This is one of the Tenmangu shrines built in deification of SUGAWARA Michizane. During the first three days of each January, more than 2 million people from all over Japan make it the first shrine to visit and pray. Currently, along with Kitano-Tenmangu Shrine in Kyoto, Dazaifu Tenmangu serves as the head Tenmangu shrine in Japan and is deeply venerated as the mausoleum of Michizane.

■ Dazaifu Tenmangu Shrine

The ruins of the Dazaifu government offices were once referred to as the “Distant Imperial Court”; since the latter half of the 7th century, this is where the main government offices for Kyushu were located. The site of the ruins, where there once were many magnificent buildings, is now a park with replicas of large foundation stones lining the vast fields, allowing visitors to imagine how the area must have appeared in ancient times.

■ Ruins of the Dazaifu Government Offices

A major Kyushu temple dating from antiquity: along with Todaiji and Shimotsuke-Yakushiji, Kanzeonji Temple was one of the three ordination platforms in Japan. Buddha statues (including some Important Cultural Properties) from the Heian period up through the Kamakura period are on display. The bronze bell on the grounds of the temple is one of the oldest in Japan, and is designated a National Treasure.

■ Kanzeonji Temple

This Zen temple belongs to the Rinzai Tofukuji sect, and was established by the priest Enshin Tetsugyu, who was a member of the SUGAWARA clan. It has the only karesansui, or dry landscape garden, in Kyushu and is also known as Kyushu’s koke-dera, or moss temple. It is right on the “Museum Road” walking path that continues on from Dazaifu Station (the West Access Route for the Museum).

■ Jingo-san Komyozenji Temple

From Nishitetsu Fukuoka (Tenjin) Station, take the Nishitetsu Tenjin Omuta line to Nishitetsu Futsukaichi Station (about 16 minutes by Limited Express train and about 19 minutes by Express train). Switch to the Nishitetsu Dazaifu line and get off at Nishitetsu Dazaifu Station (about 5 minutes). The museum is about 10 minutes on foot from the station.

*No additional charge is required for the Limited Express and Express train services.

From JR Hakata Station, take the Kagoshima main line to JR Futsukaichi Station (about 15 minutes by Express train). Disembark and walk (about 12 minutes) or take a bus (about 6 minutes) to Nishitetsu Futsukaichi Station. Take the Nishitetsu Dazaifu line to the Museum as explained above.

By Car

About 15 minutes from JR Futsukaichi Station. About 30 minutes from the Fukuoka Airport.

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. Fukuoka Airport international flight terminal pass.

KYUSHU NATIONAL MUSEUM
2019

海の道、アジアの路
OCEAN WAYS, ASIAN PATHS
Striving to be a museum that is

Greeting s
SHIMATANI Hiroyuki
Director of the Kyushu National Museum

The Kyushu National Museum opened on October 16, 2005 amidst great support and expectations. To date, the museum has welcomed more than 16 million visitors.

There were initially only three national museums within the National Institutes for Cultural Heritage (NICH). These are located in Tokyo, Kyoto, and Nara. Kyushu National Museum was established as the fourth national museum and is located in Dazaifu, Kyushu. This region was known as the "Distant Imperial Court" and was one of the grand stages for Japanese history. Growing up in this rich historical setting, the Museum aspires to become an institution that can contribute to a new cultural landscape. This is why the Museum resolves to progress hand in hand with the community and society. We will continue to strive towards a friendly, fun, and engaging museum for the community.
Concepts of the Kyushu National Museum

Understanding the Formation of Japanese Culture from the Asian Historical Perspective

The Agency for Cultural Affairs formed the above concept in June 1994. Using this as the basis, the "committee investigating the establishment of a new concept-based museum" summarized and outlined the following basic concepts:

Concept 1
The Museum handles the history of cultural exchange between Japan and Asian regions that influenced the formation of Japanese culture from a national perspective.

Concept 2
The Museum comprehensively covers education and lifelong learning activities, and the collection, storage, exhibition, study, and research of cultural properties that focus on archaeological, historical, artistic, folkloric, and ethnological materials.

Concept 3
To be a “living” museum that regularly showcases the results of internationalized, digitized, and multidisciplinary activities, and emphasizes on exhibition, educational, and lifelong learning activities.

Concept 4
The nation and the region where the Museum is established would cooperate and jointly manage the various activities and operations of the Museum.

The Revolutionary Management of the Kyushu National Museum

The nation (the National Institutes for Cultural Heritage (NICH)) and Fukuoka Prefecture jointly manage the Museum.

Joint Management

<table>
<thead>
<tr>
<th>Nation</th>
<th>NICH</th>
<th>Fukuoka Prefecture</th>
<th>Asian Cultural Exchange Center</th>
</tr>
</thead>
</table>

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**Floor Map and Museum Facilities**

**1F**
- **Entrance Hall**
  - The information booth and café are located here. Outside the museum building is the Satoyama Nature Trail, offering a view of weeping cherry trees. There is also a lotus pond, gazebo, and teahouse.
  - **Training room AB**
  - **Open Café** The ceiling comprises timber from forest thinning in Kyushu

**2F**
- **Conservation and Restoration Facilities**
  - There are 6 conservation and restoration facilities. These are shown to the public during the “Backyard Tour”.

**3F**
- **Special Exhibition Gallery**
  - The wood-based exhibition gallery has a 1,500m² floor area and a 7m tall ceiling. It comprises of three rooms-large, medium, and small.

**4F**
- **Cultural Exchange Exhibition Gallery**
  - "Ocean Ways, Asian Paths"
  - The black-based exhibition gallery has a 3,900m² floor area and a 11 surrounding exhibition rooms.

**Floor Map**
- **Teahouse**
  - Large tearoom (Homan-tei)
  - Small tearoom (Kicho-an)
- **Storage Area**
  - The storage area is centrally located within the building and protects precious cultural properties.

**Specifications**
- **Building Information**
  - Site area: 159,844m²
  - Total floor area: 30,675m²
  - Two levels of basement and five floors above ground
  - Highest point: 36.1m
  - Eave height: 35.0m
  - Building area: 14,623m²

- **Structural features**
  - Steel-frame compression vault (roof) / seismic isolation (exhibition and storage areas)
  - Portion steel, and concrete-encased steel structure (underground portion)

- **Design period**
  - September 1999 ‒ March 2001

- **Construction period**
  - March 2002 ‒ March 2004

- **Maintenance**
  - Kikutake Architects and Kume Sekkei

- **Operating bodies**
  - Agency for Cultural Affairs, Fukuoka Prefecture, and the Foundation for Establishing Kyushu National Museum Design

- **Membership and Publications**

- **CONTENTS**
  - **Rest Area**
  - **Parking Lot**
  - ** Cajfe**
  - **Store**
  - **Research Room**
  - **Research and Survey Activities**
  - **Educational Activities and Volunteers**
  - **Colorful Events**
  - **Organizations and History**
  - **Conservation and Restoration Facilities**
  - **Research and Survey Activities**
  - **Seismic Isolation System**
Kyushu National Museum is characterized by its gently curved structure that blends into the mountainous surroundings. Various facilities such as the exhibition galleries, hall, café, shop, research rooms, and storage area are located on each floor. Visitors can enjoy seasonal variations in nature that remained intact from the time of construction.

The hall where various events are held and the interactive exhibition gallery are located on the first floor. This is a fun and informative area for adults and children alike.

Museum Hall
It is used for various programs such as lectures and concerts. This venue is available for rent (charges apply).

Ajippa
An interactive gallery where visitors can use their five senses to enjoy the cultures of countries that interacted with Japan.

The Museum Shop
The shop offers a wide selection of merchandise, including items unique to the museum.

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The Cultural Exchange Exhibition
"Ocean Ways, Asian Paths"

The Cultural Exchange Exhibition Gallery: a state-of-the-art gallery that highlights the charm of each exhibit

New encounters await each time

The theme is "Ocean Ways, Asian Paths". Visitors get to experience the dramatic history of how Japan progressed amidst its interactions with Asia and Europe.

Kyushu was an important stage for international interactions since ancient times. This was due to its geographical proximity to continental Asia and the Korean Peninsula. Kyushu National Museum uses the concept of “understanding the formation of Japanese culture from the Asian historical perspective” as the basis for Cultural Exchange Exhibition (permanent exhibition; around 3,900m² floor area). It introduces the history of cultural exchange between Japan and Asia.

The exhibition shows five themes, from the Paleolithic period to the end of the early modern period (when Japan opened its borders). The gallery comprises of the “main exhibition area”, which displays the objects representing the cultural exchange of each period, and 11 surrounding exhibition rooms. Exhibits in some display cases are changed almost every week to constantly offer fresh content. "Touchable objects" and impressive super high-definition videos heighten the realistic experience of the exhibition.

Five Key Areas

1. Jōmon Culture: Ocean-bound (55,000 years ago - 4th century BCE)
   People in the Paleolithic period (Old Stone Age) hunted large animals and gathered plants for food. The climate became warmer during the Jōmon period, increasing the availability of nuts, berries, and small animals in forests, and fish and other food in seas. People made pottery for cooking and storing food, and established settlements which they decorated, offered prayers, and mourned their dead. Culture flourished, particularly in Eastern Japan which had an abundance of food, like salmon.

2. Political Power: Cultivating Rice (4th century BCE - 7th century AD)
   During the Yayoi period, rice cultivation and metalworking techniques from abroad were introduced to Kyushu. Collective farming gave rise to leaders, and later local chiefs. In the Kofun period, chief (great kings) emerged and came to rule large parts of the Japanese archipelago. The influx of migrants introduced traditions such as horseback riding, and techniques like Sue ware production. In Kyushu, a unique funerary culture was born, where kofun (ancient mounds) decorated with tomb murals and sekijin (stone figures) were built to pray for the restful repose of chiefs.

3. Nation Building: The Age of the Envoys (7th - 12th century)
   In the Nara period, the Japanese imperial court sent envoys called kōtei to Chang'an, the capital of China during the Tang dynasty. They studied advanced systems of government and Buddhism and brought back exotic objects. Dazaifu in Kyushu thrived as the center of the country’s diplomatic relations and trade with Asia. In the Heian period, imported culture led to the development of new forms of culture in Japan, most notably the kana syllabary. Eutyric Buddhism and Pure Land Buddhism grew in popularity in the Heian period, where the desire to preserve sutras for posterity resulted in the erection of numerous zōju mounds.

4. Merchants of the Asian Seas (12th - 16th century)
   During the Kamakura period which saw the rise of a warrior class to the Muromachi period, Asia’s seafaring merchants were actively engaged in international trade. Commerce flourished in many cities, such as Kyoto and Hakata. The ink-wash painting by Zen Buddhist monks and tea appreciation ceremonies that were popular as symbols of wealth and power among the warrior class who fought for hegemony, had evolved over time into the tea ceremony today that is considered the epitome of traditional Japanese culture.

5. Smaller World, Closer West (16th - 19th century)
   The Age of Discovery in Europe coincides with the late Muromachi and Azuchi-Momoyama periods in Japan. Matchlock guns and Christianity were introduced to Japan by Europeans who entered Asia while Japanese silver and decorative arts found their way overseas. The end of war during the Edo period gave way to societal stability and Japan connected with the world through Nagasaki. Tsukushi, Ryukyu, and Edo. Japanese porcelain and lacquerware fascinated the world while ideas about the world spread in Japan, resulting in the rise of rangaku (Dutch studies) and other forms of learning, which created the foundation for Japan’s subsequent modernization.

Chief, Planning Division
SHIRAI Katsuya
Discover the cultural interactions between Japan and the rest of Asia, and experience the lives of our ancestors.
The Cultural Exchange Exhibition
Feature Exhibitions and Special Displays

Highly original temporary exhibitions add dynamism to the Cultural Exchange Exhibition Gallery.

**PICK UP: Feature Exhibitions and Special Displays in 2017**

**Feature Exhibition**
**Thousand-armed Kannon (Sahasrabhuja) and Followers in Ninnaji Temple, Kyoto**

- July 3 to September 2, 2018
- Founded nearly 1,130 years ago, Ninnaji Temple is one of Kyoto’s oldest Buddhist temples. This exhibition recreated the interior space of the temple’s Kannondo building, usually closed to the public, to display the temple’s treasured Buddhist statues restored at Kyushu National Museum’s conservation facilities. Photography was allowed, and a range of events were held in conjunction with the exhibition, such as a talk session by Ninnaji Temple priests, drawing sessions, and a commemorative lecture.

**Exhibition highlights:**
- Thousand-armed Kannon (Avalokitesvara), collection of Ninnaji Temple
- Twenty-eight attendants, collection of Ninnaji Temple
- Fujin and Raijin (gods of wind and thunder), collection of Ninnaji Temple

**Feature Exhibition**
**Hokusai, Nabeshima, and Masterpieces of the eminent gallerist Goro Sakamoto**

- September 12 to October 31, 2018
- Goro Sakamoto was an internationally renowned antique dealer and founder of antique shop Fugendō. His expertise was highly acclaimed at home and abroad, and his rich and extensive collection encompassed art from Japan, the Far East, and the Near East. Held to commemorate the donation of 259 works from his estate, this exhibition presented an overview of the famed Sakamoto collection.

**Exhibition highlights:**
- Katsushika Hokusai, Nisshin Joma-zu (Daily Exorcisms), Important Cultural Property
- Sake vessel with bamboo and plum blossom design in overglaze enamel, Important Cultural Property
- Attributed to Fujibara no Kinto, Kokin Wakashū

**Feature Exhibition**
**A History of Dazaifu Studies: An Exhibition Commemorating the 50th Anniversary of the Excavation of Dazaifu**

- September 12 to December 23, 2018
- The ongoing archaeological excavation of the Dazaifu site commenced fifty years ago in 1968, and continues to attract nationwide attention for what it yields. This exhibition presented the history of Dazaifu studies from the Edo period to the present through excavated artifacts and research material rarely on public view.

**Exhibition highlights:**
- Drawing of the moat of Mizuki Castle, collection of the University of Tokyo Department of Japanese History
- Ogenjyō roof tile, Important Cultural Property

**Feature Exhibition**
**Tama: Beads that Adorned the Ancient World**

- January 1 to February 24, 2019
- The people of ancient Japan not only cherished beads as aesthetic adornments but also invested spiritual significance in them—beads were referred to as tama in Japanese, a homonym of tama meaning spirit or soul. This exhibition was assembled jointly by research institutions in fourteen Japanese prefectures to present the fruits of studies to date on Kofun-period beads, as well as the appeal of beads and their historical significance.

**Exhibition highlights:**
- Gold magatama beads from Shakanokoshi Kofun, collection of Wakayama Municipal Board of Education
- Beads from Saihōji no. 111 Kofun, collection of Miyazaki Prefectural Saihōji Archaeological Museum
- Female Haniwa figure from Jōkobodani no. 4 Kofun, collection of Mutsukasa Municipal Board of Education
Highly original temporary exhibitions add dynamism to the Cultural Exchange Exhibition Gallery.

- Onigawara roof tile, Important Cultural Property
- Fujin and Raijin (gods of wind and thunder), collection of Ninnaji Temple
- Twenty-eight attendants, collection of Ninnaji Temple

September 12 to December 23, 2018

Exhibition highlights:
Ninnaji Temple priests, drawing sessions, and a commemorative lecture. A range of events were held in conjunction with the exhibition, such as a talk session by Kyushu National Museum's conservation facilities. Photography was allowed, and a symposium was held on Kofun Period beads, as well as the appeal of beads and their historical significance.


Date and time: Tuesdays (except 2nd and 4th Tuesdays each month; Exceptions apply) from 15:00. Duration is approx. 30 minutes.
2nd and 4th Saturdays each month from 18:00. Duration is approx. 30 minutes.

Place: Cultural Exchange Exhibition Gallery
Cost: Free (For visitors with the Cultural Exchange Exhibition admission tickets.)

Main titles shown
The Sacred Island of Okinoshima, Munakata
Okinoshima is an isolated island in the Genkai Sea north of Kyushu. It is part of the Munakata region. Since ancient times the whole island has been an object of worship, and a site of religious rituals. This film documents present-day Okinoshima, which is off-limits to the public, in images that convey the sensation of experiencing the island first-hand.

Zooming into the Nanban Byobu
Nanbansen refers to the sailing ships that arrived in Momoyama-period Japan all the way from Portugal. Employing entertaining sound and visual effects, the film offers enlarged views of minute details from the depicted scenes, which can be as small as 3 cm in size. These include unusual textiles, a civet, and other curiosities brought to Japan by the galleon ships.

Examples of past topics
- Eoteric Buddhist statues
- Hokusai’s Nisshin Joma-zu (Daily Exorcisms) and the desire for longevity
- The legend and eventful life of Tenjin
- Night Museum Talk: “What did Jōmon people look like?”
- Night Museum Talk: “The secret tools of archaeologists”

Night Museum Talks are held from 18:00 on the second and fourth Saturdays of the month. Night museum talks incorporate more hands-on, interactive features than daytime talks, such as touching replicas of cultural objects, and measuring objects using various tools.
Packed with beauty and knowledge assembled from all over the world, “Special Exhibitions” are treasure troves of inspiration.

Special Exhibitions, held several times a year under a wide range of themes, present excellent works carefully selected from collections in Japan and overseas. Exhibited objects from overseas and local add variety to the exhibitions. The Museum aims to make each exhibition entertaining for new and seasoned visitors alike.

2019 Schedule

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<thead>
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<th>Date</th>
<th>Exhibition Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.23 - 6.16</td>
<td>The Buddhist Sculptures of Daiho'onji, Kyoto: Masterpieces by Kaikei and Jokei</td>
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<tr>
<td>7.13 - 9.1</td>
<td>The Muromachi Shoguns: Involvement of fifteen ASHIKAGAs in wars and arts</td>
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<tr>
<td>10.1 - 2020.1.5</td>
<td>Three Kingdoms: Unveiling The Story</td>
</tr>
<tr>
<td>2020.2.4 - 3.29</td>
<td>The Splendor of French Paintings</td>
</tr>
</tbody>
</table>
Special Exhibitions, held under a wide range of themes, are major events on Kyushu National Museum’s calendar. The outstanding objects and innovative ideas attracted the attention of people from both within and without the prefecture.

### 2018 Special Exhibitions

**Impressionist Masterpieces from the E.G. Bührle Collection**  
May 19 to July 16, 2018 (54 days)  |  198,489 visitors

*An assembly of key works by leading masters*

This exhibition presented well-known and art-historically important examples of French Impressionist and Post-Impressionist works by Van Gogh, Monet, Cézanne, Picasso and others from the Bührle Collection, one of the world’s foremost private collections comprising Impressionist works collected by Swiss entrepreneur Emil Georg Bührle.

**The Okura Collection**  
October 2 to December 9, 2018 (58 days)  |  63,069 visitors

*The dreams and aspirations of two generations of Okuras, collectors of ancient and modern art*

Japanese entrepreneur Kihachiro Okura not only contributed to the country’s industrialization but was also a major collector of Japanese and Oriental antiques, and founded Ōkura Shūkokan (Okura Museum of Art), Japan’s first private museum. His son Kishichiro, founder of Hotel Okura, was instrumental in promoting modern nihonga to overseas audiences. This exhibition presented selected masterworks from the collection of Ōkura Shūkokan, providing an overview of the cultural property conservation activities conducted by Kihachiro, the international promotion of Japanese culture by Kishichiro, and their historical significance.

**Daigoji Temple**  
— A Shingon Esoteric Buddhist Universe in Kyoto  
January 29 to March 24, 2019 (48 days)  |  74,748 visitors

*Treasures from Daigoji representing the pinnacle of Esoteric Buddhist art*

Daigoji in southeast Kyoto is an important Shingon Esoteric Buddhist temple with a history of more than 1,100 years. This exhibition presented selected masterworks of Esoteric Buddhist art from the treasures of Daigoji, including the statue of Yakushi flanked by attendants (National Treasure), which is the main devotion of the temple’s Yakushi-do. Also on view were other exquisite examples of Buddhist art, objects associated with warlord Toyotomi Hideyoshi and his cherry-blossom viewing at Daigoji, and flamboyant early modern paintings by Tawaraya Sotatsu and others.

### 2019 Schedule

- **10.1‒2020.1.5**  
  The Splendor of French Paintings

- **2020.2.4 ‒ 3.29**  
  The Okura Collection

- **7.13‒ 9.1**  
  Daigoji Temple — A Shingon Esoteric Buddhist Universe in Kyoto

- **4.23 ‒ 6.16**  
  The Dreams and aspirations of two generations of Okuras, collectors of ancient and modern art

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**column | The making of a special exhibition**

Preparations for a Special Exhibition in Kyushu National Museum usually begin two or three years in advance, which include preliminary research. There were also special exhibitions that spanned around ten years before actualization—from the initial proposal to the exchanges and objects research. Since its opening, Kyushu National Museum has aspired to make the special exhibitions unique through the joint efforts of utilizing the expertise of its researchers and following the concept of employing “Asia-related” content.
Special Exhibitions

Past Special Exhibitions

Japan, Country of Beauty
Oct 16 - Nov 27, 2005 (43 days) 441,938 visitors

This exhibition commemorated the Museum opening. Experience the subtle beauty of Japanese culture.

The exhibition "Japan, Country of Beauty" was organized to commemorate the anniversary of Kyushu National Museum. The 122 exhibits included seven national treasures and 30 important cultural properties. The artifacts ranged from the period when ancient Japan became a fledgling nation in East Asia, to the Azuchi-Momoyama period when the Age of Discovery led Western countries to interact with Japan. Another "Japan, Country of Beauty" exhibition was planned for 2015 in commemoration of the Museum's 10th anniversary.

History of the Special Exhibitions

FY 2005
Japan, Country of Beauty
Oct 16 - Nov 27 (43 days) 441,938 visitors

China: Crossroads of Culture
Jan 1 - Apr 2 (80 days) 251,963 visitors

FY 2006
Treasures from Shinto Shrine
the Owari Tokugawa Family
Jan 15 ‒ Mar 9, 2014 (47 days)

Grand Exhibition of Sacred Culture
Apr 16 ‒ Jun 9 (40 days) 71,920 visitors

Apr 16 - Jun 9 (49 days) 71,192 visitors

FY 2007
Eternal Presence: Buddhism Treasures
Apr 10 - Jun 10 (54 days) 77,380 visitors

Yakimono: The Art of Japanese Pottery
Jul 7 - Aug 26 (46 days) 50,896 visitors

Treasures of Honganji on the 750th Memorial for Shiran Shohin
Sep 22 - Nov 16 (51 days) 179,697 visitors

Zen Treasures from the Kyoto Gozan Temples
Jan 1 - Feb 24, 2008 (49 days) 171,335 visitors

FY 2008
National Treasures: Emaki from the Kyoto National Museum
Mar 22 - Jun 1 (84 days) 151,197 visitors

National Treasure of Shimazu and the Era of Atsuhime
Jul 12 - Aug 24 (45 days) 152,420 visitors

National Treasures: Tenjin-sama
Jun 23 - Nov 30 (65 days) 174,698 visitors

Craftsmanship in Contemporary Tradition and Creation: Artists in Kyushu and Okinawa
Jan 1 - Mar 16, 2009 (54 days) 72,637 visitors

FY 2009
The Great Story of Vietnam
Apr 16 - Jun 9 (49 days) 71,192 visitors

CHINA: Grandeur of the Dynasties
Jul 9 - Sep 14 (552 days) 77,554 visitors

Treasures of the Owari Tokugawa Family
Oct 12 - Dec 8 (850 days) 139,448 visitors

Grand Exhibition of Sacred Treasures from Shinto Shrine
Jan 15 - Mar 9, 2014 (84 days) 79,561 visitors

FY 2010
Precious Treasures of the KONO Family
Apr 15 - Jun 8 (49 days) 70,808 visitors

Adored from Afar: Masterworks of Japanese Painting from the Cleveland Museum of Art
Jul 8 - Aug 31 (440 days) 47,794 visitors

Treasured Masterpieces from the National Palace Museum, Taipei
Oct 7 - Nov 30 (51 days) 236,070 visitors

The Age of Dramatic Interaction in East Asia: Between Ancient Japan and Baekje
Jan 1 - Mar 1, 2015 (82 days) 320,717 visitors

FY 2011
The Lineage of Culture—The Hosokawa Family
Jan 1 - Mar 17, 2013 (66 days)

European Drawing, Painting, and Sculpture from Renaissance to Rococo. Four Centuries of European Art in the Age of Discovery
Apr 6 ‒ Jun 13 (49 days) 110,047 visitors

Pantheons: Buildings and Patron for the Past
Mar 15 ‒ May 22 (61 days)

Magnificent Fifteen: Painters of the HIRAYAMA Ikuo-Great Traveler
Apr 6 ‒ Jun 13 (49 days) 110,047 visitors

FY 2012
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Apr 10 - Jun 10 (54 days) 77,380 visitors

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Apr 15 - Jun 8 (49 days) 60,088 visitors

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Jan 1 - Mar 1, 2015 (82 days) 320,717 visitors

FY 2015
Sangokushi Daibyō—16th century Warlords/ Reality in Kyushu over Following Asian seas
Apr 21 - May 31 (37 days) 47,455 visitors

The British Museum Exhibition: A History of the World in 100 Objects
Jul 14 - Sep 6 (49 days) 133,174 visitors

Japan, Country of Beauty
Oct 18 - Nov 29 (40 days) 160,753 visitors

Alphabetical Heritages: Treasures for the National Palace, Kagoshima Prefecture in the Nishi-Kai Era
Jan 1 - Feb 14, 2016 49 days 67,641 visitors

FY 2016
The Great Terracotta Army of China's First Emperor
Mar 15 - Jun 12 (79 days) 151,222 visitors

Kai Higashiyama: Nature, Men, and Towns
Jul 16 - Aug 28 (39 days) 133,052 visitors

Kiyomizu Temple and Music: Special exhibit of Chiyoni Art & Boo SPECIAL exhibition of Chiyoni Art & Boo
Oct 4 - Nov 20 (45 days) 161,172 visitors

Sacred Island of OKINOISHIMA in Munakata Region and the Yamato Imperial Court
Jan 1 - Mar 5, 2017 (56 days) 75,005 visitors
van GOGH: The Adventure of Becoming an Artist
Jan 1 - Feb 13, 2011 (42 days) 354,311 visitors

Marking the Museum’s 5th anniversary —The first Western paintings exhibition

This exhibition commemorated the 120th anniversary of the passing of Vincent Van Gogh (1853-90). He is famous worldwide as the “fiery artist”. The 120 works included pieces from the collections of the Van Gogh Museum and Kröller-Müller Museum in the Netherlands. There were 36 oils and 32 prints or sketches by Van Gogh. Thirty oils and other works by his contemporaries were also displayed. Some of these were shown in Japan for the first time.

Of all the Special Exhibitions held in the 13 years since the museum opened, The National Treasure Ashura and Masterpieces from Kofukuji drew the largest number of visitors, followed by Japan, Country of Beauty held in 2006, the museum’s inaugural year, followed by Van Gogh. A large percentage of our visitors were from Fukuoka Prefecture, with many visiting four times or more. We look forward to planning exhibitions that both first-time and frequent visitors will enjoy.

Vice Director
KASHIWADA Akio
Easier to Understand than a Textbook

The unfolding of the multisensory and interactive exhibitions, and the unique educational programs. The Museum collaborates with the volunteers to contribute to education and the local community.

**Ajippa**

“Ajippa” is the free interactive exhibition gallery located on the first floor. The name is coined from “Asia” and *harappa* (open field or playground). Visitors can experience with their five senses the cultures of Asian and European countries that interacted with Japan. Contents and designs reflect the efforts made to become a place where children have their first museum experience. Efforts go into producing exhibition contents and designs capable of successfully introducing young children their first museum experiences, and can be enjoyed by all family members.

**Ajian**

Ajian displays seasonal highlights of Ajippa.

**Ajigyara**

The themes of the exhibit change periodically. Workshops held here allow visitors to experience becoming a curator or archaeologist.

**Tanada**

Visitors can observe products creation and listen to street noises and music of various countries.

**Kyupack**

Kyupack is a learning tool developed based on the Kyushu National Museum collection. It is primarily intended for classroom teaching. The trunk is packed to the brim with actual materials and state-of-the-art replicas that bring the museum experience to the classroom (13 different versions are available). Other than regular classes, Kyupacks are ideal for school events, training sessions, and preparatory sessions preceding museum visits. Feel free to experience the joy of touching the “real thing.” Kyupacks can be borrowed free of charge.

* Users would bear the delivery charges if they are not collecting and returning the Kyupacks personally. (Refer to pg 25)
Kyushu National Museum constantly strives to make its Cultural Exchange Exhibition and Special Exhibitions enjoyable to a wide range of visitors. Displayed in the Cultural Exchange Exhibition Gallery are some of the objects carried by kentōshib vessels, reconstructed using historically accurate materials and production methods. Some are made available for visitors to touch, pick up and smell. New for the gallery this year was the staging of the museum’s original play, Enter the Yayoi Man: The 101st Rice Growing Season, themed on rice farming in the Yayoi period. Events outside the galleries included Back to the Kodai, a participatory workshop for dressing up in period costumes ranging from the Yayoi to Heian periods.

Interactive and informative exhibits were also added to the Special Exhibitions. For a recent Special Exhibition, the museum produced replicas of jizai okimono (articulated metal figures) that visitors could touch and manipulate. To aid understanding of exhibits, the museum incorporated mascots into text panels designed to better engage visitors new to the subject. Kyūhaku Joshi Kōko-bu, the museum’s archaeology club for women, took its fourth crop of members on archaeological dig and build-your-own kofun sessions. Members presented the outcome of their activities by holding an interactive archaeological event open to the visiting public.

The enthusiastic support of the local community was a decisive factor for Kyushu National Museum to be established in Dazaifu. As a museum that “progresses together with the community and region”, volunteers became a symbol of the Museum. “I would like visitors to have a better understanding of the histories and cultures.” “I would like to visitors to enjoy the Museum even more.” The passions of the volunteers and their commitment to enjoy the Museum with the visitors help support the Museum. Volunteer activities are divided into thirteen divisions such as exhibition explanation, museum, and education.

### Main Achievements

#### Enter the Yayoi Man: The 101st Rice Growing Season

During this event held in the Cultural Exchange Exhibition Gallery, the main differences between Yayoi and Jōmon agricultural tools were explained, followed by a performance of a play about rice production in the Yayoi period.

#### Workshop “Back to the Kodai”

This participatory workshop offered visitors the chance to dress up and take photographs in their choice of period costume, which included a Yayoi Period kantai, a Kofun period outfit reconstructed from kawara figures, and an outfit inspired by Sugawara no Michizane.

#### Text panel “Ask the Fudo Myō-ō”

For the Daigoji Temple exhibition, the museum installed text panels employing both illustrations and text to aid visitor understanding of Daigoji Temple and Shingon Esoteric Buddhism.

### Museum Volunteers

The enthusiastic support of the local community was a decisive factor for Kyushu National Museum to be established in Dazaifu. As a museum that “progresses together with the community and region”, volunteers became a symbol of the Museum. “I would like visitors to have a better understanding of the histories and cultures.” “I would like to visitors to enjoy the Museum even more.” The passions of the volunteers and their commitment to enjoy the Museum with the visitors help support the Museum. Volunteer activities are divided into thirteen divisions such as exhibition explanation, museum, and education.

### Activities of each volunteer division

<table>
<thead>
<tr>
<th>Division</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exhibition explanation</td>
<td>Volunteers at the information desk in the Cultural Exchange Exhibition gallery or other counters handle queries and requests for guidance. Guided tours of exhibitions are available by prior appointment (for schools and organizations) and walk-in application (for individuals and groups).</td>
</tr>
<tr>
<td>Education</td>
<td>The volunteers are there to assist visitors in the interactive exhibition gallery “Aiippu”. They also plan and execute crafts workshops and other hands-on activities.</td>
</tr>
<tr>
<td>Museum (includes foreign languages support)</td>
<td>Volunteers conduct the Backyard Tours and provide commentaries about the museum building and facilities. Commentaries about the museum building and facilities are also available in English, Chinese, and Korean.</td>
</tr>
<tr>
<td>Environment</td>
<td>This division supports the IPM (Integrated Pest Management) program of the Museum.</td>
</tr>
<tr>
<td>Events</td>
<td>The volunteers plan and carry out seasonal events such as New Year and Tanabata (star festival).</td>
</tr>
<tr>
<td>Data compilation</td>
<td>Volunteers of this division catalog and compile a database of the folk dolls. They also plan exhibits for the “Aijiyara” gallery.</td>
</tr>
<tr>
<td>Support</td>
<td>The volunteers are involved with the creation of in-house magazines and support the other volunteer divisions.</td>
</tr>
<tr>
<td>Students</td>
<td>High school and university student volunteers plan and execute various events.</td>
</tr>
<tr>
<td>Scenery</td>
<td>This division maintains the environment around the museum.</td>
</tr>
<tr>
<td>Sign language</td>
<td>This division comprises of the local volunteer groups. The volunteers are part of the support for the visually impaired visitors.</td>
</tr>
</tbody>
</table>

### Support for visually impaired visitors

The Museum offers hands-on experiences and other approaches to appreciate the exhibits.

### The popular Backyard Tour

Every Sunday, volunteer museum guides take visitors on a tour of the museum’s storage rooms and conservation facilities. During night-time opening hours on the first Saturday of each month, there is also a night museum tour that shows what goes on behind gallery spaces, and allows participants to ride the large goods elevator designed for museum objects. The tours give a first-hand glimpse of how a museum conserves, transports, and exhibits cultural property.
The thirst for new discoveries

Inquisitiveness together with ongoing research and survey activities unlock the mysteries

Kyushu National Museum has about 30 researchers (as of April 1, 2018) engaged daily in research work. The researchers utilize their own specialties to contribute to the functions of the Museum. They constantly explore new horizons while expanding the networks with international researchers and experts.

<table>
<thead>
<tr>
<th>Achievements in the past five years (Number of adopted proposals)</th>
<th>FY2018</th>
<th>2017</th>
<th>2016</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kyushu National Museum (KICCH)</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>10</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>3</td>
</tr>
<tr>
<td>Total</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>12</td>
<td>13</td>
</tr>
</tbody>
</table>

Basic Research (A): Examination of Insect Damage Treatment Methods Employing Heated and Humidified Air for Historical Painted Timber Structures and Cultural Property
Research group leader: Rika Kigawa
Duration: FY 2015–2017 (3 years)

This research project explored methods of heated and humidified air treatment applicable to insect damage control in large Japanese timber structures painted with lacquer and the like. Heated and humidified air treatment is recognized in Europe and other parts of the world as an effective, yet health hazard-free and environmentally benign means of insect pest control for small cultural objects. In fiscal year 2017, the project established the base specifications of a heated and humidified air treatment method for structures by applying the developed method to an actual historical building.
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 Prefecture’s Takashima Kozaki site as a National Historic Site in 2012, where shipwrecks from 13th 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 Prefecture), Ainoshima (Shingu, Fukuoka Prefecture), Tarama (Okinawa Prefecture), and other locations.

**Research and survey works for the preservation and utilization of underwater ruins**

**National Institutes for Cultural Heritage Project for Promotion of Cultural Heritage Disaster Risk Mitigation Network**

The Cultural Heritage Disaster Risk Mitigation Network Promotion Project was launched by the National Institutes for Cultural Heritage in July 2014 for the purpose of building a cultural property disaster-mitigation network informed by the activities of the Committee for Saving Disaster-Affected Cultural Property following the March 2011 Tohoku earthquake and tsunami. Under this project, the National Institutes for Cultural Heritage member institutes are working to create networks for evacuating cultural property in the event of disasters, and are providing relevant training. Kyushu National Museum is actively building networks in partnership with museums, experts, and governments in Kyushu and Yamaguchi. Recently, it took part in operations to salvage cultural property affected by the Kumamoto earthquakes in April 2016, and held workshops for learning how to care for water-damaged materials caused by the July 2017 flooding in northern Kyushu, examining possible actions in response to natural disasters through these activities. In Ukiha City, Fukuoka Prefecture, the museum is offering Cultural Property Supporter Workshops to train members of the public in the know-how of putting cultural property locations and descriptions into lists designed to help protect cultural property in the event of natural disasters.

**column | Publication of research findings**

Part of the results of the ongoing research activities are shared with the public in the form of exhibitions, lectures, symposiums and research bulletin “Tofu-seisei”. A new and recent development is the computer monitor provided in the gallery for visitors to create accurate CT (computed tomography) data-based replicas, and freely rotate and view displayed CT data, thereby learning the structural characteristics of cultural property examined by CT. The museum strives to encourage visitors to experience the fun and excitement of the new discoveries.
Cultures and art connect Japan with the rest of the world. Promoting active exchanges with other museums throughout Asia.

Kyushu National Museum endeavors to fulfill its function as a base for the promotion of cultural exchanges with the rest of Asia. The Museum relentlessly works on cultural exchanges projects such as academic exchanges with overseas museums, collaborative researches, curators’ overseas exchanges, and international symposiums. The Museum has also entered into academic and cultural exchange agreements with organizations such as South Korea’s Buyeo National Museum, Gongju National Museum, and National University of Cultural Heritage; China’s Nanjing Museum, Inner Mongolia Museum, and Art Exhibitions China Chengdu Museum; Shenyang Imperial Palace Museum; the National Museum of Vietnamese History; and the Fine Arts Department of the Ministry of Culture in Thailand. These set the foundation for the advancements into the new era.

### Academic and Cultural Exchange Agreement (As of April 1, 2019)  
Total of ten institutions

<table>
<thead>
<tr>
<th>Museum of Inner Mongolia (China)</th>
<th>Agreement concluded on August 13, 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Shenyang Palace Museum (China)</td>
<td>Agreement concluded on November 22, 2016</td>
</tr>
<tr>
<td>Chinese Center for Cultural Exchange (China)</td>
<td>Agreement concluded on July 20, 2011</td>
</tr>
<tr>
<td>Gongju National Museum (South Korea)</td>
<td>Agreement concluded on May 13, 2008</td>
</tr>
<tr>
<td>Buyeo National Museum (South Korea)</td>
<td>Agreement concluded on May 12, 2006</td>
</tr>
<tr>
<td>Chengdu Museum (China)</td>
<td>Agreement concluded on August 25, 2015</td>
</tr>
<tr>
<td>National Museum of Vietnamese History (Vietnam)</td>
<td>Agreement concluded on December 9, 2011</td>
</tr>
<tr>
<td>Buyeo Buyeo</td>
<td>Agreement concluded on March 14, 2007</td>
</tr>
<tr>
<td>Fine Arts Department of the Ministry of Culture (Thailand)</td>
<td>Agreement concluded on August 23, 2012</td>
</tr>
</tbody>
</table>

Kyushu National Museum runs various projects and programs in partnership with the counterparts in Asia.

- **Exchanges with Buyeo National Museum and Gongju National Museum**
  - Researchers were invited to give lectures to the general public.
- **Joint Investigations in South Korea**
  - Joint investigations of historic hilltop castles that also had an impact on Japan were conducted.
- **Signing of Agreement on Academic and Cultural Exchanges with Shenyang Imperial Palace Museum**
  - Kyushu National Museum concluded an academic and cultural exchange agreement with Shenyang Imperial Palace Museum in FY 2016.
- **Investigations of Artifacts in Shenyang Imperial Palace Museum**
  - Experts of various disciplines were dispatched to conduct joint investigations on an ongoing basis.
- **Joint Investigations with Thai Fine Arts Department**
  - Investigations of artifacts from Thailand were conducted in Japan.
  - Held at Bangkok National Museum, this was the first large-scale exhibition in the country to offer a comprehensive, chronological survey of Japanese art.
- **Restoration of woodcarving doors at the National Museum of Vietnamese History**
  - Japanese woodcarving restorers dispatched by Kyushu National Museum are conducting restoration work at the National Museum of Vietnamese History under a project subsidized by the Sumitomo Foundation.
- **Opened a Japanese art exhibition, The History of Japanese Art: Life and Faith, in FY2017**
  - The first large-scale exhibition held at Bangkok National Museum offering a comprehensive, chronological view of Japanese art.
A wide range of events that are always enjoyable, anytime, throughout the year.

The exhibitions are not the sole attraction of Kyushu National Museum. There is also an array of events held in the spacious venues of the Museum. Many of these events can be attended free of charge. We strive to make the Museum a place where visitors not only enjoy themselves during the special exhibition periods but also throughout the year.

**Museum concerts**
Concerts included genres such as classical, jazz, traditional Japanese, and traditional folk. The Museum also holds seasonal events such as rakugo and book readings.

**Tea ceremony demonstrations**
The demonstrations are for people new to the tea ceremony and are held at teahouse Homantei. There are a large number of participants across age, gender, and nationality.

**Cafe concerts**
Performances by the music students from Fukuoka Women’s Junior College provided the perfect accompaniment to a relaxing afternoon at the cafe.

**Gamelan workshops**
Participants can deepen their understanding of Asian bronze instruments by playing the actual instruments and listening to the sounds they produced.

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**column | Annual display of kazari yamakasa floats**

Hakata Gion Yamakasa is an annual festival designated by the national government as an important Intangible Folk Cultural Property. It was inscribed on the representative list of the Intangible Cultural Heritage by United Nations Educational, Scientific, and Cultural Organization (UNESCO) in 2016. Kyushu National Museum displays the festival’s kazari yamakasa (decorative floats) yearly since the Museum opened. This is to convey the spirit of the festival to visitors from across Japan and overseas. The process of the float being decorated and consecrated is revealed to the public and conveyed a distinctive and solemn atmosphere.
Cultural properties are embodiments of historical and cultural legacies. One major role of a museum is to collect and safekeep these cultural properties. The Museum meticulously and securely manages its collection, and serves as a bridge to the future generations.

**Safekeeping in the meticulously designed storage area**

Museums carry the responsibility of collecting and safekeeping the cultural properties left by preceding generations. Collections of cultural properties are stored in the “storage rooms”. Kyushu National Museum’s storage rooms are located in the center of the building. The “double-walled structure” (like a vacuum flask) adds an insulating layer of air and prevents direct contact with outside elements. The Museum employs the HVAC (heating, ventilating, and air conditioning) system that maintains constant temperature and humidity levels within the storage area. Additionally, the ceilings and walls of the storage rooms are made of Kyushu Japanese cedar while the floors are made of Hokkaido Japanese beech. These provide an additional non-mechanical means of regulating humidity.

**IPM (Integrated Pest Management)**

Out of the many objects of the Museum, those made of organic materials such as wood, paper, leather, and textiles are vulnerable to damage by insects. This is because these insects tend to feed on or inhabit such materials. It is important that the Museum protects the cultural properties from pest damage. Conventional methods usually rely on harsh chemicals to treat museum pests. These contribute to global warming. As such, there is an international ban on the use of such chemicals. IPM (Integrated Pest Management) is the alternative method introduced. IPM is an eco-friendly method that minimizes the reliance on chemicals and places an emphasis on prevention through day-to-day manual inspections and cleaning.

Kyushu National Museum has actively implemented IPM since the time of its construction. One characteristic is that many volunteers participated in its execution. The Museum has created and carried out training programs and educated the IPM support staff. Such activities are courtesy of the Kakenhi-funded projects, Agency for Cultural Affairs commissions, and other government-subsidized projects. It is the collective responsibility of the present generation to preserve the irreplaceable cultural properties and pass them on to the next generation. The Museum will continue its efforts of day-to-day inspections and cleaning.
Cultural properties link the past to the present. The Museum hopes to pass them on to future generations using the current best methods. We have focused on the collection of objects related to cultural exchange. This broadly encompasses areas such as fine art, craftwork, archaeology, and history.

Newly Acquired Works

Kyushu National Museum mainly collects objects highly relevant to the cultural exchanges between Japan and its Asian counterparts. Examples include artworks, as well as archaeological, historical, and ethnographic materials. Other than purchasing, objects became part of the collection as donations and long-term loans. Kyushu National Museum actively utilized these objects to create its own unique exhibitions. During FY 2018, new works were acquired through 113 purchases and 357 donations.

Purchase

1. Sword: No inscription of a signature; assumed to be by Norifusa
   13th century (Kamakura period)
   National Treasure

Since this sword has its shank shortened, the name of the swordsmith is not inscribed. In recognition of its exceptional craftsmanship, however, it is believed to be a product of Norifusa, a master swordsmith of the Ichiomonji School in Bizen province (present-day Okayama). Its features are consistent with the creations of the Ichiomonji School in its prime—the blade point is short and wide, almost like the stubby head of a boar (chū-kissaki). The tang (nakago) has a large polished area while retaining a deep blade curvature (koshi-zori). The blade is wide at the midpoint (mihaba) and uniformly through its entire length. Especially suggestive of Norifusa’s hand is the bright and crisp border between the blade edge and the flord, slightly angled temper pattern of clove-shape waves on the blade surface which appears misty with some relatively small iron carbides that are visible—placing this among the finest works from this maker.

2. Wooden board: “Shohon-ji”
   by Hagiwara Ken
   17th century (Edo period)

This wooden board bears the temple’s name “Shohon-ji.” This temple was built in Hoi An, Vietnam, by a Japanese trader named, Kadoya Shichirobe-e (1601-72). At that time, many Japanese traders lived in Hoi An, an important trading city where a Japanese town was constructed. Written on the reverse is a “gaku oboe”—a memorandum pertaining to the commissioning of this work—which includes a description of the locations of not just Shohonji Temple but also Hoi An’s Japanese and Chinese quarters. Shichirobe-e left Nagasaki for Jiao-zhi, An Nam (Vietnam) at the age of 22, and settled permanently in Hoi An after being prevented from returning to Japan by the Tokugawa administration’s ever tighter sakoku (international seclusion) legislation.

This work is an important historical source for the study of the townscapes and layout of Vietnam’s trading town Hoi An and its Japanese and other neighborhoods. This historical resources is expected to become an important component of future exhibitions themed on shuinsen trade.

Donation

3. Set of vases and bottles,
   Imari (Arita) ware
   18th century (Edo period)
   Gift of Ogōri Country Club

This set is part of the collection of 176 ceramic works donated to the museum in FY 2018 by Ogōri Country Club. The collection is composed largely of Imari ware produced between the latter 17th and early 18th centuries for the European market, and is among the country’s largest and finest collections of export Imari. Large jars and vases were the mainstay of Japanese export porcelain destined for Europe. This set consists of three covered jars and two trumpet vases. Such sets were called “garnitures,” which treasured by European royalty and nobility.

The donated collection also includes examples of qinghua and wucai porcelain from Jingdezhen kilns in Jiangxi Province, China, which profoundly impacted Imari ware production. Also represented are examples of Satsuma kinrande (Chinese porcelain with gold brocade) exported to Europe during the Meiji era, as well as Hirado ware dating from the Edo and Meiji periods, which make the collection a powerful testament to the rich diversity of Japanese ceramics.

Protecting the cultural properties: the reason for reinstallations almost every week

The Cultural Exchange Exhibition gallery of Kyushu National Museum undergoes reinstallations (changing of exhibits) in some display cases almost every Monday when the museum is closed. Despite feedback from visitors such as “I would like to see the object displayed for a longer period of time” or “I would always like to see this object”, the Museum cannot display one object permanently. There is a reason behind this decision.

Japanese and Eastern cultural objects are more vulnerable to temperature and humidity fluctuations compared to their Western counterparts. These objects have to be stored under stable temperatures, humidity, and illuminance levels in order to pass them on for posterity. Hence, the staff adjusted factors such as the illumination intensity and exhibition duration in consideration of the materials of each object. This is to minimize damage to the objects.

Kyushu National Museum took this unavoidable condition positively and work under the slogan: “displays that are always fresh”. The staff plans a rich array of contents for the exhibitions using various methods such as the limited time only “Feature Exhibitions” and special displays. We hope for the understanding and support of all our visitors. Enjoying the fresh exhibition for every time.
The mission is to preserve 1,000 years of cultural heritage for the next 1,000 years. State-of-the-art technologies drove the museum sciences.

Conservations and restorations using the latest museum sciences

Innovative tools such as the X-ray CT scanner are used to carefully examine the cultural properties. This is to gain a fuller understanding of how well they are preserved. Conservation and restoration procedures are carried out while maintaining the current state. The Museum has six facilities (production of paper for restoration; ancient documents, calligraphy, and books; paintings; sculptures; archaeological artifacts; and lacquer pieces) for carrying out conservation and restoration works. Cultural properties are kept in good condition by controlling harmful pests through carbon dioxide process and other environmentally friendly methods.

Repair of paper cultural property (Important Cultural Property) Document related to the Tsushima So clan

Repair of the damage caused by insects.

Before restoration (restored part)

After restoration (restored part)

Cultural Properties Rescue Project
The Cultural Property Rescue Program was run by the Agency for Cultural Affairs following the Tohoku 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.

X-ray CT Examination of the Seated Shakyamuni Buddha from the Shofukuji Temple in Nagasaki
The X-ray CT scan analysis clearly showed the metal replica of organs within the statue. This is probably the world’s first confirmation of the metal replica of organs without disassembling the Buddhist sculpture.

CT scan image of metal replica of organs

Papermaking equipment for repairing calligraphy and ancient documents

Museum staff participated in !koyoininai (traditional way of making glue essential for the conservation and restoration works)

Foundation course on ancient documents conservation

Cultural properties conservation and restoration training for students

Special "Museum Sciences Together with Cultural Properties Conservation and Restoration Facilities Tour" for the public
The reliable seismic isolation structure and the energy conservation efforts. These are to ensure the safety of the people and cultural properties while protecting the natural environment.

### Three types of seismic isolation structures

<table>
<thead>
<tr>
<th>Structure</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Laminated natural rubber isolators</td>
<td>(147)</td>
</tr>
<tr>
<td>Sliding bearings</td>
<td>(48)</td>
</tr>
<tr>
<td>Bar iron dampers</td>
<td>(40)</td>
</tr>
</tbody>
</table>

Seismic isolation structure layer

- **Skeletal Construction for Roof**
  - Large span structure expanding from east to west ends, as well as being supported by central columns

- **Substitution concrete for ground improvement or caisson type piles**

- **Tour of the seismic isolation structure layer**
  - (The "Backyard Tour")

- **Seismic isolation layer**
  - SRC structure + antiseismic walls to ensure stiffness

- **Natural rubber isolators, sliding bearings + steel dampers**

#### Utilization of eco-friendly renewable energy

The eco-friendly design of Kyushu National Museum helps to save energy and resources. Here are some of the energy and resource conservation measures in place.

<table>
<thead>
<tr>
<th>System</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Solar power system</strong></td>
<td>The system generates up to 40 kWh.</td>
</tr>
<tr>
<td><strong>Rooftop sprinkler</strong></td>
<td>The system uses rainwater to maintain a comfortable indoor climate by preventing attic temperatures from rising. Rainwater collected from the roof is stored underground. The Museum uses the filtered water for purposes such as toilet flushing and landscape irrigation. The system collects the solar thermal energy for heating and cooling the floors. A type of air-conditioning that uses water to purify the air. The Museum uses this system in the storage and gallery areas.</td>
</tr>
<tr>
<td><strong>Rainwater harvesting</strong></td>
<td>&quot;Earth tubes&quot; (earth-air heat exchangers) is used to take in outside air. The underground concrete ducts draw in outside air and distributes the air to the indoor air conditioning system and to the air layer of the glass double-skin façade.</td>
</tr>
<tr>
<td><strong>Solar thermal energy system</strong></td>
<td>Corrosion-resistant titanium roof</td>
</tr>
<tr>
<td><strong>Air washer</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Geothermal heating</strong></td>
<td></td>
</tr>
</tbody>
</table>

State-of-the-art technology for protecting and preserving history.
The “Greenhouse” Restaurant
(Located next to the Museum)
The restaurant adjoins the Museum. Themed menu items are available during the special exhibition period.
Seating capacity: 60
Business hours: 11:00 a.m. - 4:00 p.m.
TEL: 092-918-7822

Café
(Entrance Hall)
The café is located in the first floor entrance hall. Light refreshments served here are perfect for a break during your visit.
Seating capacity: 34
Business hours: 10:30 a.m. - 5:00 p.m.
TEL: 092-918-7822

The tea ceremony house
The tea ceremony house comprises the Homan-tei and Kicho-an tea rooms. Homan-tei is for experiencing Japanese culture through tea parties and similar events, while Kicho-an provides visitors with a chance to experience the world of the tea ceremony.

Museum Hall
Seating capacity: 288
Areas:
Stage—approximately 45.5m² (approx. 3.5m x 13.0m)
Auditorium—approximately 240.5m² (approx. 18.5m x 13.0m)
Exhibition space in the auditorium (with seats removed) —approximately 208.5m² (approx. 16.0m x 13.0m)
Note: The venue is ideal for lectures and exhibitions (no food or drinks allowed).

Facilities available for hire
Training Room A B
Floor area: approximately 121.8m² (approx. 14m x 8.7m)
Notes:
This room is ideal for lectures and recreation (food and drinks allowed).
It is possible to partition the room in half and each half is available for hire independently. (Pictured: Training Room AB being used as a whole)

Training Room C
(Japanese-style room)
Floor area: 26 tatami mats space
Note: This room is perfect for recreation (food and drinks allowed).

Other facilities
Footpath
Access tunnel to Dazaifu Tenmangu Shrine
Parking lot
Barrier-free concept (Toilet for assistance and guide dogs)

School Loan Kits “Kyupack”
The Kyushu National Museum has prepared 13 types of teaching materials related to the Museum’s objects. These materials are placed into trunks and are to become part of classroom activities.

- Jomon Culture: Ocean-Bound
- The Birth of Chinese Civilization
- Political Power: Cultivating Rice
- Goguryeo Culture
- Nation Building: The Age of the Envoys
- Islamic Prayers
- Ajippe South Korea
- Various Crops
- Ajippe Five Senses
- Various Spices
- All Kinds of Pottery
- Mongolian Morin Khur
- All Kinds of Bronze Ware

Do call to verify availability and reserve in advance before sending in the application.
Contact: Cultural Exchange Division
TEL: 092-929-3294  FAX: 092-929-3980
In charge: Cultural Exchange Division

Notes:
* Remains open until 5:00 p.m. during Special Exhibitions.
* Business hours: 9:30 a.m. - 5:30 p.m.
* Closed on days the Museum is closed unless otherwise noted.

School Loan Kits
(As of Apr 1, 2019)
● Mr. AOYAMA Keiji
● Mr. YABUMOTO Eisuke
● Mr. ARAMAKI Shigehiko
● Mr. NISHITAKATSUJI Nobuyoshi
● Mr. TAKAKI Seiu
● Mr. ISHIGE Keidou
● Ms. HATA Teruko
● Mr. MATSUMOTO Sekishu
● Mr. KURODA Kenichi
● Mr. ISHIGE Keidou

*Benefits differ by membership level
Major benefits:
- Free admission to the Museum Hall, and up to 2 months in advance for the training rooms.
- Free admission to the Cultural Exchange Exhibition and Special Exhibitions.
- Prevalent discount admission to special exhibitions at Tokyo, Kyoto, and Nara National Museums.
- Discounted (group rate) admission to special exhibitions at Tokyo, Kyoto, and Nara National Museums.

KYUSHU NATIONAL MUSEUM Supporting Members
In 2007, the Kyushu National Museum introduced the Campus Member program for individuals and organizations willing to support the museum's activities such as acquisitions, education, and outreach, donations, and volunteer assistance and guide dogs.

- Group Member (200,000 yen and up)
- (Upper Secondary Course) University Wakaba High School
- Kurume University Senior High School; Seinan Gakuin Senior High School; Chikushi Jogakuen School for Medical Technology, Kurume University School of Medicine
- Kyushu Sangyo University, Zokei Junior College of Art and Design; Fukuoka Women's Junior College
- Nakazato Junior College; Kyushu Institute of Technology; Oita Woman's Junior College; Fukuoka College of Nursing
- Fukuoka University; Kyushu University; University of the Ryukus; Kyushu Dental University
- Kyushu University of Bev., Toko Women's Junior College
- School of Music, Fukuoka University; Fukuoka College of Arts and Crafts; Yushukan College
- Fukuoka University Graduate School of Integrated Arts and Sciences; The Asia Pacific University of the Arts and Sciences
- The Nippon Sport Science University; The University of the Ryukus
- The University of the Ryukus; The University of the Ryukus

*Remains open until 8:00 p.m. on Fridays and Saturdays.
**Remains open until 9:00 p.m. on Fridays and Saturdays.

The Museum creates a wide variety of publications to promote the world of the tea ceremony.

- Tofu-seisei, research bulletin
- Hakuin and Sengai: Prominent Zen Priests
- Asiage, a quarterly information magazine
- The Vietnamese language version of Umi (The World of the Tea Ceremony)
- Kyushu National Museum Member’s Premium Pass

Kyushu National Museum has many attractive facilities in addition to its galleries. Why not come to the museum for dining, shopping, events, and research?

Chief, Public Affairs Division
ISHIHARA Takayuki
Membership

Kyushu National Museum aims to "provide even better service to visitors" and "develop closer ties with the visitors". In line with the above, the four national museums (Kyushu, Tokyo, Kyoto, and Nara) jointly implemented the privilege program. The Museum also introduced the "Campus Members" program for educational organizations.

National Museum Member's Pass

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

Cost: Adults: ¥2,000 / Students: ¥1,000 (valid for one year from the date of issue)

Friends of the Kyushu National Museum

Annual membership fee: ¥10,000 (valid for one year from the date of issue)

Benefits
- Free admission to the National Museums' (Kyushu, Tokyo, Kyoto, and Nara) permanent exhibitions
- Eight free tickets to special exhibitions at Kyushu National Museum
- Discounted group rate admission to special exhibitions at Kyushu, Tokyo, Kyoto, and Nara National Museums

Campus Members

In 2007, the Kyushu National Museum introduced the Campus Members program, which is aimed at educational institutions such as universities and vocational schools. This program's goal is to establish closer cooperation between the Museum and these institutions. It also serves as an opportunity for these institutions to become more familiar with the Museum. The program offers a wide range of benefits to member schools' students and teaching staff.

<table>
<thead>
<tr>
<th>Annual fees</th>
<th>Membership fee (tax included)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than 250 persons</td>
<td>¥51,000 (¥50,000)</td>
</tr>
<tr>
<td>250 - 499 persons</td>
<td>¥103,000 (¥100,000)</td>
</tr>
<tr>
<td>500 - 1,499 persons</td>
<td>¥206,000 (¥200,000)</td>
</tr>
<tr>
<td>1,500 - 2,999 persons</td>
<td>¥309,000 (¥300,000)</td>
</tr>
<tr>
<td>3,000 - 4,999 persons</td>
<td>¥411,000 (¥400,000)</td>
</tr>
<tr>
<td>5,000 persons or more</td>
<td>¥514,000 (¥500,000)</td>
</tr>
</tbody>
</table>

KYUSHU NATIONAL MUSEUM Supporting Members

KYUSHU NATIONAL MUSEUM Supporting Members is a patron program for individuals and organizations willing to support the museum's purpose and operation through donations. By funding Kyushu National Museum activities such as acquisitions, education, and outreach, donations by KYUSHU NATIONAL MUSEUM Supporting Members are successfully serving to promote a broad spectrum of arts and culture in partnership with members of the public.

Membership levels (annual contributions)

- Premium Group Member (5 million yen and up)
- Special Group Member (1 million yen and up)
- Premium Individual Member (1 million yen and up)
- Special Individual Member (100,000 yen and up)
- Individual Member (50,000 yen and up)

Benefits
- Free admission to the Cultural Exchange Exhibition and Special Exhibitions
- Invitation to Special Exhibition openings
- Free subscription to the museum quarterly Asiage

Current members (as of May 2019)

- Corporate Members
  - Premium Member
  - KUSUHOLSHUYO NATIONAL MUSEUM FOUNDATION
  - Special Members
  - FUJIMAKI CO., LTD
  - Dazaifu Tenmangu Shrine
  - FUKUOKA RIKU HO, LTD.
  - Regular Members
  - Seihitsu
  - SEIKO CO., Ltd.
  - Kyushu University
  - Hotel Nikko Fukuoka Co., Ltd.
  - MASEDA CHOKAI
  - CHUKI'S GAS CO., Ltd.
  - Television Nippon Corporation
  - Dazaifu Tour Association
  - THE NISHINHOFU SHIMBUN CO., LTD
  - Nishihori Printing Communications, Inc.
  - TVO Kyushu Broadcasting Co., Ltd.
  - The Yorimasa Shimbun, Sibu
  - Dazaifu City Society of Commerce and Industry
  - TOYOTA MOTOR KUSU HU, INC.
  - NIPPON CMLC LTD.
  - Asahi Shimbun

- Individual Members
  - Premium Member
  - Ms. TAKAO Chizuko
  - Mr. HATA Kenji
  - Ms. KODA Kinya
  - Special Members
  - Mr. FUJII Yasumasa
  - Mr. ENOMOTO Kazuhiko
  - Mr. EKISHI Kenji
  - Regular Members
  - Ms. KODA Kinya
  - Mr. TAKAO Chizuko
  - Mr. YAMAGUCHI Kenji
  - Mr. NISHIKATA Narou
  - Mr. MITSUKUNO Seiko
  - Mr. MATSUOKA Ken
  - Mr. MORIYAMA Emi
  - Mr. YAMADA Eiken
  - Mr. KOI Senko
  - Mr. ARAKAWA Shigeru
  - Mr. YAMAMOTO Yori
  - Mr. ISHIKAWA Kenzi
  - Mr. HAYAMA Keiko
  - (Other 4 members)

Publications

The Museum creates a wide variety of publications to promote understanding of its activities.

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Tofu-settei, research bulletin
This bulletin outlines the results of Kyushu National Museum's investigative research (published annually).

Asiage, a quarterly information magazine
This guidebook provides easy-to-understand commentary on Cultural Exchange Exhibitions (regular exhibitions).

Picture Books in Vietnamese
The Vietnamese-language version of "The Little Girl Who Never Knew When to Stop". This booklet captures the daily life of a girl raised by a family in Vietnam who eventually goes to school in the United States. The book explores the relationship between families and their children's unique cultural experience.

Prominent Zen Priests
Hakum and Senge
Catalog accompanying the feature exhibition.

The museum's picture books
Unique to the museum, these unprefixed picture books provide children with an easy-to-understand look at Japanese history and culture.
**Basic Information**

- **Address & contact**: 4-7-2 Ishizaka, Dazaifu, Fukuoka 818-0118, Japan  
  NTT Hello Dial 050-5542-8600 (8:00 am - 10:00 p.m.), Available throughout the year  

- **Hours**: 9:30 a.m. - 5:00 p.m. (Last admission: 4:30 p.m.)  
  9:30 a.m. - 8:00 p.m. on Fridays and Saturdays (Last admission: 7:30 p.m.)

- **Closed**: Mondays (if Monday is a national holiday, the Museum will be open that day)

- **Price of admission**:  
  Adults: ¥430 (¥220); College students: ¥130 (¥70)  
  * Figures in parenthesis represent the price of admission for groups of 20 persons or more.  
  * Admission is free for any individual with a disability certificate and his/her care assistant.  
  * Admission is charged for Special Exhibitions.

- **Exhibition & storage areas**
  - Building area: 159,844 m²  
  - Total floor area: 30,675 m²  
  - Exhibition area: 5,444 m²  
  - Storage area: 4,518 m²

- **Collections**
  - **Classification**
    - **Total National Treasures**: 1,164  
      - Important Cultural Properties: 41
    - **Registered objects** (not included in total):
      - Kyushu National Museum (NICH): 394  
      - Fukuoka Prefectural Asian Cultural Exchange Center: 0

- **Entrusted objects**
  - **Classification**
    - **Total National Treasures**: 931  
      - Important Cultural Properties: 12

**Parking Fees**

- **Bicycles**: free  
- **Motorcycles**: ¥250  
- **Ordinary passenger vehicles**  
  - Semi medium sized motor vehicle: ¥500  
  - Full-sized buses: ¥1,300

**Parking Spaces**

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

- **Parking fees are free or reduced**  
  - by presenting a disability certificate.  
  - Please inquire about the details.

**Guide and assistance dogs are welcome.**

**Overview of the Facilities**

- **Land area**: 642,577 m²  
- **Building area**: 1,257 (10/11)

**Number of visitors**

- **Number of visitors to Cultural Exchange Exhibition (Regular Exhibitions)**
  - FY2005: 1,280,314  
  - FY2006: 1,879,855  
  - FY2007: 1,386,388  
  - FY2008: 1,219,487  
  - FY2009: 1,739,503  
  - FY2010: 1,143,666  
  - FY2011: 884,633  
  - FY2012: 1,235,018  
  - FY2013: 989,154  
  - FY2014: 932,935  
  - FY2015: 1,024,008  
  - FY2016: 1,067,831  
  - FY2017: 842,577  
  - FY2018: 893,393

- **Number of visitors to Cultural Exchange Exhibition (Special Exhibitions)**
  - FY2005: 831,180  
  - FY2006: 1,094,386  
  - FY2007: 762,809  
  - FY2008: 589,777  
  - FY2009: 760,255  
  - FY2010: 422,843  
  - FY2011: 358,366  
  - FY2012: 460,525  
  - FY2013: 349,848  
  - FY2014: 357,362  
  - FY2015: 412,621  
  - FY2016: 393,590  
  - FY2017: 350,848  
  - FY2018: 349,114

- **Number of visitors to Special Exhibitions**
  - FY2005: 683,211  
  - FY2006: 691,880  
  - FY2007: 512,856  
  - FY2008: 515,495  
  - FY2009: 1,055,043  
  - FY2010: 543,489  
  - FY2011: 354,228  
  - FY2012: 646,511  
  - FY2013: 577,755  
  - FY2014: 447,301  
  - FY2015: 471,507  
  - FY2016: 528,878  
  - FY2017: 317,421  
  - FY2018: 315,277

* There are free of charge facilities within the Museum. As such, the figures also include visitors other than those to the Cultural Exchange Exhibition and Special Exhibitions.

**Entrusted objects**

- **Classification**
  - **Total National Treasures**: 931  
    - Important Cultural Properties: 12

**Collections**

- **As of March 31, 2019**
  - **Classification**
    - **Total National Treasures**: 1,164  
      - Important Cultural Properties: 41
    - **Registered objects** (not included in total):
      - Kyushu National Museum (NICH): 394  
      - Fukuoka Prefectural Asian Cultural Exchange Center: 0

**Entrusted objects**

- **As of March 31, 2019**
  - **Classification**
    - **Total National Treasures**: 931  
      - Important Cultural Properties: 12

**Progression of the total number of visitors 16,422,762**

(As of March 31, 2019)
Organization and History

The Kyushu National Museum is jointly managed and operated by the national government (NICH) and Fukuoka Prefecture.

This organizational arrangement is based on the idea of cooperation between the national government and the region in which the museum is located, with both sides working together to carry out various activities and administrative management. This is a fundamental concept drafted by the Investigative Research Committee for the Establishment of New Museums, which was established by the Agency for Cultural Affairs.

The Kyushu National Museum (NICH) is responsible mainly for managing and exhibiting cultural properties and conducting museum science programs while the Fukuoka Prefectural Asian Cultural Exchange Center is responsible for public relations, international exchanges, and educational outreach efforts.

### Organization

<table>
<thead>
<tr>
<th>Staff</th>
<th>Director of the Center</th>
<th>Division (Deputy Director)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chief, Public Affairs</td>
<td>General Affairs Section</td>
<td></td>
</tr>
<tr>
<td>Chief, Cultural Properties Management</td>
<td>Cultural Exchange Exhibition Office</td>
<td></td>
</tr>
<tr>
<td>Chief, Facilities Management</td>
<td>Environmental Conservation Office</td>
<td></td>
</tr>
<tr>
<td>Chief, Preservation and Restoration</td>
<td>Cultural Properties Registration Office</td>
<td></td>
</tr>
<tr>
<td>Chief, Special Research</td>
<td>Cultural Properties Management Office</td>
<td></td>
</tr>
<tr>
<td>Chief, Exhibition</td>
<td>General Affairs, Public Relations, etc.</td>
<td></td>
</tr>
<tr>
<td>Chief, Curatorial Science</td>
<td>Exhibition Coordination</td>
<td></td>
</tr>
<tr>
<td>Chief, Special Exhibitions</td>
<td>Information Services</td>
<td></td>
</tr>
<tr>
<td>Chief, Educational Outreach</td>
<td>Events and International Exchange</td>
<td></td>
</tr>
<tr>
<td>Chief, Information Services</td>
<td>Education</td>
<td></td>
</tr>
<tr>
<td>Chief, Volunteers</td>
<td>Cultural Properties Management Office</td>
<td></td>
</tr>
</tbody>
</table>

### Number of Staff

<table>
<thead>
<tr>
<th>Classification</th>
<th>Number of Staff</th>
<th>Administrative Staff</th>
<th>Cultural Properties Management Office</th>
</tr>
</thead>
<tbody>
<tr>
<td>National Museums</td>
<td>27</td>
<td>10</td>
<td>17</td>
</tr>
<tr>
<td>Fukuoka Prefectural Asian Cultural Exchange Center</td>
<td>20</td>
<td>11</td>
<td>9</td>
</tr>
</tbody>
</table>

### History

- **March 1996**: ACA selected Dazaifu City, Fukuoka Prefecture as the candidate location for the newly planned museum, tentatively named, “Kyushu National Museum”.
- **March 1997**: The Committee drew up a basic plan for Kyushu National Museum (tentative name). The Expert Committee for Establishment of Kyushu National Museum (tentative name) (hereinafter, the “Expert Committee”) was set up jointly by ACA and Fukuoka Prefecture to deal with specialized matters pertaining to the establishment of the museum.
- **March 2000**: The Expert Committee drew-up the permanent exhibition plan for Kyushu National Museum (tentative name). The Basic Construction Design of Kyushu National Museum (tentative name) was finalized.
- **March 2001**: ACA and Fukuoka Prefecture finalized the Detailed Construction Design and the Basic Exhibition Design.
- **April 2001**: The Independent Administrative Institution (IAI) National Museums was established as a result of the merger of the Tokyo, Kyoto, and Nara National Museums.
- **April 2002**: ACA and Fukuoka Prefecture initiated the Construction Work (first year of its two-year plan). The opening ceremony of Kyushu National Museum was held on October 15. The museum opened to the public on October 16.
- **March 2003**: ACA selected Dazaifu City, Fukuoka Prefecture as the candidate location for the newly planned museum, tentatively named, “Kyushu National Museum”.
- **April 2004**: ACA selected Dazaifu City, Fukuoka Prefecture as the candidate location for the newly planned museum, tentatively named, “Kyushu National Museum”.
- **October 2004**: The museum building was completed.
- **March 2005**: ACA selected Dazaifu City, Fukuoka Prefecture as the candidate location for the newly planned museum, tentatively named, “Kyushu National Museum”.
- **October 2005**: The museum building was completed. The Independent Administrative Institution (IAI) National Museums was established as a result of the merger of the IAI National Museums and the IAI National Research Institutes for Cultural Properties.
- **August 2006**: Total number of visitors reached 5 million on August 20.
- **October 2012**: Kyushu National Museum welcomed its 10 million visitors on October 9.
- **October 2013**: The museum held its 50th anniversary ceremony on October 17.
- **August 2014**: Total number of visitors reached 7 million on August 15.

![Organization and History](image-url)
This is one of the Tenmangu shrines built in deification of SUGAWARA Michizane. During the first three days of each January, more than 2 million people from all over Japan make it the first shrine to visit and pray. Currently, along with Kitano-Tenmangu Shrine in Kyoto, Dazaifu Tenmangu serves as the head Tenmangu shrine in Japan and is deeply venerated as the mausoleum of Michizane.

■ Dazaifu Tenmangu Shrine
The ruins of the Dazaifu government offices were once referred to as the "Distant Imperial Court"; since the latter half of the 7th century, this is where the main government offices for Kyushu were located. The site of the ruins, where there once were many magnificent buildings, is now a park with replicas of large foundation stones lining the vast fields, allowing visitors to imagine how the area must have appeared in ancient times.

■ Ruins of the Dazaifu Government Offices

■ Kanzeonji Temple
A major Kyushu temple dating from antiquity: along with Todaiji and Shimotsuke-Yakushiji, Kanzeonji Temple was one of the three ordination platforms in Japan. Buddha statues (including some Important Cultural Properties) from the Heian period up through the Kamakura period are on display. The bronze bell on the grounds of the temple is one of the oldest in Japan, and is designated a National Treasure.

■ Jingo-san Komyozenji Temple
This temple, known for its karesansui or dry landscape garden, is right on the "Museum Road" walking path that continues on from Dazaifu Station (the West Access Route for the Museum).

Photographs courtesy of Dazaifu City and Dazaifu Tenmangu

Getting There

Kyushu Expressway: About 20 minutes from either the Dazaifu interchange or the Chikushino interchange via the Takao intersection. (Fukuoka Urban Expressway: About 20 minutes from the Fukuoka Exit via the Takao intersection.)

By Car
About 15 minutes from JR Futsukaichi Station. About 30 minutes from the Fukuoka Airport.

By Taxi
From Hakata Bus Terminal, take a bus bound for Dazaifu (departing from Bus Stop No. 11 of the Hakata Bus Terminal) and get off at Nishitetsu Dazaifu Station (about 20 minutes). The museum is about 10 minutes on foot from the station. Fukuoka Airport international flight terminal pass.

Access Map

The Surrounding Area

Dazaifu Tenmangu Shrine

The site of the Dazaifu government offices, built in dedication of SUGAWARA Michizane, is now referred to as the Tenmangu shrine. More than 2 million people from all over Japan make it the first shrine to visit and pray. Currently, along with Kitano-Tenmangu Shrine in Kyoto, Dazaifu Tenmangu serves as the head Tenmangu shrine in Japan and is deeply venerated as the mausoleum of Michizane.

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Photographs courtesy of Dazaifu City and Dazaifu Tenmangu

Nishitetsu Train
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