

文  
化

Culture



## 霽れと褻(ハレとケ)

京都の地域文化を象徴する祭り。その準備は、日常の中で進められます。

地域で独自に発展してきた伝統を守り、また時代や環境に応じて革新を重ねながら各地の暮らしに息づく「ハレとケ」のストーリーを辿ります。

## The Festive and the Mundane

Festivals embody Kyoto's local culture, and their preparations are seamlessly integrated into everyday life.

Explore the dynamic interplay between the festive and the mundane, a story that thrives as local communities continue to preserve their unique traditions, while continuously innovating to meet the changing times and environment.

- |   |  |
|---|--|
| 1 葵祭行列保存会<br>Aoi Matsuri Procession Preservation Society            | 5 福知山踊振興会、日本の鬼の交流博物館<br>Fukuchiyama Dance Association, Japan Oni Exchange Museum |
| 2 公益財団法人 祇園祭山鉾連合会<br>The Gion Matsuri Yama-Hoko Rengokai Foundation | 6 宮津市 上司太刀振保存会<br>TACHIFURI Preservation Society in Joushi Miyazu                |
| 3 平安講社<br>Heian Kosha   | 宮津おどり振興会<br>Miyazu Odori Folk Performing Art Promotion Association               |
| 4 和知太鼓保存会<br>Wachi Taiko Preservation Society                       | 7 宇治田楽まつり実行委員会<br>Uji Dengaku Maturi Executive Committee                         |

# 1 - 1

## **Aoi Matsuri – Adorning Kyoto with an Elegant Procession**

### **A prayer for the peace and safety of the nation and its people**

The Aoi Matsuri (official name: Kamosai) is an annual ritual held at Kamomioya Shrine (Shimogamo Shrine) and Kamowakeikazuchi Shrine (Kamigamo Shrine) to pray for the peace and safety of the nation and its people.

### **One of Kyoto's Three Main Festivals**

It came to be known as the Aoi Matsuri (“Hollyhock Festival”) during the Edo period (1603 to 1868) from the tradition of adorning everything—from the shrine buildings and garments through to the oxen and horses used—with hollyhock leaves. It is held each year on May 15 and considered one of Kyoto’s three main festivals, alongside the Gion Matsuri and Jidai Matsuri.

# 1-2

## **Cypress Fan (Hi-ougi) of the Aoi Matsuri**

### **The cypress fan carried by the Saio-dai during the Aoi Matsuri**

The title “Saio” refers to an unmarried imperial princess serving at Kamo Shrine in place of the emperor. The tradition began during the Heian period when Emperor Saga sent his daughter, Uchiko Naishinno, to serve as the Saio of Kamo Shrine.

### **The Saio-dai is the heroine of the Aoi Matsuri**

In the early Kamakura period, the tradition of appointing a Saio came to an end, but today a Saio-dai is chosen as a proxy, and the traditional women’s procession has been revived. The Saio-dai gets a lot of attention every year as the heroine of the Aoi Matsuri.

# 1-3

## Artificial Flowers of the Aoi Matsuri

### **Artificial flowers bringing vibrant color to the Aoi Matsuri**

The imperial ox-drawn carriages, assigned by imperial decree, are beautifully adorned with artificial wisteria, iris, red plum blossom, white plum blossom, and other flowers in vivid colors.

### **Traditional flower hats are also adorned with artificial flowers**

The third and fourth rows of the procession feature flower umbrellas known as Fuyugasa decorated with peony and kerria blossoms. The attendants who carry them wear costumes adorned with the same artificial flowers.

# 2-1

## **34 Floats Parade Through the Shrine District Gion Matsuri at Yasaka Shrine**

### **The Gion Matsuri spans an entire month**

Gion Matsuri is an annual festival held at Yasaka Shrine in Higashiyama Ward, Kyoto City. It features a wide variety of events each year over the one-month period from July 1st to the 31st, both within the shrine grounds and in locations throughout the city.

### **A Moving Art Museum**

On July 17 (before the festival begins) and July 24 (after the festival finishes), 34 floats beautifully decorated with luxurious textiles and ornate metal fittings make their way through the streets of Kyoto, earning the event a reputation as a moving art museum.

### **From Kyoto to the Rest of Japan and the World**

Gion Matsuri floats date back to ancient times and have influenced festivals throughout Japan. The floats have been designated a cultural asset by the national government and registered by UNESCO as an intangible cultural heritage.



The Gion Matsuri Yama-Hoko Rengokai Foundation

# 2-2

## Gion Matsuri's Chimaki and Tenugui

### Gion Matsuri's Chimaki

During the Gion Matsuri, chimaki (rice cakes wrapped in bamboo leaves) are distributed at Yasaka Shrine as well as in the neighborhoods that maintain the floats. It is said that Susanoo-no-Mikoto (also known as Gozu Tenno), the deity to which Yasaka Shrine is dedicated, sought lodging for the night while traveling and was kindly accommodated by a man named Somin Shorai. As a token of gratitude, Somin Shorai was promised that his descendants would be protected from epidemics. People wore rings of grass around their waist as a symbol of this protection, and over time, this developed into the chimaki tradition of today.

### Gion Matsuri's Tenugui

During the Gion Matsuri, various shrine gifts are given in the neighborhoods that maintain the floats. Hand towels are a common example in many neighborhoods, each dyed with a unique design that reflects a specific float.



The Gion Matsuri Yama-Hoko Rengokai Foundation

# 3-1

## **Jidai Matsuri – A Moving Picture Scroll of Historical Customs**

### **A festival to celebrate the founding of Heian Jingu Shrine**

All of Kyoto came together in 1895 for the first Jidai Matsuri to celebrate the founding of Heian Jingu Shrine. It is a festival unique to Kyoto—rich in both history and tradition—presenting the finest examples of traditional craftsmanship developed over the more than one-thousand-year period that city served as the capital of Japan, in a form that has been likened to a moving picture scroll of historical customs.

### **A grand procession tracing history from the Meiji Restoration back to the Heian Period**

It is held each year on October 22 and considered one of Kyoto's three main festivals, alongside the Aoi Matsuri and Gion Matsuri. The grand procession unfolds in reverse chronological order, from the Meiji Restoration back to the Heian period, and features more than 2,000 participants.

Heian Kosha



# 3-2

## Saddles

### **Saddles actually used in the Jidai Matsuri procession**

During the Jidai Matsuri, around 70 horses are used to carry participants dressed as iconic figures representing different historical periods, with each meticulously recreated in fine detail.

# 3-3

## Kusunoki Masashige

### **Kusunoki Masashige, who welcomed Emperor Go-Daigo**

Kusunoki Masashige was a military commander who played a key role in supporting Emperor Go-Daigo's efforts to overthrow the Kamakura Shogunate and establish the Kenmu Restoration. One portion of the Jidai Matsuri reenacts the time when Kusunoki Masashige rode out to Hyogo to welcome Emperor Go-Daigo upon his return from exile on Oki Island in 1333, before leading the way to Kyoto.

# 4

## The Majestic Sound of Wachi Taiko Drums, Cultivated Since Ancient Times

### **The Origin of Wachi Taiko Drums: The Otogi Zoshi Tale of Shuten-Doji**

Around a thousand years ago, Minamoto no Yoritomo, the governor of Settsu Province, set out from Kyoto, the capital, at the emperor's command with a large retinue to vanquish a rebel—the ogre of Mount Oe. After passing through Sonobe and Shuchi, they reached Kusao Pass in Wachinosho, where they encountered a fierce thunderstorm. They took shelter from the downpour at Fujimori Shrine in what is now Kyotamba Town (formerly Wachi Town). Once the storm subsided, they set off again. The scene of their departure is said to be the origin of Wachi Taiko drums, as nearby villagers beat drums to pray for Yoritomo's success in battle and to inspire and embolden his soldiers.

### **Traditional Techniques Honed Over Centuries**

Wachi Taiko drum performances follow a fundamental format in which one person plays the jiuchi (base rhythm) and another plays the ouchi (main beat) on a single drum—a technique that has been honed and passed down for generations.



**Wachi Taiko Preservation Society**  
Shinohara, Kyotamba Town, Funai District

# 5-1

## **Fukuchiyama Dance The Dokkoise Ring that Brings Everyone Together**

### **The Fukuchiyama Dance, passed down and performed since the 16th century**

The Fukuchiyama Dance has a history spanning over 400 years and is treasured as the only traditional performing art that originated from Lord Akechi Mitsuhide.

### **This marks the second performance of the dance at an Expo in Osaka, Kansai**

The displays include children's yukata worn during the Fukuchiyama Dance performance at Expo 1970 Osaka, along with pamphlets and newspaper articles from that time.

This performance at Expo 2025, Osaka, Kansai, Japan, marks the second such opportunity in roughly 55 years.

### **One of the most challenging dances in Japan**

The pamphlet provides an illustrated guide to the Fukuchiyama Dance, which features 16 intricate hand gestures, making it one of the most challenging dances in Japan.

A video of the Fukuchiyama Dance is also available for viewing.



**Fukuchiyama Dance Association**  
44 Kamishin, Fukuchiyama-City

# 5-2

## Mt. Oe: The Legend of Shuten-doji

### The Legendary Oni of Mt. Oe

Mt. Oe was the site of three legendary oni (ogres), the most infamous of which was named Shuten-doji.

### Shuten-doji, the Most Powerful Oni of All

Shuten-doji is considered to have been the most powerful oni dwelling on Mt. Oe in Fukuchiyama City, Kyoto Prefecture. According to legend, Shuten-doji repeatedly terrorized the capital city during the Heian period, and he was defeated by the military commander Minamoto no Yorimitsu and his band of warriors, who disguised themselves as itinerant mountain priests to ambush him.

### What are Oni?

The word “oni” often evokes frightening images. However, some oni are actually worshipped as deities, and there are others who are thought to ward off evil and bring good fortune. So, the true nature of oni has remained an enduring and timeless question.



Japan Oni Exchange Museum  
909 Busshoji, Oe-cho, Fukuchiyama-City

# 5-3

## Shuten-doji Returns to Life

### Oni that Continue to Dwell on Mt. Oe

According to legend, when Shuten-doji—the most infamous oni to ever live on Mt. Oe—was ambushed, his final words were, “No oni would ever commit an act as cowardly as this.” What was the true nature of Shuten-doji? Be sure to take a photo with Shuten-doji as an opportunity to consider the true nature of oni.

### Preserving Oni Culture for Future Generations

For the residents of Fukuchiyama City, oni remain a familiar presence. Shuten-doji and a number of other oni will parade around the Osaka Kansai Expo site on May 3rd, as part of the Mt. Oe Shuten Hyakki Yako event. In addition, a special exhibition related to the Hyakki Yako event will also be held at the Japanese Oni Exchange Museum in the fall of 2025. The Mt. Oe Shuten-doji Festival will also be held. Be sure to visit Mt. Oe, the sacred land of oni, to meet these oni yourself.



**Japan Oni Exchange Museum**  
909 Busshoji, Oe-cho, Fukuchiyama-City

# 6-1

## **Joushi Tachifuri: A Traditional Festival Performance Art of the Tango Region**

### **A Rare Mixed-Gender Sword Dance Performance in the Tango Region**

Tachifuri is a distinctive ceremonial performance art unique to the Tango region of Kyoto Prefecture, where performers vigorously brandish long swords to the accompaniment of taiko drums and flutes. The performance is dedicated annually on the second Sunday of October during the Kunda Festival at Sumiyoshi Shinto Shrine, the head shrine of the Kunda district in Miyazu City.

### **A Local Tradition Dating Back to the Edo Period**

The Joushi Community Association organizes the Tachifuri Preservation Society, which begins preparations and practice sessions at the local community centre and shrine grounds in early September for the October festival. On the day before the festival, the group departs from the shrine grounds early in the afternoon and parades through the town in formation with taiko drum floats.



**TACHIFURI Preservation Society in Joushi Miyazu**  
Joushi, Miyazu-city

# 6-2

## **Miyazu Odori: A Local Folk Performing Art Born in the Historic Entertainment District**

### **Miyazu Odori: A Folk Performance Art Combining Three Traditional Songs**

Miyazu Odori is a folk performing art that consists of three traditional songs and dances preserved by the residents of Miyazu's former leisure district and castle town: the folk song "Miyazu-bushi," "Miyazu Bon Odori Matsusaka," and "Aiyae Odori." Around 1955, these three performances were unified under "Miyazu Odori" to promote their preservation and popularity.

### **Preserving the Elegant Spirit of Miyazu's Cultural Heritage**

In 2018, Miyazu Odori was designated as an Intangible Folk Cultural Asset of Miyazu City. Along with the Miyazu Lantern Floating and Fireworks Festival, it has become a summer tradition representing Miyazu City. The Bon Dance Festival, which is still enjoyed by many citizens, is held every year on August 15.



**Miyazu Odori Folk Performing Art Promotion Association**  
314-2 Monju, Miyazu-city



# 7

## Reviving Dengaku: A Historical Performing Art Reimagined for Modern Times

### **Binzasara: An Ancient Musical Instrument Preserved Through the Ages**

"The Binzasara", a musical instrument documented in historical records, continues to play a vital role in regional performing arts across Japan, preserving its legacy into the present day.

### **Ringling Bell (Furi-suzu): Capturing the Spirit of Traditional Japanese Performance**

The Furi-suzu, a familiar sound to all, is one of the most evocative instruments in Japanese performing arts, capturing the essence of ancient and traditional performances.

### **Chachara: A Musical Innovation Inspired by the Japanese Tea Ceremony Whisk (Chasen)**

The Chachara is a musical instrument inspired by the Chasen used in the Japanese Tea Ceremony (Sado) using Uji's famous green tea powder, "Matcha." It symbolizes the modern revival of traditional arts.



Uji Dengaku Maturi Executive Committee  
Brio 55-2 Hukimae Makishima-cho, Uji-City

## **A Spatial Design Covered in Kyo-Kawara “Kimono Tiles” & Featuring Non-Verbal Expression through Images and Music**

This experience enables visitors to deeply engage with Kyoto’s future and past through a minimalist and serene environment unified by original Kyo-Kawara “Kimono Tiles.”

Non-verbal images and audio are also integrated in harmony with the environment, expressing its multifaceted appeal.



## Video introduction



### Great Cedar Tree at Hachimangu Shrine

Location: Nakagawa hachimangu  
(Kita-ku, Kyoto-City)



### Newly-built Kenninjigaki Bamboo Fence

Location: MIKICHIKUZAITEN (Minami-ku, Kyoto-City)  
Cooperator: MIKICHIKUZAITEN



### Mountain where Kitayama Cedar Trees Grow

Location: Location: Kitayama Forestry Area  
(Kita-ku, Kyoto-City)



### Hands of a Paper Maker

Location: Kurotani-Washi Center (Ayabe-City)  
Cooperator: Kurotani Washi Cooperative Association



### Building a Kenninjigaki Bamboo Fence

Location: MIKICHIKUZAITEN  
(Minami-ku, Kyoto-City)  
Cooperator: MIKICHIKUZAITEN



### Edge of Freshly-made Japanese Paper

Location: Kurotani-Washi Center (Ayabe-City)  
Cooperator: Kurotani Washi Cooperative Association



### Polishing White Bamboo

Location: MIKICHIKUZAITEN  
(Minami-ku, Kyoto-City)  
Cooperator: MIKICHIKUZAITEN



### Sea of Clouds

Location: Kameoka Fog Terrace (Kameoka-City)

## Video introduction



### **Tango Chirimen Fabric**

Location: Studio (Kyotango-City)  
(Yosano-cho Yosa-gun)  
Cooperator: Tango Textile Industrial Association



### **Shield Used in the Osumi Hayato Dance**

Location: Studio (Kyotanabe-City)  
Cooperator: Osumihayatomai Preservation Society



### **Jacquard Patterned Paper**

Location: Kawashima Selkon Textiles Co., Ltd.  
(Sakyo-ku, Kyoto-City)  
Cooperator: Kawashima Selkon Textiles Co., Ltd.



### **Pine-raising Ceremony in Oshio**

Location: Keihokuoshio-cho, Ukyo-ku (Ukyo-ku, Kyoto-City)  
Cooperator: Oshioagematsu Preservation Society



### **Kyoyaki (Kyoto ceramic ware)**

Location: Studio (Higashiyama-ku, Kyoto-City)



### **Noh Mask (Ko-omote: delicate young woman)**

Location: Studio  
Cooperator: Noh Mask Artisan Keiko Udaka



### **Clay Being Shaped on a Spinning Potter's Wheel**

Location: ZUIKOUGAMA  
(Higashiyama-ku, Kyoto-City)  
Cooperator: ZUIKOUGAMA Higashiyama Studio



### **Night View of Kyoto and Osaka from the Foot of Mt. Hiei**

Location: Tosendai Observation Deck (Sakyo-ku, Kyoto-City)

## Video introduction



### **Rakuchurakugaizu Byobu** The area in and around the Kyoto city (Funaki-version)

Cooperator: Tokyo National Museum  
Image: TNM Image Archives



### **Sodeshi Rice Terraces**

Location: Tangocho, Kyotango-City (Kyotango-City)



### **Book Shelves at the Kyoto International Manga Museum Wall of Manga**

Location: Kyoto International Manga Museum  
(Nakagyo-ku, Kyoto-City)  
Cooperator: Kyoto International Manga Museum



### **Fragrance Rising from an Incense Burner**

Location: Studio



### **Manga Drawing Scene**

Location: Kyoto International Manga Museum  
(Nakagyo-ku, Kyoto-City)  
Cooperator: Kyoto International Manga Museum



### **Panel Board**

Location: Kongo Noh Theatre  
(Kamigyo-ku, Kyoto-City)  
Cooperator: Kongo Noh Theatre

## The Concept of Jun'on Haikei

**Jun'on Haikei is a collection of the sounds of present-day Kyoto Prefecture, in combination with sounds documented in historical records and other sources, that has been enhanced with other compositions to create a unique soundscape.**

In 1996, the Ministry of the Environment (known as the Environment Agency at the time) designated the “100 Soundscapes of Japan”—a collection of sounds recognized for their particular significance in maintaining Japan’s unique acoustic environment. The Ministry accepted submissions of a broad range of environments (soundscapes) featuring sounds that communities across the country cherish as local symbols and wish to preserve for future generations. Nearly 30 years have passed since then, and it is time to revisit the sounds of Kyoto Prefecture. Today, we are witnessing the acceleration of global warming and the seasons are gradually blending together. Under these circumstances, mountains, forests, and other elements of nature are becoming more important and precious than ever. Kyoto Prefecture is blessed with a rich natural environment, where beautiful sounds can still be found. Field recordings have been made to preserve them, with the hope that no more of the environment will be lost. This collection also contains newly recorded sounds beyond those already recognized in the previously mentioned “100 Soundscapes of Japan.”

Works of literature also contain many descriptions of sounds. Before the invention of recording technology, people had been preserving sounds through verbal descriptions since ancient times. Preserving sounds through language in this way is also a form of field recording.

# Field Recording List

**Part-1** Rurikei stream (Nantan City) Wharf (Ine Town) Maizuru Port (Maizuru City) Miyazu Bay (Miyazu City) Iwashimizu Hachimangu Shrine (Yawata City)

**Part-2** Kyoto Imperial Palace gravel (Kyoto City) Kiyomizu Temple (Kyoto City) Deer (Kyoto City) Mount Oe (Fukuchiyama City) Chirimen Kaido Tenmangu Shrine (Yosano Town)

**Part-3** Kotohiki Beach (Kyotango City) Kototaki Falls (Kyotamba Town) Uji River (Uji City) Shinpukuji Temple water harp (Kameoka City) Myoshinji Temple (Taizo-in) water harp (Kyoto City)

**Part-4** Ayabe-Ohashi Bridge, Yura River (Ayabe City) Minoyama Bamboo Grove (Yawata City) Koshoji Temple (Uji City) Kosei Water Park (Kameoka City) Shisendo Temple Deer Dance (Kyoto City) Gokonomiya Shrine (Kyoto City) Thunderstorm (Kyoto City)

# Written Description Field Recordings List

Ohara, The Tale of the Heike: The sounds of bells, deer, and insects

Nonomiya, The Tale of Genji: The sounds of insects, wind through the pine trees, and court music instruments

Uji, Man' yoshu, two poems (1699 and 1700) composed on the Uji River: the sounds of geese and the river

Hojoji Temple, Eiga Monogatari, Vol. 17, Omugaku: Court music performances

Tango, Tango no Kuni Fudoki: Voices lamenting lost works and singing

Fukuchiyama, Oeyama Ekotoba: The sounds of thunder and ritual music

Iwashimizu Hachimangu Shrine, Noh Playwright Zeami, Yumiyawata &

Hojogawa: Mysterious music and the sounds of nighttime ritual music

Hoshoji Temple, Ben no Naishi Nikki: The sounds of sarugaku theater performances in the back of the temple and bells

Junichiro Tanizaki, Senkantei, Yume no Ukihashi: The sounds of bamboo tubes filling with water and clacking against stone

Kotohiki Beach, Kiuchi Sekitei, Unkonshi: The sounds of the sandy beach

Kagero Nikki: The sounds of carts

Rakuyo Dengakuki: The sounds of a grand ritual music performance held in the Eicho era

Composition & Arrangement: Marihiko Hara

Guitar: PolarM

Field Recording Assistance: Masumi Muranaka

Research Assistance: Rurihiko Hara

Sound Design: Raku Nakahara (KARABINERinc.)

/ Ohshiro Sound Office Inc.

Production: MHStudioInc. / TSUYURI

空間デザイン協力	Space design cooperation
Sandwich	Sandwich
京瓦タイル「キモノタイル」製作協力	Kyoto tile "Kimono tile" production cooperation
株式会社京瓦 浅田製瓦工場	ASADA KAWARA FACTORY
テーマ映像制作	Theme video production
株式会社 青空	AOZORA,LTD
テーマ音楽制作	Theme music production
原 摩利彦	Marihiko Hara

大阪・関西万博きょうと推進委員会