Illustrated Maps on Public Display in Nagoya, Japan: An Appraisal of Their Usefulness for Tourism and Leisure

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Introduction

As part of an ongoing, mainly empirical, study of illustrated maps on public display in Japan, this article focuses on a selection of maps with themes pertaining to tourism and leisure in Nagoya, the fourth most populous city in the country. After this introduction is a short section with some basic information about Nagoya and tourism in the city, and then comes a lengthier section which addresses the primary sources and contains photographs of eight maps, a close-up from each one, and a paragraph with some comments about the general contents and artwork of each map. Following that is a section with analytical observations which address these and similar maps mainly from the perspective of a casual viewer or somebody who might use them for recreational purposes, and not from a critical perspective of a specialist in cartography or geography. Some concluding comments wrap up the article per se and are followed by the notes, a glossary with some technical terms, and a list of related monographs by the author of this one.

Information about Nagoya

Nagoya had a population of roughly 2.25 million as of December 2010 and recently celebrated the four hundredth anniversary of its founding in 1610. Located approximately 260 kilometers west of Tôkyô and 105 kilometers east of Kyôto as an arrow flies, it has taken the nickname Chûkyô or “Middle Capital” which creates a sense of balancing the current and former capital cities, Tôkyô meaning “Eastern Capital” and Kyôto having the seldom used nickname of Saikyô or “Western Capital.” Originally built as a castle town on the orders of Tokugawa Ieyasu (1543-1616), who hailed from the area and established the shogunate which ruled Japan out of Edo (in today’s Tôkyô) from 1603 until 1867, Nagoya eventually developed around the castle town to the north and the shrine town around the previously established Shintô shrine Atsuta Jingû in the south, and it became the center of an industrial area in which ceramics were prominent. After being destroyed by American air raids in 1945 at the end of World War II, Nagoya was rebuilt and became an important center for the automotive industry, with its economy being strongly linked to the fortunes of Toyota which is headquartered there and in the neighboring, smaller city of that name.
In regard to tourism, Nagoya cannot compete well with Tôkyô, Kyôto, Yokohama, Hiroshima, and Nagasaki – which have some very famous and/or fashionable places – but it does have one site of national importance (Atsuta Jingû) and several others of local importance or interest (e.g. Nagoya Castle and the Buddhist temple Ôsu Kannon). Visitors to the city for a couple of days are likely to go to the castle and the Sakae business-cum-entertainment district not only because of what they are but also because of their location not too far from Nagoya Station – where the shinkansen or so-called “bullet train” stops and which is claimed to be the world’s largest railway station in terms of floor space (the building includes two skyscraping towers) – while Atsuta Jingû is a bit further away. Attractions in the neighboring cities of Seto (ceramics) and Toyota (automotives) might draw visitors to Nagoya away from Nagoya, yet in 2005 the world exposition which was nicknamed the “Aichi Expo” and held in Seto and the town of Nagakute, both just to the northeast of Nagoya, benefited Nagoya as well. Otherwise, and perhaps not very obvious to visitors from outside Nagoya, the city also seems to be interested in promoting the pursuit of recreation among Nagoyans themselves, and there are some rather high-profile places such as the Higashiyama Zoo and Botanical Gardens and part of Nagoya Port, as well as many lesser known places tucked away in residential areas. Tangentially, since this leisure-related topic does not pertain to maps, Nagoya seems to have a reputation of being a gambling city because the pinball-like game of pachinko, played throughout Japan, was invented there and parlors for playing pachinko and slot machines are ubiquitous throughout the city.

Examples of Maps for Tourists and Leisure-Seekers in Nagoya

The eight maps in this section were chosen to provide a reasonably broad selection of illustrated maps which are on public display for recreational purposes in Nagoya.² Their subjects range from being nationally known (Nagoya Castle and Atsuta Jingû) to being of extremely local interest (the Aioiyama upland), and even to the unexpected (fireflies), while their purposes include depicting the layout of a particular site or area of recreational value, plotting a route for exploring within a designated area, and providing other visual and even verbal information. Also, because such maps might remain in a place for several years and tend to suffer from exposure to the elements and/or to the likes of graffiti and vandalism, one map (from the Ôsu district) that is no longer extant has been included because of its clearly damaged condition. What follows, then, are photographs of each complete map, a close-up from each one, and written briefs which touch on what is in the map and its artwork; a few technical terms such as “idealized portrait” and “symbolic resemblance” found in the briefs are defined in the glossary after the notes for this article, and for reasons of simplicity and brevity, the Japanese words and script from the maps have not been reproduced in the text.
Nagoya Castle, the subject of map 1, is the best known tourist site in the city. Located in the northernmost part of Naka Ward and originally built in 1610-12, most of the castle buildings were destroyed as a result of the American air raids in 1945 and the castle now comprises a five-story donjon and other buildings which were reconstructed by 1959. Because of its importance in the cultural heritage, the castle is a popular site for domestic and foreign visitors in Nagoya, something which seems to be acknowledged on the map by the multilingual title (Japanese, English, and Korean) as well as most of the contents of the latter, although the labeling on the map is entirely in Japanese. The map itself is placed near the entrance to the castle grounds at its East Gate, is a colorful diagram complemented with oblique architectural studies, and has a diagrammatic component that sends rather standardized messages through color (notably shades of green for parklike areas and blue for the part of the moat that still has water), the six types of abstract symbol listed in the legend in the lower right, two red symbols in the lower left for a taxi stand and a bus stop, various pink and red symbolic resemblances for flowers and trees which bloom on the grounds, many green circular pictures resembling shrubs or trees as seen from above and placed rather neatly throughout the map, and a good number of renditions of pink blossoms with five petals to denote cherry trees. Distinctions between objects on the map are made by the colors rather than by lining specifically for that purpose. Most attractive of the artwork, though, would seem to be the drawings of the various buildings. Depicted as if viewed from above and somewhat from the south (bottom of the map), they provide impressions of the southern facades and the roofing which has been shaded in most cases on the northern and/or eastern side. Several of these idealized portraits are rather general, but a couple of them are reasonably detailed, as is the five-story donjon or castle tower shown in the close-up. Its foundation of large stone blocks, white walls,
window openings, greenish gray roofs, and two golden dolphinesque tails at the top are all clearly visible, and the picture does a good job of capturing shapes and the architectural character of the building.

Map 2: *(Atsuta + Miyajuku) Sansaku Mappu*  
(Walking Map (of Atsuta and [the Tôkaidô station] Miyajuku)); south to the top.

Covering the most important part of Atsuta Ward in regard to history and religion, past and present, the second map was photographed next to the railway station across the road from Atsuta Jingû, the secondmost sacred Shintô shrine in the country. Tracing its origin to the first quarter of the second century A.D., the shrine houses the sword which is one of the three symbols of the *tennô* (usually, “emperor”), serves as a major tourist destination, and is a locally popular place to visit at the beginning of a new year. A photograph of one of its *torii* (a sacred gateway) is shown in the upper left of the composition, the shrine compound is illustrated in the form of an idealized portrait in the bottom half of the mapped area, and the close-up shows one of the large *torii* and the three main buildings of the shrine, with salient features of their roofs being depicted rather well. Outstanding in the diagrammatic part of the map are the roads in gray and the river in shades of blue, but there are less forceful abstract symbols such as those for the railway lines and the numbers in circles for the twenty two sites that are labeled on either side of the composition, while the yellow stretch zigzagging along some roads at the top is part of the Tôkaidô, the main road which linked Kyôto and Edo (now Tôkyô) during the Edo Period (1603-1867). On either side of the diagram are seven illustrations, five being photographs and two being drawings that are sufficiently detailed to be considered more as realistic portraits than as idealized portraits. Below the photograph of the *torii* at Atsuta Jingû are shown a small building dedicated to Jizô (the bodhisattva Kshitigarbha) and a signpost of the Tôkaidô and two information boards about it, while the photographs on the right side show a shrine at the site of the former Atsuta Fish Market and a replica of the stone structure that provided the “night
light” at the “seven-ri” (roughly four-kilometer) river-crossing point which led to and from Atsuta Jingû. The two rather attractive drawings at the bottom right are of the former residence of a family who ran an inn along the Tôkaidô, and of the turret with a bell at the top which was used for giving the time and is now the main attraction in Miya no Watashi Kôen (Shrine Crossing Park).

Map 3: Naka-Ku Shiseki Sansakuro: Ôsu Kôsu
(Walking Routes to Historical Sites in Naka Ward: The Ôsu Route); east to the top.

Map 3, which was taken down in 2007 and replaced by mid 2008 with a new map covering the same sites, belongs to the “historical walking courses” genre found throughout the city. It used to be near the western entrance to Ôsu Kannon, the informal name of the Buddhist temple Kitanosan Shinpukuji Hôshôin in the Ôsu district of Naka Ward, and its route, highlighted in bright red, starts at Ôsu Kannon in the lower center of the map and continues in a general eastward (upward) direction to the temple Shôjôji, with six Buddhist and three Shintô sites drawn on the map and identified verbally in the itinerary to the right. Rather weak as an abstract diagram, the map shows roads in yellow, nonessential street blocks in grayish brown, and green spaces (notably the tree-lined avenue Wakamiya Ôdori along the left) in a couple of shades of green. Otherwise, the map relies on idealized portraits to convey information, and all but one are related to the walking route, the exception being the facade of the seven-story Naka Post Office building which seems to serve as a landmark to fill the otherwise empty left center part of the map. Most eye-catching of the other idealized portraits is that of the Shintô shrine Kasuga Jinja in the upper right, where the bright red building topped by gray roofs and complemented by a green wooded backdrop dominates. The close-up above is from the lower third of the map, provides better insights into the quality of the idealized portraits in terms of lining, form, and color, and shows the fifth (Yôshûin) and first (Ôsu Kannon) sites on the itinerary. At the bottom is an
idealized portrait of the Main Hall at Ôsu Kannon as seen from directly in front, while the damaged picture of Yôshûin, a small Buddhist establishment dedicated to Jizô, has been made more interesting by the apparent ghost, which almost certainly plays on the original picture because inside the compound is a statue of Jizô on which people stick moistened white paper.

Map 4: Nagoyakô (Nagoya Port); west to the top.

The fourth map covers the recreational part of Nagoya Port in Minato Ward and is very useful for getting around because its diagrammatic component colorfully distinguishes land from water, provides a generally uncluttered layout of the roads and shapes of nonessential buildings as viewed from directly overhead, shows four color-coded walking routes, and (at the lower left) has a mathematical scale that could be used for calculating distances. Although the diagrammatic layout of the map is essentially planar, there is a slight third-dimensional touch through darker, thicker lining, which is more obvious on the less-detailed right side and was probably included to harmonize the diagrammatic and pictorial components. Throughout the map, various places which might be of interest to visitors, but are not attractions, are subtly located by abstract symbols (e.g. a yellow star inside a red square for a “nice viewpoint,” a knife and fork for restaurants, and a “P” for places to park vehicles) or symbolic resemblances (e.g. the handset of a telephone for public telephones) which are explained in the legend to the right of the map. Overall, though, the map is particularly attractive because of its idealized portraits and, on the sides, the cartoon characters and two photographs. The close-up shows one of the idealized portraits, the “Fuji,” which was a ship used for scientific
expeditions to Antarctica from 1965 to 1983 and is now a museum in the port, and below the ship can be seen three white pictures on purple backgrounds showing the statues of two legendary dogs that survived on their own in Antarctica for about a year in 1958-59 and one of the propellers and the anchor from the ship. The photographs to the left of the map show scenes from the aquarium and Italy Village, the latter of which is now defunct but was a theme park based on Venice. Two of the three sets of cartoon characters include pictures of elements in the landscape of the port, that in the upper left having part of one of the three expressway bridges which span the southern part of the port, and that in the upper right having two seagulls; all three sets, though, are related to leisure – a young couple apparently on a date, grandparents out with their grandson, and a young family whose confused father appears to be trying to find a place – while the “la-la-la” in hiragana alternating with musical notes above the couple and to the left of the title suggest a carefree time.

Map 5: *Higashiyama Ichimanpo Kōsu* (The Higashiyama Ten- Thousand-Paces Course); north to the top.

Map 5 displays a route covering “ten thousand paces” over 6.2 kilometers for recreational walkers to take through Higashiyama Park which falls mostly in Chikusa Ward. Three main parts of the park are labeled – the zoo, botanical gardens, and children’s zoo – and their grounds are designated in soft greens, while the roads are shown by gray lines of varying thickness and the walking route is in red. Other abstract symbols include two ponds in pale blue, several bright green areas with the letter “P” in them for places to park vehicles, four red triangles to locate information boards (including this map), six pale pink squares with white shapes for a man and a woman inside them to designate toilets, rectangles to show the location of the two nearest subway stations, and a dashed black line for the subway line under the main road at the top of the composition. Among the several symbolic resemblances on the map, two
different types of siding are used for bridges, one set for five bridges that would be used by pedestrians inside the park, and another set for three bridges along the west-east road at the bottom of the map which would be used by both pedestrians and motorized vehicles. Also clearly of the symbolic resemblance type are the two yellow-and-black barriers on the right side which indicate places where vehicles cannot go any further. Of the symbols used for the five pictured park gates, that is places for entering and leaving the grounds, two are mirror images and a third is similar but drawn from the opposite side, while the other two are more involved and suggest that all the gates have been drawn as idealized portraits. The remaining pictures – three buildings that are white and/or gray and, in the center of the close-up, the obelisk-shaped Sky Tower in blue – certainly are.

Map 6: Chikusa-Ku Shiseki Sansakuro: Yamaguchi Kaidô to Minzoku Shiseki Meguri (Walking Routes to Historical Sites in Chikusa Ward: A Tour of the Yamaguchi Highway and Places of Folk History); south to the top.

Similar to map 3, but with a more typical stylistic appearance, map 6 belongs to the “historical walking courses” genre that can be found throughout the city. In this case, the area shown is in northernmost Chikusa Ward, and the diagrammatic base of the map is clearly rooted in the road network that predominantly comprises dark green lines which trace the edges of the roads. The walking route itself begins at the Chayagasaka subway station near the middle of the right half of the map and is highlighted in red. Although they are not easy to see because they blend in with the roads, there are two abstract symbols for bus stops (one near the subway station and the other at the lower left), and the pond in Chayagasaka Park due south of (above) the subway station has been colored conventionally in blue. Otherwise, the map relies on colorful symbolic resemblances (foliage and two schools) and idealized portraits to
convey its information. The eight circled idealized portraits refer to seven religious sites in the cultural landscape, being labeled (clockwise from the far left) Chôfukuji, Batô Kannon, Ueno Tenmangû Bekku, Kôbodô (two pictures), Kanamori Myôjin, Sanjûbanjin Sha, and Chorochoro Kôbô. Of the six pictures related to Buddhism, two portray buildings (Chôfukuji and Kôbodô), one is a shrine to thirty deities (Sanjûbanjin Sha), and three appear to be places where homage can be made (Batô Kannon, Kôbodô, and Chorochoro Kôbô), while the other two, pertaining to Shintô, show a torii and building that presumably used to be at the “separate shrine” (a subsidiary that is at some distance from the main compound) of Ueno Tenmangû, and a small stone monument to the kami (deity, spirit) Kanamori. All of these pictures have been executed in bright color and draw out characteristics without being too specific, as can be seen more easily in the close-up, which shows the pictures for the Kôbodô, Kanamori, and Sanjûbanjin sites from top to bottom.

Map 7: Untitled map with walking routes in a ruralesque part of Tenpaku Ward; north to the top.

Map 7 draws attention to selected sites and two walking routes which go through the Aioiyama upland, a mostly wooded area with some land devoted to agriculture and horticulture in Tenpaku Ward. Its circled, brightly colored pictures suggest quite strongly that the map was made to attract attention through its visuals and thereby stimulate viewers to explore the area, but its scientific component has also been sufficiently well executed. The lining, coloring (notably gray roads and blue ponds), and labeling of the diagrammatic part of the composition are effective, neat, and appropriately subtle, with the two thematic routes indicated in red and green. A few types of conventional abstract symbols may be found throughout the map – examples are a torii for
Shintô shrines, a swastika for a Buddhist temple, and red and blue circles and triangles (for women and men) for public toilets – while a water faucet (for drinking and washing water in a park) and a row of cherry trees in bloom (as viewed from above) are symbolic resemblances. Outstanding on the map, of course, are the nine idealized portraits – eight along or adjacent to one or both of the designated routes – which are three-dimensional views of three Shintô shrines, a Buddhist temple, a short cubelike (actually five-sided) tower that is connected to the temple, a graveyard of a formerly prominent family, the remains of a castle grounds, parallel rows of cherry trees in bloom, and a pond, and the close-up of the Postcard Tower and Main Hall of the temple Tokurinji provides a rather clear idea of the artistic quality of the nine idealized portraits.

**Map 8: “Hotaru Kansatsu Kônâ” Ichizu**  
(Site Map for “the Areas to Observe Fireflies”); north to the top.

Fireflies are the subject of map 8, in Naka Ward and showing part of what was the outer moat of Nagoya Castle. The map itself is completely diagrammatic, color-coded with strong lining to separate the topographical features, but it relies on written words to explain the contents with one exception. That is the three places designated by red squares with black crisscrossing diagonal lines, explained just outside the lower right corner of the rectangular border of the map as being the observation areas for viewing the fireflies. The remains of the moat are shown in pale yellow (the bottom) and green (the sides), while the recreational area that includes two tennis courts are in brown and the roads and parking lot for cars are in white. Whereas the diagram might be useful, it is the information about the fireflies which is more likely to attract attention. Below the map per se are four pictures of fireflies – the large one on the left being in the close-up – and verbal information about them. The two-paragraph text explains that the area shown is a habitat of the
himebotaru (princess firefly), that it is only in Nagoya where such a habitat exists within the central part of a Japanese city, and that the Society of Entomologists takes an interest in this venue. A couple of facts about fireflies – Japan has forty two of the two thousand types of firefly in the world, the lives of males and females are respectively seven and two or three days, and the females are born only in order to leave behind offspring – are also given in this text, while below it is information about when they can be viewed (every May between 11 p.m. and roughly 3 a.m.).

Analytical Observations

These maps and others like them throughout Nagoya have been designed not to convey “dry” information with mathematical accuracy, but to provide visual information that might be appreciated by passers-by and viewers engaged in casual activities. Because the primary means for doing so is through a form of esthetic appeal, what has been written about the maps in the previous section focuses on the artistic side of the cartography and the pictorial messages being sent by the illustrations without venturing into details about their subjects, although this could be done as it was with the articles about maps 3, 6, and 7 (respectively 2009a, 2008, and 2010b) in the “Related Monographs by the Author.” This approach also helps to convey the spirit of the compositions and to demonstrate that although the maps qualitatively reveal something about their area and selected sites within it, they can leave viewers wanting to know more, and to gain that extra knowledge – however superficial or detailed – requires further work “in the field” as well as with secondary sources in print or online. What follows, then, are some insights into such maps from the perspective of somebody trying to use them according to their intended, recreational purposes.

An important aim of any map is to depict an area graphically so that the area itself and places within it can be understood in terms of distances and directions. In some cases this requires “absolute” locations that are determined by latitude and longitude, but such precision and numerical information are not necessary for the purposes of maps such as those reproduced here. Instead, they rely on less formal “relative” locations, although attempts at some mathematical accuracy can be seen in maps 1 and 4 which have linear scales and in maps 3, 5, and 7 which provide lengths for their walking routes. For maps covering small areas, such as 1 and 8, a mathematical scale need not be of any great value, but one or (in some cases) more would be useful for those with walking routes like maps 3, 5, 6, and 7 because it can be rather difficult for a user to calculate the distances involved or to determine whether sufficient distance has been covered for a turn to be made. This can be particularly frustrating when some stretches of the roads are shown as having been deleted – as at the top of map 7 – so that the entire area could be fit into a physical frame or, perhaps less so, when the scale of the west-east axis differs from that of the north-south axis as in map 3.
Maps today are generally designed so that they can be “read” without having to be shifted around, meaning that their pictorial, verbal, and numerical information is presented in a reasonably consistent visual fashion. Because it would be annoying for a viewer to have to cope with information that is upside-down or angled at a great slant on a stationary map, it can be said that having a proper sense of orientation for a map on public display is at least a common courtesy, and the ongoing research into such maps confirms that this is the case throughout Japan. The eight maps here are all oriented consistently – four have north at the top, two have south, one has east, and one has west – but the orientation does not necessarily match the positioning of a map. In four cases (maps 1-4) the maps had been put up so that their physical location matched their orientation – map 3, for example, was placed so that east was both at the top of the map and in front of the viewer, while north was both at the left of the map and to the left of the viewer – and one (map 8) had been put up so that its orientation and positioning were reasonably matched; in the other three cases (maps 5-7), however, the orientation and positioning were found not to be in harmony, which can create confusion for somebody wanting to use the map. Map 6, for example, is on the east side of Chayagasaka subway station, has been put up so that a viewer is essentially looking toward the northeast, is oriented with south to the top, and shows the first site on the walking route as lying to the right (west), thereby setting somebody who is not aware of the discrepancy between the orientation and positioning off in the wrong direction (a road leading south). Although it is not known how representative the 37.5% (three of the eight) is in regard to a significant mismatch between orientation and positioning – the figures, incidentally, are 35.3% (six of seventeen) and 56.25% (nine of sixteen), respectively, for those in monographs 2007 and 2011 – it is a sufficiently large enough ratio to suggest that whoever are responsible for putting up such maps for public view need not be greatly concerned about “user friendliness.” An argument to counter this is that because such maps can be photographed for immediate use, it does not matter where they are put up because the user can move the screen with the image around to determine bearings and then use the map accordingly, but still, a poorly positioned map can be irritating.

The reliability of the topographical layout is also an important factor when it comes to using such maps, and the best way to test this is to use photographs of the maps to find the sites in them. When preparing monograph 2007, which includes seventeen maps in Nagoya (among which are all but map 2 in the previous section), the sites of the maps were visited and their reliability was tested by walking or bicycling around the depicted areas, in some cases visiting all of the highlighted sites (of those in this article, maps 3, 6, 7, and 8), most of them (here, map 4), or selected sites (here, maps 1 and 5), and finding that the maps reproduced in that monograph were indeed useable, although some sites were not easy to locate and required going around some roads, taking reasoned
guesses, and/or consulting other, printed maps. Examples of difficult places to
find are Yôshûin (site #5) in map 3 and the ruins of Shimada Castle (the last
site) in map 7, the former because its picture is in the wrong place and actually
coincides with a park with a burial mound, and the latter because it is tucked
away in a residential area along a road which cannot be made out from the map
because neither the length of the missing stretches nor the complete network of
the roads at the top of the map is given. Although it is otherwise possible to get
lost when using some publicly displayed maps – usually because of a wrong
turn and unfamiliarity with the roads – a bit of patience and reasoning seems to
suffice for getting back to an appropriate place and then finding a certain site.
In terms of assessing the maps reproduced in this article for ease of use, maps 8
and 1 pose little problem because of their content and the rather small areas
covered, with map 4 also relatively easy, while maps 2 and 6 are slightly more
difficult because of the complexity of their coverage, map 3 could test the user
because a couple of its sites are not properly (Yôshûin, #5) or not clearly
(Shôjôji, #9) located, map 5 is confusing in some places but this is compensated
for by signposts along the route which goes through wooded hills and along
ordinary roads, and map 7 can be difficult in places (notably when it comes to
looking for the ruins of Shimada Castle) or confusing where the roads and paths
cut through trees and/or bamboo in the heavily wooded upland.

Obviously it is the salient pictorial content, not the abstract geography,
which is supposed to attract attention to the maps, so it is worthwhile giving
some thought to whether the illustrations can be informative for somebody
viewing such maps. The idealized portraits, realistic portraits, and cartoon
characters seem to relegate the more abstract cartographical artwork to a
supporting role in at least six of the examples here, maps 5 and 8 being possible
exceptions, and in so doing might initially arouse an interest in at least some of
the selected sites for what they are, not where they are as would be the normal
purpose of a map. Photographs of a small shrine in map 2 and Italy Village in
map 4, idealized portraits of such places as Kasuga Jinja in map 3 and of the
shrines and temples in maps 6 and 7, and the cartoon likenesses of the fireflies
in map 8, for example, are projecting images of things which could be seen
within the mapped area, and especially in the cases of the depicted sites not
being famous or awe-inspiring, the illustrations can be informative by alerting a
viewer to their presence and what they look like from a particular angle, the
image being either a true likeness at least at the time of composition (e.g. a
photograph) or one which captures defining qualities such as generalized shapes
(e.g. the architecture of a building or the construction of a ship) and notable
objects (e.g. the main building of a religious institution or a statue on its
grounds). Given that most people who look at the illustrations are not likely to
be interested in searching for the places they depict – the exceptions here being
those in maps 1 and 4 because they were put up at places where most viewers
have already ventured with sightseeing or recreation in mind – it may be
assumed that the illustrations simply provide some insights into the cultural landscape or, less commonly as with map 8, nature.

For viewers who are more curious, however, the illustrations might not only provide ideas but also stimulate a search for the sites and knowledge about their significance, wherever it ranges on the spectrum from extremely local to national. Maps 4 and 8 themselves provide some written information, respectively, about the aquarium and Italy Village in the port area and about the fireflies in a part of the old moat of Nagoya Castle, but generally the knowledge has to be sought elsewhere. In some cases it can be obtained at a site – notably on information boards which are usually brief (e.g. at most of the sites in maps 2 and 3) but sometimes lengthy (e.g. on a large composition with an oblique view of and a written history about Ôsu Kannon inside the temple complex), in inscriptions on structures (e.g. on a metal plaque next to the bell turret in map 2 and on one of the walls of the Postcard Tower in map 7), and from printed materials (e.g. single sheets or published materials available at Nagoya Castle in map 1 or at temples such as Ôsu Kannon and Banshôji in map 3) – and there are websites and books which can supplement such information or, where no onsite information exists, provide it. This can lead to a richer understanding of a site, its area, and even the city, and while some of the information which can be obtained about the less significant sites is rather shallow or not particularly interesting, occasionally something of greater merit or peculiarity can be found, and some examples are given in the briefs about the maps in the previous section. Still, trying to learn about the sites related to the illustrations can yield some unanticipated results; one example is that the family whose graveyard is pictured in map 7 was descended from a head priest at Atsuta Jingû, and one of his daughters gave birth to Minamoto Yoritomo (1147-99), the founder of the shogunate which ruled Japan out of Kamakura from 1192 to 1334, while site #21 on map 2 turns out to be the place where Yoritomo was born.

To give some insights into how following up on the illustrations in a map can be edifying, previous research into map 6 is discussed in this and the next two paragraphs. In the brief about the map in the last section, the Japanese names of the illustrated sites are given and followed by extremely limited information, which is nevertheless a bit more than what the map itself reveals. A person perusing map 6 and not knowing anything about the area will initially learn the names of the seven illustrated sites, that the route depicted on it has something to do with the Yamaguichi Kaidô (Yamaguichi Highway) and places pertaining to folk history, and that there are a bunch of roads, two schools, some greenery, and a pond in the area covered; otherwise, that person has to rely on basic cultural knowledge to understand that the illustrations are of religious sites. Beyond that, however, information about the sites has to come from other sources, with onsite visits being a possible, yet not foolproof means, and assuming that the challenge of following the designated route and finding the sites is taken up, two questions – about where to start and the length of the route
– are likely to arise. As noted earlier in this section, a user of the map can rather easily be confused about which way to go to find the first site, but that problem can be overcome by moving a photograph of the map around to adjust it to the road network and testing one’s skill by walking around until the first site is spotted; as for the second problem, and assuming that no other map is available for making calculations about the route, only a guess might be hazarded at the beginning and improved upon while walking. When the author of this article covered the route by bicycle in September 2007 when preparing monograph 2007, all seven of the sites were found and photographed, although it must be said that one of them was difficult to find because the picture did not match what was actually there. Further research was undertaken in June 2008 for monograph 2008, and this involved walking the route, determining its approximate length in time and paces, visiting each site at least three times, taking photographs of the sites and the statues inside one of them as well as of other views in the landscape, and collecting information about the sites. What follows next, then, is a closer view of the map for reference and a lengthy paragraph to cover the essentials of the sites to show how using such a map can lead to acquiring a reasonable amount of knowledge.  

A closer view of map 6: the walking route, in red, begins in the middle about one third of the way in from the right side and ends at a bus stop in the lower left corner.

When using this map to follow the route it is important to use the long triangular pointers leading from the circled pictures to their actual locations, and
the first site is that which is in the middle of the three pictures at the lower right; going counterclockwise from the illustration to its left, the illustrations depict sites 5, 1, 3, 2 (two pictures), 4, 6, and 7 in that order. The sequence of Chinese characters in the name of the first site probably suggests to most viewers that it is a Shintō shrine – as what happened initially to the author who interpreted them to mean “Sanjūban Jinja” (Shrine #30) in monograph 2007 – but it is actually a wayside shrine dedicated to the group of Buddhist deities known as the “Thirty Alternating Deities” (Sanjūbanjin), each of which represents a day in a month in the lunar calendars that were formerly used in Japan, hence the proper name of this site is “Sanjûbanjin Sha.” Site #2 has two illustrations, one being of the nondescript building known as the “Kôbôdô” (Hall of Kûkai) which is dedicated to Kûkai (774-835), the founder of the Shingon sect of Buddhism, and the other being of two of the four Buddhist stone images inside it; these images were photographed per chance in June 2008, when a lady cleaning the building offered the opportunity, and the idealized portraits of them can be said to capture their content and form (that on the left shows Jizô, and that on the right portrays the buddha Amida (Amitâbha) flanked by the bodhisattvas Seishi (Mahâsthâmaprâpta) and Kannon (Avalokiteshvara), all four being prominent in the Shingon sect. The third site is a little stone monument dedicated to “Kanamori Myôjin” (the Spirit of Kanamori) – a Shintô kami (deity or spirit) which is traced to a military commander who went blind during the civil wars of 1180-85 – and apparently was erected in 1904 to pray for good fortune in what is now called the Russo-Japanese War of 1904-05. Locating the fourth site was difficult because what is shown – an off-white torii in front of a building set amongst trees to represent the “Ueno Tenmangû Bekku” (Separate Shrine of [the main shrine] Ueno Tenmangû), a Shintô establishment – had been taken down before the fieldwork was done in 2007, but what was found at the site was a very small shrine with guardian lion-dogs to either side in the corner of a convenience-store parking lot; in front of the shrine was posted a sign with a map showing how to get to the main grounds of Ueno Tenmangû and explaining the purpose of the “separate shrine,” being that it is where the kamis of Ueno Tenmangû are mounted in their palanquins and later stop for an hour after a trip around the area during the annual festival in October. Site #5, “Chorochoro Kôbô” (Trickling Kûkai), is a shrine dedicated to Kûkai and traces to the custom of enshrining and worshiping him at places where clean water trickles out (chorochoro), as it used to do where this structure was put up. The final two sites are approximately two kilometers removed from the others, and #6 is found along a road next to the southern embankment of the Kanare River. At the site are the two stone images of “Batô Kannon” (Avalokiteshvara with Horse Heads [on his headgear], Hayagriva) that are illustrated on the map and a written expository which notes that the original image (that on the right in the illustration) dates to 1780 and went missing in 1945 toward the end of World War II, a new image was made in 1947, the
The original was unearthed in 1969 when some construction work was being done along the river and then placed alongside the image of 1947, and another image (that on the left in the illustration) was made in 1998 and replaced the 1947 image alongside the original. The illustration for the last site on the itinerary is of the main hall at Chôfukuji, a Buddhist temple which belongs to the Ôbaku School of Zen.

Having just explained what the illustrated sites on the map are, it is worth speculating that other users of the map would not likely go to the same extent to get this sort of information, which probably is not terribly meaningful for most people. At this point, it ought to be recalled that the title of this map contains the word shiseki (historical sites), so it is appropriate to wonder about the historical significance of the sites, especially since it was obvious from the fieldwork and supplementary research that Ueno Tenmangû (people praying, amulets being sold, ceremonies being conducted), its “separate shrine” (the annual festival), Chôfukuji (religious activities, a new small graveyard), and the Kôbôdô (monthly vigils) are still active, while the other four are maintained like many other small shrines and an elderly man was witnessed praying at the Batô Kannon site. It should also be noted that all seven sites are of a religious nature – something that is not entirely unusual because the sample of “historical sites” maps in monograph 2011 has a heavy weighting toward religious sites (72.3% of the illustrations on the sixteen maps analyzed in that article, none of which are in this one) – hence a question about the relationship of “religion” and “history” might be raised. When giving thought to the historical significance of the sites and the relationship of religion to history in map 6, it became clear that the word “historical” had been loosely applied and that it was better to interpret “historical” as referring to anything from or traceable to the past, and not necessarily to meaningful events which led to political and other changes in society. In this context, the sites in map 6 belong in the domain of local social history, as would be true for most of them on the other maps with “historical sites” in this article (maps 3 and, because it is known to be a variant of such maps, 7) and in monograph 2011, and given that places of religious significance – notably temples, shrines, and wayside shrines – are more likely to survive the constant renewal which Japanese are famous for, they are in a good position to provide links to and monuments of the past.

The illustrated contents of map 6 having been dissected to demonstrate that such maps can be a stepping stone to further knowledge and understanding, it is important to point out that this is not the primary purpose of this map and others like it (maps 3 and 7 here and the sixteen maps in monograph 2011), as well as the other maps in this article. Rather, they endeavor to provide visual cues as to what can be found in the landscape, and the written briefs in maps 4 and 8 are casually informative and do not appear to be prompts for further research. With the exception of map 8, which draws attention to a venue for viewing fireflies in May and which covers a distance of 450 meters from left to right, these maps
address areas which require walking around for a proper experience to be gained. Map 1 can be considered to be an “informal” walking map because it does not specify a route to be taken through the castle grounds, but the others are “formal” walking maps in that five of them clearly delineate routes to be taken (maps 3, 4, 5, 6, and 7) and the other is called a “walking map” and has a sequence of numbered sites which can easily be converted into a route (map 2). Because maps 1 and 2 include sites of national recognition, Nagoya Castle and Atsuta Jingû, they can be considered to be directed predominantly at visitors from out-of-town – “tourists” in the typical sense of people who engage in leisurely pursuits in an area where they are staying for a relatively short amount of time – although map 2 hints rather strongly that there is more than the famous shrine to explore. Maps 3-7, though, seem to be oriented toward “local” people not just because of their content but also because of their emphasis on walking routes, which can be interpreted as suggestions for something to do with one’s leisure. The lengths of their designated routes vary, with the four on map 4 being stated to range from about 0.8 to about 1.9 kilometers, that on map 3 being given as approximately 2.4 kilometers, that on map 6 having been calculated by the author to take roughly 7000 paces or about 5.78 kilometers, the two on map 7 being stated to cover approximately five and six kilometers, and that on map 5 – with “ten thousand paces” in its title – being given as 6.2 kilometers (but it took the author about 7700 paces to complete). Maps 3-7 and others like them in Nagoya, then, serve as invitations to get some exercise and their illustrated sites provide targets of sorts and/or landmarks; with maps such as these and even map 2 to some extent, traditional sightseeing is not the objective.

**Concluding Comments**

Although Nagoya need not be the most glamorous of Japanese cities, it does have attractions for tourists and offers plenty for local residents to enjoy or to explore. Publicly displayed illustrated maps such as those reproduced in this article draw attention to places and areas for leisurely activities inside the city, and their clear, colorful pictures (at least before they fade or otherwise get damaged) typically override their abstract, arguably bland but cartographically necessary, diagrammatic components. When viewing or, especially, using such maps it is important to keep in mind that the locations are “relative,” yet often enough reasonably accurate, and that their positioning might not match their orientation which could lead to a user setting off in the wrong direction. The reliability of their topographical layout can be tested by using photographs of the maps to try to find the sites, and the only outrageous problem which the author had when using the eight maps here was finding the ruins of the castle in map 7. Somebody viewing the illustrations of the sites might not only be alerted to what is in the area shown, but also be stimulated to go look for at least
some of them or even just to find out why they might be advertised. How far a person might go in terms of getting information about the sites would range from very little, say in the case of somebody walking a route simply for the exercise, to quite a bit as did the author when preparing the monographs about maps 3, 6, and 7 (2009a, 2008, 2010b) and hinted at in the discussion of map 6 in the previous section. Finally, when it comes to saying at whom such publicly displayed illustrated maps as those here are directed, the anticipated audience could be rather broad: maps 1 and 2 seem to be aimed at conventional tourists; map 4 at people out for purposes of amusement; maps 2, 3, and 4 at those who might be on a small walkabout and doing some sightseeing; maps 5, 6, and 7 at people who fancy a lengthier walk for the purpose of getting some exercise; map 8 at anybody who just so happens to notice it; and all of them at casual viewers with no particular purpose in mind. An example of people consulting a map on public display, although not of the “illustrated” variety, can be seen in the photographs below.

People viewing a map of the entire city – Nagoya-Shi Kankō Annaizu (Information Map for Tourism in Nagoya City); north to the top – near the temple Nittaiji in May 2010.

Notes

1. The following Internet links serve as a useful introduction to Nagoya and/or for getting information about it: Wikipedia’s entry on “Nagoya,” www.city.nagoya.jp (“Nagoya-shi,” which is a multilingual website with the English part having the title “City of Nagoya”), www.into.go.jp/eng/location/rtg/pdf/pg-411.pdf (“Nagoya and Vicinity,” which is part of the “Japan National Tourism Organization” website, www.into.go.jp), and www.nagoya.world-guides.com (“Nagoya Information and Tourism,” which is part of the “World Guides: City Guides and Travel Information” series).

2. Seven of the maps (all but map 2) are in entry 2007 in the “Related Monographs,” and the paragraphs about them are modifications of what is in that publication, which was prepared mainly during the author’s second year in Nagoya and – since the fieldwork and collection of information was done as a residential novice trying to learn about the city – reflects a naivety.
that might be expected of a tourist. The maps were photographed in January 2007 (maps 1, 4, 6, and 8), February 2007 (maps 3, 5, and 7), and July 2010 (map 2).

3. Entry 2009a in the “Related Monographs” is a detailed analysis of map 3. It includes photographs of the old map (map 3 here), its replacement, and the sites shown in both maps, as well as provides information about the map, its illustrated sites and route, changes which were made for the new version, and how the area shown was connected to the origins of the Tokugawa shogunate.

4. Although the map was found still to exist at the same site in April 2011, the two photographs on the left had been covered over; this, presumably, was a “low-budget” way of handling the demise of Italy Village, but it is not clear why the photograph of the aquarium was covered since it is still in operation.

5. Entry 2008 in the “Related Monographs” is a detailed analysis of map 6, and it includes photographs of map 6 and its illustrated sites as well as some observations about the map, information about the illustrated sites and related religious characters, an assessment of the historical context of the sites, and an explanation of how the map pertains to exercise-based walking.

6. Entry 2010b in the “Related Monographs” is a detailed assessment of map 7 which includes photographs of the map and its illustrated sites as well as provides information about the map, the area and illustrated sites shown on it, and its relationship to the city-wide genre of “walking routes to historical sites” maps and getting some physical exercise.

7. Map 7 has five sets of two parallel wavy lines to indicate that a stretch of road is not shown, and two of these are directly linked to the route after the pond shown in the top third of the map (see monograph 2010b); besides it not being known how long the deleted stretches are, it turns out that near the top of the map other roads are also missing as part of the deletions. As for map 3, when making the calculations for monograph 2009a, it was discovered that the map was somewhat compressed along the north-south axis (about 1:1728) relative to the west-east (about 1:1640), but this was less of a problem for fieldwork than the deleted stretches in map 7 because of the smaller area covered in map 3.

8. Entry 2008 in the “Related Monographs” provides more information and has photographs of all the sites as well as a view of the main compound of Ueno Tenmangu, and gives the websites which were consulted for information that could not be obtained onsite.

9. Because there are problems with the numbers, a brief explanation is in order. Calculating that 7000 paces by the author covers about 5.78 kilometers was done by walking from the residence in Nagoya to Nagoya University, counting the paces (9700), measuring the distance on a reasonably accurate map (about eight kilometers), and adjusting the distance to match 10,000 paces; this gave about 8.25 kilometers for 10,000 paces, and hence about 5.78 kilometers for 7000 paces, or 1211 paces per kilometer when walking the route on map 6. The 10,000-pace route on map 5 is claimed to cover “6,200 m” (that is 6.2 kilometers) in the legend at the lower right, and it took the author only about 7700 paces to complete, yielding 1242 paces per kilometer (if the 6.2 in the legend is correct). Assuming that the route in map 5 is supposed to be both 10,000 paces and 6.2 kilometers long, it would require 1613 paces per kilometer, or roughly 370 to 400 more per kilometer than what the author did, which suggests that the theoretical, averaged-out person walking the route must be taking rather
small steps (62 cm. per pace, as opposed to about 82.5 cm. for the author). Although it might be tempting to attribute some of the difference to the lengthier ratio of legs to upper torso of typical “white” Europeans compared to typical Japanese, it ought to be pointed out that the author’s height is essentially that of an average Japanese, so this cannot account for the entire difference. Something else is at work, and it might very well be that the “10,000” is not supposed to be 10,000, but just a large number to give a sense of accomplishment.

10. This does not mean that problems should not be expected. Many, especially those when a user has gone astray, are eventually solved by getting back to a recognizable place and then continuing, but occasionally rather deep frustration can occur. Besides the author having had problems finding the ruins of Shimada Castle shown in map 7, so too did the students who had to use the map for a fieldwork exercise in the author’s “map appreciation” course in academic year 2010-11. Another example are the unpleasant experiences of one student who researched two “walking routes to historical sites” maps in Moriyama Ward for the “map appreciation” course during academic year 2009-10. On one of the maps (subtitled Ryokuchi to Meitsatsu Meguri, A Tour of Greenery and Famous Temples), a hiatus in the designated route did not help her when trying to figure out how to get across a wide, busy road (and the pedestrian bridges themselves looked like roads for vehicles from ground level), while on the second (subtitled Mura Ezu no Sato Meguri, A Tour of the Village in a Village Picture-Map) she discovered that the route no longer continued to some ruins as the map indicated and that the site had become overgrown with vegetation.

Glossary

Abstract symbol: a line, letter, number, color, or picture which represents an element in the landscape, does not resemble what it denotes, but is understood because of convention and/or a legend.*

Idealized portrait: an illustration which captures the essence of its subject with a sufficient degree of artistic license that its impression is not supposed to be an exact replica or reasonably detailed copy.*

Orientation: a means of organizing a map so that its components are arranged in a consistent manner and are readily comprehensible for users or viewers of the map.

Positioning (of a publicly displayed map): the physical location of a map in regard to how it is set for viewing within its surroundings.

Realistic portrait: an illustration which strongly captures the unique spirit of its subject by being a photograph or a rather detailed, lifelike drawing or painting, including to the point that the surroundings of the subject might be similarly depicted.*

Symbolic resemblance: an illustration which is easily associated with what it represents, is not concerned with peculiarities or individual characteristics, and
is the same as or reasonably similar to any others that are used for the same phenomenon within the map.*

* In some cases it is difficult to distinguish a symbolic resemblance from an abstract symbol, or an idealized portrait from a realistic portrait, hence some room has to be allowed for subjectivity in classification.

Related Monographs by the Author


2009b. Publicly Displayed Illustrated Maps in Japan as Insights into Domestic Tourism and Leisure. At www.ictlconference.com, under “Proceedings 2009.” 30 pp. This paper was presented orally at the Third International Colloquium on Tourism and Leisure (ICTL) which was held in Bangkok, Thailand in July 2009.

2010a. Publicly Displayed Illustrated Maps in Japan: A Collection of Revised Essays. Nagoya: published through funding by the Graduate School of Languages and Cultures, Nagoya University. 150 pp. from title page to closing comment. This comprises articles – each revised to some extent – which were published in journals issued by Saitama University, Tsuda College, and Nagoya University in Japan, as well as the ICTL article (2009b) above.


Notes: (a) published by the Association of Japanese Geographers, headquartered at the Japan Academic Societies Center in Bunkyō Ward, Tōkyō, Japan; (b) published by the Graduate School of Languages and Cultures, Nagoya University, Nagoya, Japan; (c) published by the World Cultural Tourism Association, based at the Department of Tourism Management, Honam University, Gwangju, Korea.

A slightly modified version of this article has been printed as a B5-size booklet under the title *Illustrated Maps on Public Display in Nagoya: An Appraisal of Their Usefulness for Tourism and Leisure* (Nagoya, 2012), 25 p.