our museum from the safety of their homes. Now, more so than ever, we remain firmly committed to our mission of communicating the cultural heritage of our ancestors to our visitors in a way that is more engaging than the classroom, and more illuminating than a textbook.

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

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.

■ Kōmyōzenji Temple

Photographs courtesy of Dazaifu City and Dazaifu Tenmangū.

Access Map

■ Access Map

KYUSHU NATIONAL MUSEUM

www.kyuhaku.jp/en/

■ Getting Here

By Car

Kyushu Expressway: About 20 minutes from either the Dazaifu interchange or the Chikushino interchange via the Takao intersection. Kyushu National Museum Entrance is about 20 minutes from the Mizuki exit via the Takao intersection.

By Taxi

From Hakata Bus Terminal, take a bus bound for Dazaifu (departing from Bus Stop No. 1 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 with a Fukuoka Airport international flight terminal pass.

■ Heritage Sites Around Us

Photographs courtesy of Dazaifu City and Dazaifu Tenmangū.

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