渡辺志桜里《地霊》
ステイトメント

能舞台の下に大甕が埋まっている。と、たまに聞くことがあった。人目につかない暗い舞台下で、大きな甕がぽっかりと真っ黒な口を開けている姿を見てみたい。それが今回の作品の契機になったように思えます。能舞台の上下構造を考えると、能の成立と日本国の成立は同じような構造のもとに生まれたのかもしれない、と、ふと思った。

土蜘蛛という演目がある。源頼光を怪しげな術で苦しめる土蜘蛛という妖怪を家来たちが倒す、という内容だが、この土蜘蛛というのをよくよく調べると、日本列島にヤマト王権成立以前から先住しており、ヤマト王権に逆らい、征服されていった勢力ということらしい。脛が長いという身体的特徴を持っており、それが土蜘蛛という蔑称になったという。

こういった構造は日本列島各地に存在し、時代や地域でその名を変えるが、現代の私たちがよく知っているのは鬼という存在だろう。

能にはそもそも憑依することによって鎮魂をするといった面が色濃くあり、救われない魂や精霊や霊魂は足拍子の所作によって召喚されたり祓われたりする。この足拍子の上から下へ踏みつけるような所作、舞台下で震えるように共鳴する見えない甕は、さながら土蜘蛛の窟を踏みつけ固めた上に出来上がった「クニ」ということになるのか。

本作は、主に東京以西で録音された、これらにまつわる音源で構成された 24 時間にわたるサウンドインスタレーションである。3 時間毎に「キャラクター」が移り変わり、独自の御伽噺やナレーション、曲などが「主音源」として一つのカメから流れる。他の２つはキャラクターに即した副音源、残り 4 つが 24 時間対応の副音源としてランダムに流れ続けるようにプログラムされている。

それぞれの「キャラクター」は以下の通りである。

1.葛城土蜘蛛
2.温羅
3.来訪神
4.九州土蜘蛛
5.隼人
6.長髄彦
7.魔

こういったストーリーに潜むその土地その土地の権力構造は列島各地に存在する。正史に語られない敗者のお話を探すことで、今一度日本国というものを見直せるのでは無いか。

とはいえ、能で倒すべき敵であるはずの土蜘蛛が非常に魅力的に描かれているところを見るに、もしかしたら本質はこちらにあるのかもしれないとすら思う。金春禅竹が、能の最重要演目である「翁」は「鬼」であるという旨の文章を残していることからも、鬼とされたものたちは、支配からすり抜けて「影」となり、芸能という聖域の内部で生き残ることで、王権の秩序（表層の正史）を列島深層で揺るがす地霊として、「裏の精神ネットワーク」を形成してきたのではないかと思われる。

渡辺志桜里

各「キャラクター」と主音源のあらすじ

1.　「葛城土蜘蛛」
神武東征話では、この地にもともと生息していた土蜘蛛（ではなかろうか）、長髄彦が葛城山にて神武天皇を一度制圧するも、 再度葛の網で捉えられたことからこの土地が"葛城"と呼ばれるようになり、 この話が後の源頼光による妖怪土蜘蛛倒しの演目へと昇華される。 葛城周辺には蜘蛛窟なるものが幾多存在するが、一言主神社には胴体、手足をバラバラにされた土蜘蛛が埋められている。

あらすじ
大和朝廷が直線的な稲作による国造りを進める中、山を敬い鉱石を操る技術を持った先住民は「土蜘蛛」と呼ばれ、正史から排除された。が、地下水脈のように、形を変えて歴史の底を流れ続けた。役小角の鬼、信田の森の白狐、安倍晴明の式神など…。伝承における「異能の者」の正体は、古の記憶と技術を継承する土着の民「土蜘蛛」の末裔なのかもしれない。纒向（まきむく）の区画整備から現代の難波を覆うコンクリートに至るまで、国家の都市開発は自然の混沌を封じ込める装置だった。だが、抑え込まれた大地のエネルギーは、現代の様々なシーンにおいて、熱狂の中で周期的に噴き出している。書き換えられた歴史と、巨大な都市空間の底で。

2.　「温羅」
桃太郎の鬼のモデル。吉備（元岡山）にいた体長 4 メートルある鬼として「吉備津神社縁起」などに描かれている。 実際には百済からの渡来民で、製鉄の技術を持って新山に「鬼ノ城」を建てた巨大勢力で、ヤマト王権には反抗的であった為討伐されたとされる。 地方の民間伝承として伝わっていた「桃太郎」は、明治期に巌谷小波によって児童文学として語り直され、現代モデルとなった。同時期に、首相となった犬養毅は、自らを、桃太郎（ヤマト＝日本国）が従え

た犬、雉、猿の”犬＝犬飼部”として、 国家形成の立役者として自分をアイデンティファイする。 温羅を倒した吉備津彦が祀られている吉備津神社には温羅の首が埋められ、その神社では「鳴釜神事時」という 温羅の唸り声で吉兆を占う神事が今なお行われている。

あらすじ
吉備の国に流れ着いた百済の王子・温羅（うら）。村人に鉄の作り方を教え、地元の娘と結ばれて平和に暮らしていた彼は、大和朝廷によって「鬼」の名を着せられ退治されてしまう。豊かな吉備を恐れた大和は、自らの侵略を「正義の戦い」へとすり替えた。この論理は桃太郎の物語として語り継がれ、やがて近代日本の国定教科書に組み込まれると、「桃太郎海の神兵」や「空の桃太郎」、「桃太郎の海鷲」など数々のプロパガンダアニメが作られた。一方、桃太郎の従順な家来である"犬”の末裔である犬養毅は五・一五事件によって命を落とす。絶対的な正義が残酷な刃となる歴史の中で、討たれた温羅の魂は今も吉備津神社の釜の下で音を鳴らしている。

3.　「来訪神」
折口信夫が提唱した「マレビト（稀人・客人）」論に基づき、八重山に伝わる来訪神信仰を、日本芸能（能の翁）および鬼の原初的な姿として位置づける。

あらすじ
来訪神の表象は不可能だと判断したため、このキャラクターのみ言語を用いず、胎児の心音や妊婦の呟きなど、生命の発生の剰余を想起する音や、地震や火山の噴火など、人類のパースペクティブを超えた現象にまつわる音などから、一つの楽曲を制作。

4.　「九州土蜘蛛」
『日本書紀』や各国の『風土記』に大和朝廷に刃向かった「土蜘蛛（つちぐも）」として描かれた九州の先住民のモデル。歴史書の中では、手足が異常に長く洞窟に潜むバケモノや逆賊として記されている。ヤマト王権の到来以前から九州各地に独自のネットワークを築いていた巨大勢力。田油津媛（八女）や久津媛（日田）に代表されるように、大地の神託を聴く女性首長が地域を治める「母系制社会」であったとされる。ヤマト王権が持ち込んだ「父系制」や稲作（徴税）を中心とする中央集権システムと真っ向から対立したため、景行天皇や神功皇后の軍勢によって凄惨な討伐を受けた。大分では打猿（うちさる）や八田（やた）といった首長らが地の利を活かし、天皇を神頼みに追い込むほど激しく抵抗したが、制圧され、彼らの森は切り拓かれ、大和の富を生む田んぼ（血田など）へと強制的に環境改変された。

あらすじ
古代九州には、海人族の航海技術や女性首長を中心とする母系制社会など、自然と結びついた独自の文化があった。しかし、中央集権と稲作拡大を目指す大

和朝廷は、彼らを「土蜘蛛」と呼び平定。豊かな森は切り拓かれ、税の基盤となる田園風景へと改変されていった。一方で、大和側が平定の軌跡を『日本書紀』に詳細に記録したことで、敗者たちの名や存在は文字として残り、逆説的にも現代へ伝えられることとなる。我々が目にする美しい棚田の風景の下に、いかなる歴史が埋もれているのか。正史では語られなかった土着の民たちの物語。

5.　「隼人」
九州南部の先住民であり、勇猛な身体能力を持つ隼人は、律令国家支配への抵抗（「隼人の乱」）を経て、完全に臣服。 その際、征隼人大将軍として大伴旅人が派遣され、「我も征きて討たん」という宇佐神宮の神託を受けた。八幡神の分霊を乗せた神輿が作られ、その征伐は呪術的に決行されたが、これが、現在の日本列島各地に残る神輿の起源とされる。宇佐神宮ではこれを年に一度、10 月に放生会として慣行している。
「隼人の乱」を鎮圧した朝廷軍は、戦功の証として、殺した隼人の首を切り取り、宇佐へと持ち帰った。
その数は非常に多く、「百体」（あるいはそれ以上）であったと伝えられており、これを首塚にしたものが、宇佐神宮の参道延長線上に 「百体神社」として祀られている。
百体神社では 3 年に 1 度隼人の霊を鎮めるために「傀儡舞」を奉納し、九州の一部では「隼人舞」や犬の遠吠えといった隼人の名残が披露される。

あらすじ
むかしむかし、海をすいすいと駆ける兄「海幸彦（隼人）」は、山を歩く弟「山幸彦（大和）」に敗れ、大和の都を守る「番犬」としてワンワンと吠える役目を背負わされる。それからずっと後のこと。南九州の険しい「ななつの城」に立てこもり、大和に反旗を翻した隼人の末裔たちは、「お神輿」とひょこひょこ踊る操り人形を用いた騙し討ちで敗れ去った。彼らを鎮めるためのお社や、彼らを恐れさせたお神輿は、やがて熱狂的なお祭りへと姿を変えて日本中へ広がる。海の民の本当の姿は「浦島太郎」などの御伽噺に隠されるが、南九州の田舎道では今も、軽トラックに乗った隼人の神「ウォードン」が、静かに誇り高く遠吠えを山や街に響かせている。

6.　「長髄彦」
神話『記紀』において、神武天皇の東征に立ちはだかった畿内（大和地方）の先住勢力の首長。神武の兄・五瀬命（いつせのみこと）を討ち取るほど激しく抵抗し、天皇の軍勢を一度は退却に追い込んだ。実際には、ヤマト王権成立以前に豊かな畿内一帯を治めていた土着の王であったと考えられる。外部からの侵略者から故郷を守るために戦ったが、最後は主君であるニギハヤヒに恭順を理由に討たれ、正史では「最大の逆賊」として描かれた。勝者の論理によって悪役に仕立て上げられたが、日本建国以前に存在した強大な土着勢力の記憶として、その反骨の姿を今に残している。

あらすじ
大和王権最大の逆賊とされた在地首長・長髄彦。客観的データから浮かび上がる彼の真の姿は、野蛮な反逆者ではなく、大和盆地で高度な防衛網と連合政権を築き、神武軍を一度は完全に撃退した優秀な軍事司令官であった。しかし、迂回して再侵攻した神武軍と、同盟者である饒速日命（にぎはやひのみこと）が「同一の文化圏」を持つことが判明すると事態は一変する。新たな統治連合を組もうとする同盟者に対し、長髄彦は土地と民を守るため最後まで恭順を拒み、饒速日命によって暗殺されてしまう。彼の死は、出雲や吉備へと拡大する大和王権の合理的で冷酷な統治システムの起点となった。本作は、在地勢力の誇りを懸けて新興権力と対峙した一人の首長の抵抗の軌跡を描き出す。

7.　　「魔」
入間に伝わる、二つ出現した太陽の一つを射ると、それが三本足の白い大鴉（おおがらす）であったという伝説に基づく新作能。

あらすじ
入間川を渡ろうとする僧（ワキ）は、舟人（前シテ）から高麗（こま）の郷の歴史や、「入間」という地名の由来となった魔を射落とした伝説について教えられる。舟人は僧に高貴な亡霊の供養を依頼し、自らが「天皇の霊」であることを仄めかして姿を消す。 僧が夜通し弔いの読経を続けていると、先の戦争で命を落とした兵士の霊と、戦火で傷ついた女性の霊（ツレ）が現れ、救済を求める。続いて、昭和天皇の霊（後シテ）が真の姿を現す。天皇の霊は、自ら神からのおり、人間としての宣言をし、 僧の祈りと仏の慈悲により、「有情も非情もすべてに仏性がある（草木国土悉皆成仏）」という教えのもと、天皇や兵士、民衆、そして草木や国土に至るまで、すべての怨念が消え去るかのような瞬間、入間川の水は増幅し、その場にいたものたちはみるみるうちに水の底に沈んでしまう。

副音源を構成する音源一覧

・聖神社内で忘れられ、工事現場のバリケードで塞がれた蜘蛛窟内の環境音
・四天王寺にて。陸奥賢によるレクチャー
・住吉大社にて。陸奥賢のレクチャー
・安倍晴明の母「信太のきつね」の故郷、信太の森の環境音
・葛城一言主神社の参道にて。「土蜘蛛」について話す近隣の人のインタビューの再現
・能『土蜘蛛』より、源頼光の前に現れた土蜘蛛がその正体を表すシーン
・高鴨神社にて。現地の人へのインタビューの再現
・『古事記』中巻（神武東征）の一節。神武天皇（カムヤマトイワレヒコ）が忍坂（おっさか：現在の奈良県桜井市忍坂）に到着した際、岩室（大室）に潜

んで待ち構えていた尾の生えた土雲（つちぐも）「八十建（やそたける）」を、歌の合図とともに一網打尽にするシーンの朗読
・『日本書紀』（神武天皇即位前紀己未年 2 月の条）の、大和の「土蜘蛛（つちぐも）」の説話。朝廷（皇軍）が「まつろわぬ」先住民を討伐し、地名を改めたという一説の朗読
・鈴虫の音（ね）。松虫とは鈴虫のことであるが、能においては「松虫」の音の登場が霊的な世界に移行する合図となる
・都内某所、巨大ビル建設現場の地下で録音した切削音
・「桃太郎伝説」の鬼である温羅が住んでいたとされる鬼ノ城の環境音
・伴裕子による温羅についてのレクチャー
・伴裕子による犬飼武尊（いぬかいたけるのみこと）についてのレクチャー
・鳴釜神事が占う吉兆音
・祝詞
・8/15 日の靖国神社にて。蝉の声とラッパの音
・5.15 事件の再現。暗殺された犬養毅と青年将校のやりとりを中心に
・『英霊の聲』（三島由紀夫）の一節の朗読する声
・「奔馬」（三島由紀夫）の一説の朗読
・映画『桃太郎海の神兵』（1945）の再現音
・『古事記』の一節の朗読。崇神天皇段から温羅討伐についての朗読
・『吉備津宮縁起』より温羅についての一節
・『吉備津宮縁起』より身体をバラバラにされ殺された温羅が大吉備津彦命（おおきびつひこのみこと）の夢枕にたつシーンの朗読
・吉備地方現地住民の温羅についてのインタビュー再現
・アーマーオン（天川御嶽）の前、豊年祭にて
・祖納のシチにてミルク神の登場を祝う弥勒節
・干立にてミルク神の登場とともに現れるオホホ神の笑い声
・妊娠中の作家による、錯乱状態時の呟き
・三原山噴火の爆発音。1986 年の噴火の際に、火口近くの立入禁止区域内にて白井嘉則が録音。当時 NTT 職員であった白井は、傘を収音マイクに、ラジカセでその音を記録し、『地球の鳴動」と名づけ、テレフォンサービスとして全国からの視聴を可能にした
・陸上自衛隊石垣駐屯地前の鳥の声
・陸上自衛隊石垣駐屯地前の抗議演説の音
・能「神歌」
・海の音
・禰疑野神社にて。土蜘蛛について語る現地の人とのやり取り
・早吸日女神社神社にて。「神武東征」について語る宮司の話
・鬼の窟にて。この古墳の由来について語る声・椎根津彦神社の風音。朝廷側についたが、もともとは土蜘蛛であったという見解もある椎根津彦を祀っている。この辺りは土蜘蛛たちが多く住む土地であったという
・犬吠（遠吠え）の生態模写

・「大王殿祭り（ウォードンまつり）」での犬吠。隼人に課せられた、「大嘗祭」などで披露される犬吠の原形とされる
・凶首塚巨石墳内の環境音。隼人討伐の際に持ち帰った隼人の首 100 個を埋めたとされる
・百体神社の傀儡舞台の環境音。隼人征伐の際に出された傀儡舞を由来とする
・三社祭の神輿の音
・下谷神社大祭の神輿の音
・「日本書紀」巻第二 神代下 第十段、ウミサチヒコヤマサチヒコの朗読
・熊野古道で降った雹の音
・林澄蓮による、不動明王真言の慈救咒の一節。ノウマク サンマンダ バサラダンセンダン マカロシャダソワタヤ ウンタラタカンマン
・林澄蓮による、不動明王真言の一節。トホカミエミタメ
・林澄蓮による、不動明王真言の一節。ネンピーカンノンリキ (念彼観音力)
・鳥追い歌の一節
・カラスの鳴き声
・「関東大震災 102 周年韓国・朝鮮人犠牲者追悼式」にて韓国の農楽に由来する伝統芸能「プンムル」の演奏音
・シタタレ川周辺の環境音。三本足の白い大鴉が落ちて大量の血が流れたという
・入間川の水音
・射落とされた「魔」が祀られるとされる出雲伊波比神社にて流鏑馬の矢が的を射る音。
・高麗神社の環境音
・高麗神社周辺の住民によるインタビューの再現
・『広益俗説弁』（正徳 5 年 / 1715 年 井沢長秀著）による入間の由来伝説の朗読
・2017 年 9 月 20 日現上皇が高麗神社へ参拝した時の言葉の朗読
・皇居某所の環境音
・二重橋駅に流れる地下水脈の水音
・千鳥ヶ淵戦没者墓苑の環境音
・千代田トンネルを車で走る音
・千鳥ヶ淵と半蔵濠をつなげる暗渠トンネル内の水音
・皇居周辺を飛び回るニホンミツバチの羽音

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THE ROOT BEER JOURNEY

Shiori Watanabe, *Jirei*
Statement

Large ceramic vessels lie buried beneath the Noh stage, or so I had occasionally heard. I wanted to see these vessels in the darkness under the stage, hidden from view, with their pitch-black mouths gaping open. I believe it was that image that set this work in motion. And when I considered the relationship between what lies above and below a Noh stage, it occurred to me that the formation of Noh and the formation of the Japanese state might follow a similar pattern.

In the Noh play *Tsuchigumo*, retainers of Minamoto no Yorimitsu defeat the Tsuchigumo, a monstrous spider that torments their lord with sinister magic. Research on the Tsuchigumo, however, reveals that the name referred to groups that had inhabited the Japanese archipelago before the rise of the Yamato polity, resisted its rule, and were eventually conquered. They were said to have unusually long shins, a physical trait that was the source of the derogatory term Tsuchigumo ("earth spiders").

The same pattern repeats throughout the Japanese archipelago, the names shifting with period and region, and the figure we know best today is surely the *oni* (ogre or demon).

Noh has always had a pronounced ritual dimension, in which possession serves to pacify the dead, and unquiet souls, spirits, and ghosts are summoned or driven away through foot-stamping. The downward, trampling motion of the stamping and the unseen vessels trembling in resonance beneath the stage can be seen as analogous to the state built atop the dens of the Tsuchigumo, stamped down and compacted beneath it.

This work is a 24-hour sound installation comprising recordings related to these subjects, made primarily in Tokyo and locations to its west. Every three hours the "character" changes, and an original fairy tale, narration, music, or other material

plays from a single vessel as the “main audio track.” Two other vessels play supplementary tracks corresponding to that character, while the remaining four are programmed to play further tracks at random throughout the 24-hour cycle.

The “characters” are as follows:

1. Tsuchigumo of Mount Katsuragi
2. Ura (ogre said to have been defeated by Momotaro)
3. Raiho-shin (visiting deity)
4. Tsuchigumo of Kyushu
5. The Hayato (a people of southern Kyushu who were brought under Yamato rule)
6. Nagasunehiko (insurgent leader who resisted Emperor Jimmu)
7. Ma (malign being)

Local power structures embedded in stories like these recur throughout the archipelago. By seeking out the stories of those defeated and omitted from official histories, we may be able to reexamine the true nature of the Japanese state.

Even so, the Tsuchigumo, ostensibly the enemy to be vanquished in Noh, is portrayed with such compelling force that I sometimes wonder whether the deeper truth lies on its side. Konparu Zenchiku, a Noh performer and playwright of the Muromachi period (1336–1573), wrote a text to the effect that Okina, the figure at the center of the most important Noh play, is an *oni*. Those branded as *oni* may have slipped beyond the reach of power, become “shadows,” and survived within the sanctuary of the performing arts. As *jirei*, spirits rooted in the land, they may have formed an underground spiritual network in the depths of the Japanese islands, disrupting the order (the official, superficial history) imposed by sovereign power.

Shiori Watanabe

“Characters” and Synopses of the Main Audio Tracks

1. Tsuchigumo of Mount Katsuragi

In the tale of Jimmu’s Eastern Expedition, Nagasunehiko, thought to have been one of the indigenous Tsuchigumo people originally inhabiting the region, once defeated Emperor Jimmu at Mount Katsuragi (on the border of present-day Osaka and Nara prefectures). However, in a subsequent encounter Nagasunehiko was caught in a net of kudzu vines, called a *katsuraami*, from which the region came to be called “Katsuragi.” This story was eventually recast as the Noh play in which Minamoto no Yorimitsu’s retainers slay the monstrous Tsuchigumo. Numerous sites around Katsuragi are known as “spider caves,” while tradition holds that the dismembered remains of the Tsuchigumo are buried at Katsuragi Hitokotonushi Shrine.

Synopsis

As the Yamato court built the state through the ordered geometry of wet-rice agriculture, indigenous people who revered the mountains and were proficient in working ores were branded Tsuchigumo (“earth spiders”) and excluded from official histories. Like underground waterways, however, they have continued to flow beneath history in altered forms. Among their possible manifestations are the *oni* (ogre or demon) who served the ascetic Shugendo founder En no Gyoja, the white fox of Shinoda Forest said to be the mother of court diviner Abe no Seimi, and the *shikigami* (conjured familiar spirits) of Abe no Seimei. These legendary figures endowed with uncanny powers may have been descendants of the indigenous Tsuchigumo, inheritors of ancient memories and technologies. From the surveyed grids of Makimuku, an early settlement in the Yamato region, to the concrete that covers Namba, the modern face of ancient Naniwa (Osaka), state-led urban development has functioned as a mechanism for containing the disorder of nature. However, the suppressed energy of the earth keeps erupting in the

fevers of contemporary life, beneath the palimpsest of history and the sprawling spaces of the modern city.

2. Ura

Ura is said to have inspired the *oni* (ogre or demon) in the tale of Momotaro. Texts such as the founding legend of Okayama's Kibitsu Shrine describe Ura as a four-meter-tall *oni* who lived in Kibi (present-day Okayama). In reality, one theory goes, he represents a powerful immigrant group from Baekje on the Korean Peninsula that possessed ironworking technology, built Kinojo Castle on Mount Niiyama, defied the Yamato throne, and was defeated as a result. *Momotaro*, which had circulated as regional folklore, was retold as children's literature by Sazanami Iwaya during the Meiji era (1868–1912), establishing the version familiar today. Around the same period, Tsuyoshi Inukai, who later became prime minister, identified himself with the dog among the dog, pheasant, and monkey who served Momotaro (representing Yamato, or the Japanese state). This implicitly identified him with the Inukai-be, a hereditary guild of dog keepers, and thereby cast him as a leading player in the formation of the state. At Kibitsu Shrine,where Kibitsuhiko, who defeated Ura, is enshrined, Ura's head is said to be buried. The shrine continues to conduct the Narukama Shinji, a ritual in which Ura's groans from beneath a cauldron are interpreted as omens.

Synopsis

Ura, a prince of Baekje, drifted ashore in the land of Kibi. He taught the villagers to smelt iron, married a local woman, and lived peacefully until the Yamato court branded him an *oni* and killed him. Threatened by Kibi's prosperity, Yamato reframed its invasion as a "righteous war." This logic survived in the tale of *Momotaro* and was later incorporated into the state-authorized textbooks of modern Japan, giving rise to numerous pieces of wartime animated propaganda,

including *Momotaro, Sacred Sailors*; *Momotaro in the Sky*; and *Momotaro's Sea Eagles*. Meanwhile, Tsuyoshi Inukai, a descendant of the "dog" who served as Momotaro's obedient retainer, lost his life in the May 15 Incident, a 1932 coup attempt led by young naval officers. Throughout a history in which absolute justice is wielded as a merciless blade, the soul of the slain Ura has continued to make itself heard beneath the cauldron at Kibitsu Shrine.

3. Raiho-shin

Drawing on the folklorist Shinobu Orikuchi's theory of *marebito* (deities from beyond the sea), this section positions the *raiho-shin* (visiting deity) beliefs of Okinawa's Yaeyama Islands as a primal form of both Japanese performing arts, represented by the Noh play *Okina*, and the figure of the *oni* (ogre or demon).

Synopsis

Because I concluded that the *raiho-shin* could not be represented, this is the only character that uses no language. Instead, I composed a musical work from sounds that evoke the tremors of life coming into being, such as a fetal heartbeat and a pregnant woman murmuring, together with sounds associated with phenomena that transcend human perspectives, including earthquakes and volcanic eruptions.

4. Tsuchigumo of Kyushu

This character is modeled on the indigenous peoples of Kyushu portrayed in the *Nihon Shoki* (Chronicles of Japan) and the *fudoki* (early records of the lands, climate, and customs of each province) as Tsuchigumo ("earth spiders") who resisted the Yamato court. These historical texts describe them as monsters or

rebels with abnormally long limbs who lived in caves. They are presented here as a powerful force that had established its own networks throughout Kyushu before the advent of the Yamato polity. Theirs is said to have been a matrilineal society governed by female leaders who interpreted oracles from the earth, including Taburatsu-hime of Yame and Hisatsuhime of Hita. Because this order stood in direct opposition to the patrilineal, centralized system introduced by the Yamato throne, which centered on rice cultivation and taxation, they were brutally suppressed by the forces of Emperor Keiko and Empress Jingu. In Oita, leaders such as Uchizaru and Yata exploited their knowledge of the terrain and resisted so fiercely that the emperor was driven to seek divine assistance. They were ultimately subdued, however, and their forests were cleared and forcibly converted into rice fields that generated wealth for Yamato, including places such as Chida ("blood field").

Synopsis

Ancient Kyushu had a culture closely bound to nature, as seen in the navigational skill of seafaring peoples and in matrilineal societies centered on female chieftains. Seeking to centralize power and expand rice cultivation, however, the Yamato court labeled these peoples "Tsuchigumo" and subdued them. Their abundant forests were cleared and transformed into agricultural land that formed the basis of taxation. At the same time, Yamato's detailed account of its campaigns in the *Nihon Shoki* preserved the names and existence of the defeated in writing, allowing them, paradoxically, to reach us in the present day. What history lies buried beneath the beautiful terraced rice fields we see today? It is the story of indigenous peoples omitted from official chronicles.

5. Hayato

The Hayato, indigenous to southern Kyushu and renowned for their prowess in battle, were ultimately brought into complete submission after resisting the rule of the centralized administrative state in the Hayato Rebellion of 720–721. Otomo no Tabito was dispatched as commander-in-chief of the campaign to subjugate the Hayato, and an oracle came from Usa Shrine declaring, "I too shall go forth and strike them down." A *mikoshi* (portable shrine) into which the spirit of the deity Hachiman had been ritually transferred was constructed, and the campaign was waged as a magical rite. This is held to be the origin of the *mikoshi* seen at festivals throughout Japan today. Usa Shrine commemorates the event each October in its annual Hojo-e (life-releasing ceremony). Having crushed the Hayato Rebellion, the imperial forces decapitated the Hayato they had killed and brought the heads back to Usa as proof of their deeds in battle. Tradition holds that there were one hundred bodies (*hyakutai*), or perhaps even more. Their burial mound is venerated as Hyakutai Shrine, located on the extended axis of the approach to Usa Shrine. A *kugutsu* puppet dance is performed at Hyakutai Shrine once every three years to pacify the spirits of the Hayato, while vestiges of Hayato tradition, including the Hayato dance and imitations of dogs howling, are performed in parts of Kyushu.

Synopsis

Once upon a time, the elder of two brothers, Umisachihiko (representing the Hayato), who sped freely over the sea, was defeated by his younger brother Yamasachihiko (representing Yamato). He was then forced to serve as a loudly barking "watchdog" guarding the Yamato capital. Long afterward, the descendants of the Hayato took refuge in the formidable seven castles of southern Kyushu and rose in rebellion against Yamato, but they were defeated through a ruse involving a *mikoshi* (portable shrine) and jerking, dancing puppets. The shrines built to pacify them, and the *mikoshi* that had struck fear into them, evolved over time into fervent festivals that spread throughout Japan. The true identity of these maritime people is concealed within folktales such as *Urashima Taro*. However, along country roads in southern Kyushu, the Hayato deity Wodon

still rides in a pickup truck, quietly yet proudly sending his howl echoing through the mountains and towns.

6. Nagasunehiko

In the myths of the *Kojiki* and *Nihon Shoki*, Nagasunehiko is the leader of the indigenous forces of the Kinai region (the Yamato region, roughly present-day Nara Prefecture) who opposed Emperor Jimmu's eastern expedition. In his fierce resistance he struck down Jimmu's elder brother Itsuse no Mikoto, and once drove the emperor's forces into retreat. In reality, he is thought to have been a local ruler who governed the prosperous Kinai region before the rise of the Yamato polity. He fought to defend his homeland against outside invaders, but was ultimately killed by Nigihayahi no Mikoto, the heaven-descended deity he served as vassal, for refusing to submit, and official history painted him as "the arch-traitor." History is written by the victors, who cast him as a villain, but his defiant image survives as the memory of a powerful indigenous force that existed before the founding of Japan.

Synopsis

Nagasunehiko was a local leader branded the greatest traitor against the Yamato throne. Objective evidence suggests that, far from being a savage rebel, he was a highly capable military commander who established an advanced defensive network and coalition government in the Yamato Basin and once completely repelled Jimmu's forces. The situation changed radically, however, when it became clear that the invading army, which had circled around to attack again, and Nagasunehiko's own ally Nigihayahi no Mikoto belonged to the "same cultural sphere." When his ally sought to form a new governing coalition, Nagasunehiko refused to submit, determined to defend the land and its people to the end, and was assassinated by Nigihayahi no Mikoto. His death marked the beginning of the

Yamato throne's rational, cold-blooded system of rule, which would later extend westward into Izumo and Kibi. This work traces the resistance of a single leader who staked the pride of the local population on a confrontation with a rising order.

7. Ma

This new Noh play is based on a legend from Iruma, in present-day Saitama, northwest of Tokyo. In it, two suns appear in the sky, and one is shot down, revealing itself to be a giant three-legged white crow.

Synopsis

A monk (the *waki*, or supporting actor) about to cross the Iruma River meets a boatman (the *mae-shite*, or lead actor in the first half), who tells him the history of Koma and the legend of the *ma* (malign being) shot from the sky, from which the name "Iruma" is said to derive. The boatman asks the monk to perform memorial rites for a noble spirit, hints that he is himself "the spirit of an emperor," and vanishes. As the monk continues chanting sutras through the night, the spirits of a soldier killed in the most recent war and a woman wounded by the fighting (the *tsure*, or companion roles) appear and seek salvation. Then the spirit of Emperor Showa, the wartime emperor known abroad as Hirohito (the *nochi-shite*, or lead actor in the second half), reveals its true form. Renouncing his divine status, the emperor's spirit declares himself human. Through the monk's prayers and the Buddha's compassion, a moment seems to arrive when all lingering resentment, from that of the emperor, soldiers, and civilians to that of plants and the land itself, will disappear through the teaching that all beings, sentient and non-sentient alike, possess Buddha-nature. At that instant, however, the waters of the Iruma River begin to swell, and all those present rapidly sink beneath the surface.

List of Recordings Used in the Supplementary Audio Tracks

・Ambient sound inside the spider cave within the precincts of Hijiri Shrine, forgotten and sealed off behind a construction-site barricade
・A lecture by Satoshi Mutsu at Shitennoji Temple
・A lecture by Satoshi Mutsu at Sumiyoshi Taisha Shrine
・Ambient sound in Shinoda Forest, home of the "white fox of Shinoda," said to have been the mother of the court diviner Abe no Seimei
・A reenacted interview with a local resident about the Tsuchigumo, recorded on the approach to Katsuragi Hitokotonushi Shrine
・A scene from the Noh play *Tsuchigumo* in which the Tsuchigumo appearing before Minamoto no Yorimitsu reveals its true form
・An interview with a local resident reenacted at Takagamo Shrine
・A reading from the middle volume of the *Kojiki* (Jimmu's Eastern Expedition): When Emperor Jimmu (Kamuyamato Iwarehiko) reaches Ossaka (present-day Ossaka in Sakurai, Nara Prefecture), he encounters the Yasotakeru, a band of Tsuchigumo with tails, lying in wait inside a great rock chamber, and has them all killed at a signal given in song.
・From the *Nihon Shoki* (the entry for the second month of the year before Emperor Jimmu's enthronement): an account of the Tsuchigumo of Yamato, in which the court (the imperial army) subjugates the indigenous people who refuse to submit, and renames the places where this occurred.
・The song of *suzumushi* bell crickets. In classical usage, the *matsumushi* (pine cricket) referred to today's bell cricket, and in Noh the start of the *matsumushi* sound signals the passage into the world of spirits
・Cutting and boring sounds recorded underground at the construction site of a massive building somewhere in Tokyo
・Ambient sound at Kinojo Castle, where Ura, the *oni* (ogre or demon) of the Momotaro legend, is said to have lived
・A lecture on Ura by Yuko Ban
・A lecture on Inukai Takeru no Mikoto by Yuko Ban

・ The sounds of the Narukama Shinji, Kibitsu Shrine's boiling-cauldron divination ritual
・ *Norito* ritual prayers
・ Cicadas and bugle calls recorded at Yasukuni Shrine on August 15, the anniversary of World War II's end
・ A reenactment of the May 15 Incident, focusing on the exchange between the assassinated Tsuyoshi Inukai and the young officers
・ A reading of a passage from *The Voices of the Heroic Dead* (Yukio Mishima)
・ A reading of a passage from *Runaway Horses* (Yukio Mishima)
・ Recreated sound from the film *Momotaro, Sacred Sailors* (1945)
・ A reading of a passage from the *Kojiki* concerning the defeat of Ura, from the section on Emperor Sujin
・ A passage on Ura from the Kibitsu Shrine founding legend
・ A reading of the scene from the Kibitsu Shrine founding legend in which Ura, after being killed and dismembered, appears in a dream at the bedside of Okibitsuhiko no Mikoto
・ A reenacted interview about Ura with a resident of the Kibi region
・ At the harvest festival in front of Amaon (Amakawa Utaki), a sacred site in Okinawa
・ The *Mirokubushi* folk song, sung at the Shichi festival in Sonai to celebrate the appearance of the deity Miruku (a local form of Maitreya)
・ At Hoshidate, the laughter of the deity Ohoho, who appears alongside Miruku
・ The artist murmuring in a confused state during her pregnancy
・ The sound of Mt. Mihara erupting. During the 1986 eruption, Yoshinori Shirai recorded it inside a restricted area near the crater. Shirai, then an employee of NTT, used an umbrella as a sound-collecting device and captured the audio on a portable cassette deck. He titled the recording *Chikyu no meido* ("the rumbling of the earth") and made it available nationwide through a telephone service.
・ Birdsong in front of Japan Ground Self-Defense Force Camp Ishigaki
・ A protest speech in front of Japan Ground Self-Defense Force Camp Ishigaki
・ The Noh chant *Kamiuta*
・ The sound of the sea

・An exchange with a local resident speaking about the Tsuchigumo at Negino Shrine
・At Hayasuhime Shrine, the chief priest speaks about Emperor Jimmu's eastern expedition
・At the Oni no Iwaya tumulus, a voice recounts its origins, and the wind blows at Shiinetsuhiko Shrine. The shrine venerates Shiinetsuhiko, an ally of the imperial court who is also thought by some to have originally been a Tsuchigumo. The surrounding area is said to have been inhabited by many Tsuchigumo.
・An imitation of a dog's howl
・Dog howls at the Wodon Festival, regarded as preserving the original form of the howling once required of the Hayato at ceremonies including the Daijosai
・Ambient sound inside the Kyoshuzuka Tumulus, where 100 heads of Hayato brought back from the campaign against them are said to have been buried
・Ambient sound of the puppet stage at Hyakutai Shrine, which traces its origin to the puppet dance staged during the subjugation of the Hayato
・The sound of the *mikoshi* (portable shrine) at the Sanja Matsuri festival
・The sound of the *mikoshi* (portable shrine) at the Shitaya Shrine Festival
・A reading of Umisachihiko and Yamasachihiko from the *Nihon Shoki*, Book II, Age of the Gods, Part II, Section 10
・The sound of hail falling on the Kumano Kodo pilgrimage route
・A passage from the *Jikushu* mantra of the Buddhist deity Fudo Myo'o, recited by Sumiren Hayashi *Nomaku sanmanda basaradan sendan makaroshada sowataya untarata kanman*
・Sumiren Hayashi reciting a passage: *Tohokami emitame*
・Sumiren Hayashi reciting a passage: *Nenpi kannon-riki* (from the Kannon chapter of the Lotus Sutra)
・A passage from a song to drive birds away
・The calls of crows
・The sound of *pungmul*, a traditional performing art derived from Korean *nongak* (farmers' band music), at a memorial ceremony for the Korean victims of the Great Kanto Earthquake of 1923 on its 102nd anniversary

・Ambient sound around the Shitatare River, where the giant white three-legged crow is said to have fallen, causing its blood to flow in torrents
・The sound of the Iruma River
・At Izumo Iwai Shrine, where the shot-down *ma* (malign being) is said to be enshrined, the sound of a *yabusame* (mounted archery) arrow striking its target
・Ambient sound at Koma Shrine
・A reenacted interview with a resident of the area around Koma Shrine
・A reading of the legend of Iruma from the *Koeki Zokusetsuben* (by Izawa Nagahide, 1715)
・A reading of remarks by then-Emperor Akihito, now Emperor Emeritus, during his visit to Koma Shrine on September 20, 2017
・Ambient sound at an undisclosed location within the Imperial Palace grounds
・The sound of an underground watercourse running through Nijubashimae Station
・Ambient sound at Chidorigafuchi National Cemetery
・The sound of a car driving through the Chiyoda Tunnel
・The sound of water inside the culvert connecting Chidorigafuchi and Hanzo Moat
・The hum of Japanese honeybees flying around the Imperial Palace

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