

利根山光人とマヤ文明の雨神チャーク

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1959年5月、利根山光人は初めてメキシコを訪問した。その後彼は、メキシコ文化に心酔し、20回以上メキシコに向かい、アステカ、オルメカ、ワステカ、サポテカ、マヤなどで、古代文明の遺跡を含む多くの場所を調査した。なかでもマヤ文明は、利根山作品の着想と彼のキャリアに深い影響を与えた。

彼の作品には、マヤの彫刻に基づくモチーフが多く見られる。利根山はとくに雨神チャークをモチーフにした作品を繰り返し描いている。チャークはマヤ文明にとって最も重要な神々のひとつであり、象の頭に似た独特の形をもつ。例えば、ユカタン半島のCodz Pop神殿には、400体のチャークが壁一面に飾られた。マヤの遺跡群を訪れた利根山がこの形象を描いたスケッチや作品、文章を残したことからも、彼がこの神の形象に非常に興味を持ったことがわかる。今回の研究ノートでは、チャークは利根山にとって何だったのか、作品におけるこのモチーフの捉え方、その使用法、テキストでの記述、遺跡の現地調査の成果を交えて明らかにする。

Kojin Toneyama and God of Rain Chaahk

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Introduction

Toneyama traveled to Mexico for the first time in May of 1959. After that, immersed in Mexican culture, he made more than 20 trips to Mexico, where he visited and stayed in many locations around the country, including various ruins and archeological sites of ancient civilizations: Aztec, Olmec, Huastec, Zapotec, and Maya. Wherein, the latter civilization had a profound influence on Toneyama's inspiration and career. The artist went to Mexico to see the muralism and experience the relationship between Mexican art and its customs. He happened to travel to the Yucatan Peninsula, where he sighted Mayan ruins, and he was impressed by the structures of carved stones and the mysterious energy remaining inside of them.(1)

From the first time he visited the Mayan ruins, his artwork was infused with motifs and patterns of what he saw. We can see inspiration in his artwork from many of the Mayan motifs in the sculptures, without forgetting the fact that Toneyama wandered to many places where the Mayan ruins stood in the Yucatan Peninsula, from the city of Merida, to Palenque, located in the state of Chiapas. (2) Along with his friend, the painter and muralist Luis Nishizawa(1918-2014), he traveled a distance longer than 1,000 km, visiting ruins and staying with locals in the jungle to perform Takuhon(note 1) to impregnate the Mayan sculptures and drawings onto Japanese paper so that he could take a part of the Mayan

world back to his home country of Japan. He was absorbed by this civilization and its amazing and detailed works.

Besides the Takuhon works, we can appreciate many motifs and Mayan patterns in Toneyama's artwork. Yet, it can be said that one motif captured the attention of Toneyama in particular, considering its usage in some of his artwork, its recurrent mention in articles, and its treatment in a book with the same name: "The God of Rain, Chaahk"(note 2).

The iconography of Chaahk is ubiquitous in Mayan civilization, from the lowlands in the south of Mexico and Guatemala to the highlands in the north of the Yucatan Peninsula(3). It was one of the most important gods for this civilization, and it was used in many elements of Mayan ruins, such as drawings in vessels, inscriptions, codices, and sculptures, as well as in a decoration for the walls of some Mayan temples and structures. The mask of Chaahk is recognizable for its particular shape, resembling the head of an elephant with its long nose reminiscent of this animal, which intrigued Toneyama when visiting the Mayan ruins. What caused Toneyama to use this motif?

I presume he found in this symbol to be the connection between the ancient Mexico of that time and the present. He was a person of symbols.

The next two chapters address the process that Toneyama took to reach the Mayan ruins and the activities that led him to discover the mask of Chaahk. They discuss how this symbol came to

represent the Mayan god of rain and the role it played in the culture. Finally, they examine the attention that Toneyama paid to this symbol, focusing on an analysis of the artwork that he made with Chaahk the god of rain as a subject, revealing important aspects of this motif in Toneyama's artwork.

Chapter 1. Toneyama and his travel to the Mayan ruins

After the Mexican Exhibition of Art was held in Tokyo in 1955, Toneyama had a great interest in visiting this country and watching firsthand the climate, people, culture, and art that Mexico had to offer. A previous study of Toneyama emphasized his encounter with Mexican art in this exhibition; he was profoundly attracted by the muralism and the events happening in Mexico depicted in art. The commitment of artists to the social role in the Mexican Revolution was an inflection point for Toneyama that made him discover a new world not familiar to him or other Japanese artists.(4)

Among the artwork he was fascinated by, we have those from the three great muralists: Clemente Orozco, Diego Rivera, and Alfaro Siqueiros, as well as Rufino Tamayo. But there were some other pieces displayed that Toneyama paid special attention to, including small earthenware and clay figures, "I was attracted immediately to these lovable idols;" he detailed the characteristics of the clay female figures, like their coffee-bean-shaped eyes, their hair, necklaces, and accessories. They represented the feelings and living patterns of the ancient people(5). There is no doubt that Toneyama saw an entryway into the past through these figures, giving him a better comprehension of the history of the place and its people, and he connected the ancient with the modern art offered in the artwork displayed in the exhibition, divided by the span of the 300-year colonial period imposed by Spain.

He embarked to Mexico for the first time in May of 1959, spending a total of 6 months during this visit(6) with the desire to know the art of the

country and its customs, especially attracted by the social movement that the muralists had made in their artwork depicting the relationship between civilians and the Mexican Revolution(1910), but that tension promptly dissipated within a more stable society than Toneyama had expected(7). In that context, Toneyama departed for the Yucatan Peninsula, where he was astonished by the Mayan ruins he saw standing in the middle of the jungle, the structures of carved stones, and the mysterious energy remaining inside them.

It is pertinent to remark on the words "symbolism" and "codes" that Toneyama used in an interview with the art historian and critic Sumio Kuwabara(1924-2007),

"Nowadays, people say there is individuality in the sculptures, but the Mayans had it a long time ago; the level of creation and imagination was already there. The symbolism and codes were there. I wasn't surprised as an archaeologist gets surprised when seeing it. I saw it as the blood link with the Orient."(8)
(note 3)

The ancient Maya had something in their sculptures that Toneyama saw as different from the sculptures he knew. From his Asiatic point of view, this was an unprecedented event in his life.

In January of 1963, he came back to Mexico, now prepared to capture the Mayan carvings onto paper with the intention of introducing these breathtaking pieces of art, situated in remote places in the middle of the jungle, to the public.

With help from his friend, the painter and muralist Luis Nishizawa, the elements for the journey were prepared, with rice paper for capturing the carving reliefs sent in advance from Japan. They visited many sites in the states of Yucatan, Campeche, and Chiapas in Mexico. One of the trips was from Merida to Palenque and then back to Japan from Mexico City, visiting the following sites: Merida, Chichen Itzá, Dzibilchaltún, Progreso, Uxmal, Kabah, Labná, Villahermosa, and Palenque(9). With permission from the president

of the State Anthropology Society, Doctor Dávalos, they flew to Bonampak, then further south to Palenque on a Cesna airplane, and then moved to the northern part of Yucatan(10). The several months spent traveling from ruin to ruin, staying and living around indigenous people, resulted in the creation of more than 30 Takuhon printings in real size. They sometimes spent several days rubbing a carving, for example, on the coffin of Pakal the Great where they worked from morning until night for about two hours after dusk using a small generator in the absence of sunlight. They immersed themselves in that room with poor lighting, 9 meters deep, 4 meters wide, and with a height of 7 meters to the ceiling, rubbing the 3.74 meters long, 2.21 meters wide sarcophagus lid, which was carved with detailed drawings and inscriptions(fig. 1).(11)

After visiting the sites of the Puuc region in Yucatan(Uxmal, Kabah, Sayil, Xlapak, and Labná), Toneyama was excited about the archeological sites of Uxmal and Kabah. There he encountered Chaahk's mask in the façade of the Governor's Palace structure in Uxmal, and the Codz Pop structure in Kabah. In Toneyama's words:

"The masonry mosaic of the Governor's Palace, which is 97 meters long and 8 meters high, with 24 rooms, is decorative but by no means mundane. The intentions of the brilliant Mayan architects completely outshine and ridicule the inorganic nature of modern architecture... As I looked at the structures before me, I thought to myself what a brilliant people the Maya are, but at the same time, I was struck by the lack of clues. The bearers of extraordinary talents are nowhere to be found."
(12)

It is clear that Toneyama was astonished by the magnificence of the structure, its architecture, and the decorative patterns used in the façade of the building(fig. 2).

Formed from 200 masks of Chaahk with key patterns and smaller "X" patterns surrounding them, each with a specific purpose, the façade is fully ornate. The Puuc style in this region is shown differently from other Mayan structures in Copan, Tikal, and Palenque. The Puuc region was an arid place, fully dependent on the rain for the survival of the civilization. The second building, Codz Pop, located in the archeological site of Kabah, is the temple dedicated to the god of rain, Chaahk. The walls were covered with the 250 remaining masks from the original 446 of this god(13), measuring 45 meters wide by 6 meters tall, and with each mask constituted from 30 assembled stones, totaling 7,500 pieces(fig. 3).

"At the moment I had the Codz Pop of Kabah in front of me, I felt like I had been hit by a



Figure 1. Kojin Toneyama, 1963, 《王墓大石棺のレリーフ》
"Relief on the Royal Sarcophagus", Takuhon, 374 x 221
cm.
(出典：利根山光人、『古代メキシコ拓本集』、美術出版社、1971年)



Figure 2. Façade of the Governor's Palace in Uxmal.
(出典：利根山光人、『Maya』、暮しの手帖社、1969年、31-32頁)



Figure 3. Chaahk's masks as decoration on the walls of Codz Pop, Kabah, Mexico.

(出典：利根山光人、『Maya』、暮らしの手帖社、1969年、35頁)

magnificent symphony,” said Toneyama, alluding to Stravinsky’s symphony “The Rite of Spring,” which moved him when he heard it in 1953, trying to capture that feeling with shape and color(14). This may be the reason why he was notably interested in the mask, the symbol of Chaahk, which represented the longing desires of the Maya for their flourishing. Comparing each mask to a musical note, the masks were aligned in perfect harmony making the melody of Chaahk. The clarity of the masonry perfectly measured in a flowing with purpose, the divine connection between the soil and the sky. With that bizarre look of the mask, watching the void towards the piercing blue sky and its long and twirled nose hanging loosely from the face, eyes widely open and laughing loudly, the Maya believed that Chaahk could make it rain by blowing his nose. (15)

Remembering what Toneyama said about the civilization, he found it important that they were people of symbolism and codes, which Toneyama also valued, as can be seen in his artwork.

Chapter 2. Chaahk in the Mayan civilization and analysis of Toneyama’s artwork

Mayans were polytheistic, which is reflected in the religious life depicted in carvings and drawings found in their ruins, with each of the gods playing a unique role. The gods can be divided into two

categories: those related to heaven and the cosmos, and those related to the earth and fertility.(16)

The gods that were most revered by this culture were the rain god, classified as a celestial god, and the corn god, related to the earth and fertility; these were the most depicted gods in classic vessels. Chaahk was extremely important for the Mayan people, as he was a god related to all meteorological phenomena, particularly rain and thunder. Still, he was also associated with other adverse phenomena, such as floods and drought.(17)

The Mayan civilization had an accurate reading of astronomy, time, and math; they were the civilization of corn and prayed to Chaahk for the essential rain.

In an ancient Mayan text, the Popol Vuh, water is mentioned with great importance. More than a resource, it is described as sacred, and as a place where the gods interact with each other. This is an example of how important water was to the civilization, signifying the importance of the rain god in the culture.

Throughout the different eras through which this civilization passed, the image of Chaahk changed drastically from its emergence, estimated to be at the beginning of the Late Preclassic period (400 B.C. to 200 A.D.), (18) until the erection of the buildings in the Puuc area, Uxmal, around the year 900 A.D., which Jeff Kowalski believes was when the Governor’s Palace was built(19) and in the case of the Codz Pop in Kabah, during the Terminal Classic period(800-950 A.D.).(20)

It was in the late-Postclassic period that Chaahk acquired his “long and pendulous nose.”(21)

The depiction of this god went through many changes in full body appearance, and it was portrayed in several types of objects(e.g., drawings, carvings, and inscriptions), including the hieroglyph along the vast extension of the civilization. We can only assume that Toneyama saw the sculpture used as an ornament in the buildings of the Puuc region in Yucatan, the so called “Mask of Chaahk” that has only the head with no torso or limbs, yet possessing an intricate constitution.

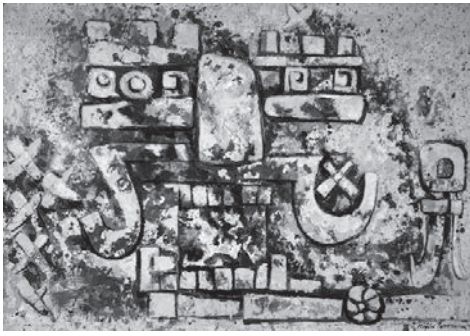


Figure 4. Kojin Toneyama, 1960, 《雨神(チャック)》, "The Rain of God", Oil Painting, 65 x 90.5 cm. (Photographed by the author in the Exhibition "「VIVA MEXICO (ビバ・メヒコ) 北上市所蔵利根山光人作品展」")



Figure 5. Close-up of the left top part in 《雨神(チャック)》, "The Rain of God." (Photographed by the author in the Exhibition "「VIVA MEXICO (ビバ・メヒコ) 北上市所蔵利根山光人作品展」")



Figure 6. Close-up of the right top part in 《雨神(チャック)》, "The Rain of God." (Photographed by the author in the Exhibition "「VIVA MEXICO (ビバ・メヒコ) 北上市所蔵利根山光人作品展」")

From his first visit to Mexico, Toneyama was fascinated with the motifs, drawings, and carvings of the Maya, and from the moment he observed the buildings decorated with the mask of Chaahk, he was rapidly enamored and intrigued by this figure, what it represented, and its strange characteristics.

To further understand his fixation with this motif, some artwork portraying Chaahk is analyzed and discussed in the following section.

This artwork << 雨神 (マヤ) >> "The God of Rain" (fig. 4), dated 1960, was made a few months after Toneyama returned from Mexico. Presumably, this is the first artwork depicting Chaahk's mask. It is an oil painting that resembles the figure of the god, colored mainly in pale yellows, with some sienna brown tints across the mouth and the left eye, giving the impression that he is coming out from the dirt. There are many spots of olive green surrounding the entire figure, likely representing the sparse vegetation that is present in that area. However, in spite of the scarce water and the drought in which Chaahk seems to live, a detailed inspection on the top left part (fig. 5) and the right side of the eye (fig. 6) reveals spots that suggest the presence of water drops hitting the soil, making it muddy. The face is delineated with black lines, in some parts thicker, clearly showing all the elements that shape the figure: the big nose, the unmistakable open mouth, eyes wide open, looking directly to the front, a petrified face that it is inherently laughing at those who watch it.

Marks on the left and right sides show us the patterns of the wall of the Governor's Palace, where we can find the same elements, like the "X" patterns decorating the structure.

Then we have << 雨神 (1961) >> "The God of Rain (1961)" (fig. 7), which depicts the same motif in the same position with one difference: it is mirrored with the previous work; it has the same elements but lined in the opposite way. If we focus on the bottom part of the mouth, we see two rectangles similar to legs. In fig. 4, these "legs" spread to the right, while in fig. 7, the legs spread to the left, with the same ornament but in a contrary direction. This lithograph is slightly bigger than the previous oil painting, at 76.5 x 115.5 cm (compared with 65 x 90.5 cm). The color in the overall piece is similar to that in the oil painting but slightly paler yellow; it does not use



Figure 7. Kojin Toneyama, 1961, 《雨神 (1961)》, "The Rain of God", Lithograph, 76.5 x 115.5 cm. (出典:『対応とマヤの神々—メキシコ、利根山光人の世界』、いよてつそごう、1978年、43頁)



Figure 8. Kojin Toneyama, Unknown date, 《マヤの太陽》“The Mayan Sun”, Lithograph, 56 x 36 cm.
(出典：画像提供 北上市)



Figure 9. Kojin Toneyama, Unknown date, 《マヤの太陽》“The Mayan Sun”, Lithograph, 55.5 x 35.5 cm.
(出典：画像提供 北上市)

greens, and the shadows and darks are deeper, giving the impression that Chaahk is emerging more clearly from the wall. Now, the color white is spotted in the relief of the motif, as if it were the abrasion of the rocks as time passed. The rocky appearance of the motif is accentuated by these spots, which are used mainly in the inner part of the figure, reminiscent of the fawn color of the limestone material that the Mayans used in the production of stuccos, mortars, and concrete in most of their buildings, walls, lintels, and stelae.⁽²²⁾

When analyzing the two works, it is concluded that Toneyama attempted to imitate the arrangement of the masks on the walls of the temples, one after another, in a symmetrical order. The Codz Pop building is a perfect example of this arrangement. Thus, recreating the longing of the Mayans, it would be interesting to view both artworks aligned side by side. It is proposed that multiple lithographs of this motif were created, since in catalogs of Toneyama's artwork, images of indistinguishable artworks are shown with different dates.⁽²³⁾ ⁽²⁴⁾

There are some other lithographs with no date that depict Chaahk's mask, beginning with both artworks with the same name <<マヤの太陽>> “The Mayan Sun” (fig. 8 and fig. 9), the figure of Chaahk shows a different physiognomy, an

elongated face diagonally inclined about 30 degrees from the horizontal base; it is assumed that both pictures were created using the same lithograph plate. From behind, the sun is staring at Chaahk, as if it were waiting for the god's words. The facial expression looks similar to those used on the walls of the Governor's Palace in Uxmal, with the mouth open from side to side of the face, the bizarre laughing characteristic of the sculpture, the eyes wide open staring directly at the front, and the chopped nose that seems to have a hole in it. The head has volume, as the cavity is visible and the structure of Chaahk resembles the bones of a skeleton. In these lithographs, it seems that Toneyama invites observers to imagine the assembly of the many parts from which the mask was created; each element is integrated individually to match the complete form, or in the words of Toneyama, “each musical note is fit together, so they create the melody called Chaahk.”⁽²⁵⁾

The burning sun awaits the god's movement, while the carefree-Chaahk is looking at the people who built it. The difference in both lithographs is the color used, fig. 8 has a dark background while fig. 9, the overall color looks more like sumi, or Japanese ink, and the concentration is diluted, permitting us to see some differences in the dark tones.

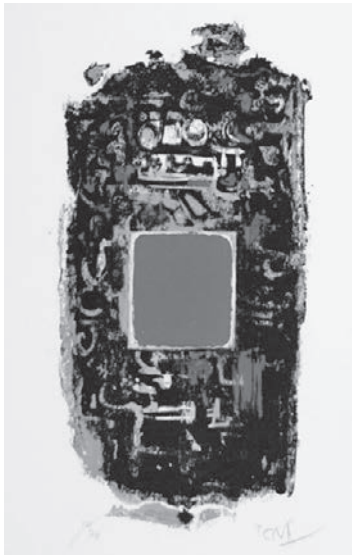


Figure 10. Kojin Toneyama, Unknown date, 《メキシコ》“Mexico”, Lithograph, 55.5 x 35.5 cm.
(出典：画像提供 北上市)

The following artwork << メキシコ >> “Mexico” (fig. 10), gives a divergent outlook. At first glance, Chaahk is not the main motif; one thing that immediately hits the spectator is the big rectangle in the middle of the picture, filled with a vivid cobalt blue. It draws attention with its central position, below Chaahk and not above, suggesting an entrance or a window due to the color, and not positioned over Chaahk, but across him. Around this shape, the texture of the walls, yet unrecognizable, have inscribed patterns and symbols that the artist condensed in abstract forms. What is clear is the symbol of the mask, the laughter, eyes, and nose in white color looking again to the front, implying the connection of Chaahk with the sky and cosmos, linking the structures with meteorological phenomena; the entrance to the sky begins with Chaahk.

Studies of Mayan civilization have clearly shown that Chaahk was related to the rain, sky, and cosmos, with links to the observation of the planet Venus attributable to the carved symbols found in the lower eyelids of the mask. (26)

<< 雨神幻想 (チャック) >> “Illusion of the Rain God (Chaahk)” (fig. 11). The perspective of this printing is the only one that depicts the mask from one side; all of Chaahk’s elements are discernible, but above all, the prominent nose can be perceived

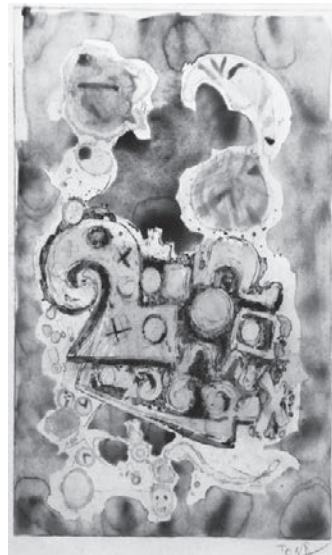


Figure 11. Kojin Toneyama, Unknown date, 《雨神幻想 (チャック)》“Illusion of The Rain God (Chaahk)”, Hand-colored Etching, 71 x 47 cm.
(出典：画像提供 北上市)

in this view, twisting upward. The face is colored with a pale orange and a brown background with marks that resemble water, and some rounded marks in the foreground are painted in different colors, with yellow, blue, and orange contrasting with the wet-like background.

Toneyama tried to imagine the role of Chaahk in Mayan culture, bringing rain to the soil. That is the insight evoked by this painting; despite his facial expression, the world of Chaahk turns in colors as if the act of making rain would grant joy or satisfaction to him.

The final artwork included in this analysis << 雨神チャックの世界 >> “The world of Rain God Chaahk” (fig. 12). The most notable and large artwork using the motif of Chaahk portrays this god merged with his surroundings. The deformed shapes of what were Chaahk’s eyes, nose, and mouth are displaced across the surface, with lines that resemble the angles of carved rock, and with many separate elements joined together to form the structure. The depth of the mask coming out from the wall can be perceived in the thick black lines contouring the shapes. Toneyama used all the colors used in the previous pieces in this one: yellow tones, orange, blue, green tones, black, and white, with the predominant color being green. In



Figure 12. Kojin Toneyama, 1961, 《雨神チャックの世界》“The World of the Rain God, Chaahk”, Oil Painting, 129.5 x 193.2 cm.
(Photographed by the author in the Exhibition “[メヒコの衝撃]”)

contrast to the more arid-toned works of art where the only motif was the mask, this artwork presents a more fresh and natural facet. Different tones of green were used, imposing an olive green throughout all of the central background area from left to right. Three natural elements can be perceived in the painting: soil or rocks, vegetation, and water, the latter in the form of rain. It is raining in front of Chaahk, and marks that look like water running down from rocks can be seen in many parts of the painting, for example, on the inferior left side (fig. 13). It is natural that the vegetation prevails in an arid place where there is water. There are a few spots colored with an intense navy blue coming from the dark intersections of the mask and oranges that stand out from the rocks.

It can be said that Toneyama merged all the elements of the previous Chaahk compositions artwork in this painting, making it a bit more abstract in symbolizing this god. He wanted to show what the symbol of Chaahk represented to the Mayan civilization.

We can summarize the analysis of these artworks by explaining a few interesting aspects found in them.

1. Chaahk can always be seen looking to the front, watching spectators eye-to-eye. An aspect found in the masks on the walls of the buildings, Chaahk was always looking



Figure 13. Close-up of the left bottom part in 《雨神チャックの世界》“The World of the Rain God, Chaahk”. (Photographed by the author in the Exhibition “[メヒコの衝撃]”)

outwards, and for Toneyama this could represent the connection between the inner desires with the outer world.

2. The bizarre laugh of Chaahk enchanted Toneyama, reflecting mysticism.
3. The many parts that constituted the mask and the decoration of masks in the buildings were like an orchestra for Toneyama, the beauty of watching this was more than a visual spectacle, involving multiple senses.
4. Toneyama connected this symbol with the desires of the Maya, creating in him a link between the past and present of what this civilization experienced, what the civilization was hoping for, and a sense of their lifestyle.
5. “Soil” was a very important aspect for Toneyama, depicted in his artwork, in the texture of the rocks, and on Chaahk’s mask.

Conclusion

The artwork that Toneyama produced in relation to Chaahk, demonstrates the importance of this motif, not only for him, but as the god of rain for the Mayan people and the connection with their daily lives. Chaahk’s representation exhibits his relationship with the weather, sun, sky, and rain, manifested in his laughing—thirsty in the drought but knowing that it can be ended by making it rain. In his paintings, the mask is protruding from the walls, looking at the front, trying to communicate something to the observer, Chaahk turns his back to the sun, doesn’t look back, doesn’t look up, only to the spectator with big eyes, waiting for the prayers of people so he

can bring the rain. Toneyama caught the importance of this symbol for the Maya and tried to make it his own, drawing from the figures portrayed in the civilization carvings, the meanings, uses, and methods of display that enchanted him. Toneyama was a man of symbols.

Kōichi Iijima (1930-2013), a Japanese poet, novelist, and translator, mentions in an article dedicated to a visit to the solo exhibition of Toneyama held in the gallery Bunjeishunju (文芸春秋画廊) in Ginza, Tokyo (note 4): “Toneyama understands the symbols, clearly sees and trusts that illusion, and tries to show us the joy of it.” (27) He specifically refers to the symbolism presented in the artwork with Mayan subjects possessing anthropomorphic and zoomorphic figures, e.g., the god of corn, Mayan silhouettes, and animals, as well as the artwork of Chaahk and other gods related to rain. Iijima noted, in reference to the artwork produced and inspired during the 6-month journey in Mexico, the difference in graphical expression that Toneyama used previously, in contrast to after his return when he talked about the “laugh of the soul” (「笑いの精神」), to which Iijima agreed that justice and struggle are in vain if there is no joy accompanying the steps forward in human progress. (28)

The ironic laugh of Chaahk captivated Toneyama. That laugh was imbued deeply in the daily lives of the Maya; amidst the struggles from the scorching weather, laughter could represent a reminder of responding benevolently to adversities. This symbol connected the sky with the earth, and the past with the present. The earthy colors used in his artwork and the scant colors of the sky, water, and life make these connections—the mundane with the divine.

Ultimately, the survival of the Mayan civilization depended on the vital fluid of life. In some areas, water was found in rivers and abundant from rain in the jungles. But in the northern part of Yucatan, Mexico, where rain is scarce, it was found only in the cenotes (note 5) or through occasional rain, which was the case in the Puuc region, where

Uxmal and Kabah are located along with Chaahk masks representing rain and the Mayan people's fight against drought. Toneyama's works reflect this pattern. Chaahk laughs; he has the last will, not knowing if he will make it rain or not.

The adventure and discoveries Toneyama had in Mexico opened new horizons and made him love the art and culture of this distant country, which he visited numerous times in his life. Future studies will detail this artist's achievements in Mexico and Japan, bringing both countries closer.

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The Maya and their sacred narratives: text and context in Maya mythologies, 12th European Maya Conference: Geneva, December 2007. Acta Mesoamericana, Vol. 20, p. 18.

Notes

1. Takuhon is an ancient Japanese print-making technique consisting of applying ink and rubbing a moistened piece of paper or cloth using a soft pad, printing the desired texture that is on the opposite side of the paper.
2. The literal translation of チャック would be Chak or Chac as Toneyama used it in his writings and translated documents. However, this study uses the word “Chaahk” as proposed by Lacadena and Whichman(29), which has been used by other studies conducted by authors in English and Spanish.
3. The original Japanese texts cited are translated by the author.
4. This gallery is closed, at the present time, renewed with the name Bunshun Gallery(文春ギャラリー), see reference <https://www.bunshun.co.jp/gallery/>
5. Cenote: A cavity in the ground where spring waters can be found, these cenotes are spread in a large part of Yucatan, Mexico.