

# Appraisal of the Damaged Map That Had Been Next to the Oosu Kannon Temple Complex in Nagoya

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In February 2007, while visiting several areas in Nagoya as part of an ongoing project to investigate maps on public display in Japan, the map which is discussed in this article was photographed near the western gate of the Buddhist temple Kitanosan Shinpukuji Houshouin (北野山真福寺宝生院), commonly known as Oosu Kannon (大須観音). Its bilingual title *中区史跡散策路 (Naka-Ku Shiseki Sansakuro, Walking Routes to Historical Sites in Naka Ward) / Naka Ward Historical Walking Courses* refers to a series of maps for recreational purposes, while the bilingual subtitle *大須コース (Oosu Koosu, The Oosu Course) / O[su] Course* specifies the content of this map. As can be seen in photographs 1, 2, 4, and 10 in this article, the map was in damaged condition at the time, and when starting a field trip of the Oosu district in September 2007 to see how useful the map was,<sup>1</sup> it was discovered that the map had been taken down and its site was under construction (photograph 3). While paying a visit to the site in July 2008 specifically with this article in mind, however, the construction work was noticed to have been completed and the map replaced by a new one with the same title and subtitle, a different orientation, the same illustrations for the selected sites, and better locations for two of the illustrated sites (photographs 16-17). Although not crucial for analyzing the old map, the new one did help provide a clearer idea of what the diagrammatic components of the damaged map and its illustrations originally looked like. The diagrammatic part of the old map itself is discussed in the next paragraph, while the rest of the article discusses the artwork in general, the nine illustrated sites along the route, and the route as shown in the eastern part of the map before concluding with some general observations about the old and new maps.

Maps are generally compiled to provide practical information about distances and directions, which is the case here. The main purpose of the map in photograph 1 was to draw the attention of visitors to several sites of cultural interest in the Oosu



1 and 2: The map which used to be near the western gate of the Oosu Kannon temple complex in Naka Ward, Nagoya, as of February 2007





3: The site of the map in photograph 1 in September 2007

2, Oosu 3, and (partly) Oosu 4 districts of Naka Ward and to highlight a route that might be taken to get to the sites, as suggested by the invitation above the itinerary in the lower right quadrant of the composition which roughly translates as “won’t you also take a walk through our town of history and culture?” In this regard, a viewer could have photographed the map or sketched its contents and subsequently used the information to visit the places, perhaps without too much trouble. Given that the viewer would have been standing directly in front of the Oosu Kannon complex, and hence at the bottom center of the map per se, the orientation of the map (east at the top) matched the eastward view toward and beyond the complex, meaning that the map had been compiled specifically with this view in mind and had also been put up properly in terms of matching cartographic orientation with topographic reality. By comparing this map with printed maps of the Oosu area at 1:4,000 and 1:20,000 as well as with the new one in photograph 17 and then approximating its dimensions from the size of the new map, what might be considered to be a generalized scale for the map in photograph 1 was calculated to fall between 1:1,600 and 1:1,750, and despite a couple of cases where the locations could confuse first-time visitors, its diagrammatic component was reasonably good in terms of content and proportion.<sup>2</sup>

The artistic side of the map, though, seems to have been more important because a colorful, illustrated map is more likely to attract the attention of visitors than a diagram which simply plots the streets and uses only abstract symbols to locate the various places in it. Even in its damaged condition, the map retained a lot of its bright coloring which – the yellow for the roads being excepted – aimed to connect the illustrations to reality. The reds and grays, for instance, which were used in the illustrations for Oosu Kannon, Daikouin (大光院), and Kasuga Jinja (春日神社) generally reflect the coloring of the buildings shown, and the same may be said of the grays and browns for the other illustrated sites, while the shades of green used throughout the composition provide a leafy effect that emphasizes the trees within the area, especially at the illustrated sites and along Wakamiya-oodoori (若宮大通, Wakamiya Avenue) which runs from top to bottom along the left side of the map. As for the style of the illustrations, they may be considered to be “idealized portraits” because they capture the essence of their subjects with enough artistic license to say that they are not exact replicas or detailed copies,<sup>3</sup> and this may be seen by comparing the illustrations along the route in photograph 2 with photographs 5-9 and 11-15. The remaining idealized portrait on the map, at the left center, is of the Naka Post Office (中郵便局, *Naka Yuubinkyoku*) which is not related to the route but seems to have been included as a non-commercial landmark for reference.

Photograph 4 is a close-up of the Main Hall (本堂, *Hondou*) of the Oosu Kannon complex at the bottom of the map and provides an idea of the types of damage that existed throughout the map. Paint may be seen peeling in some places and presumed to have been peeled off in others, while some of the lettering, lining, and coloring appears to have worn away or to have been rubbed off, and some of the coloring appears to have faded. Despite the damage, it is possible to see that the Main Hall had been portrayed within reason, as attested to by photograph 5 which is an oblique view of most of what is illustrated on the map. This hall is relatively new, having been finished in 1970, and under its porch is a large red *chouchin* (globular lantern) which serves as the symbol of the Oosu district and is reproduced in smaller versions red or white throughout the area.

The temple itself is the first site on the walking course delineated on the map and has been at its present location since 1612. Originally, it was established in 1324 as Kitano Tenmanguu (北野天満宮) in a part of the present-day city of Hashima, Gifu prefecture, that was known as the village of Oosu (大須郷, Oosu-gou) in the rural district of Nagaoka. In 1333, Kitano Tenmanguu was renamed Kitanosan



4: The Main Hall at Oosu Kannon as shown on the map; the nearly circular symbol to the left of the label at the bottom is that of the Nagoya subway system, hence that label refers to the nearby Oosu Kannon station



5: The Main Hall at Oosu Kannon

Shinpukuji Houshouin and its founder, while on a retreat in Ise, allegedly had a vision in which the bodhisattva Kannon (觀音 = Avalokiteshvara) appeared in the form of an image that had been carved by Kuukai (空海, 774-835; posthumously Koubou Daishi, 弘法大師), the founder of the Shingon sect of Buddhism, and was then at the temple Shitennouji (四天王寺) in the present-day city of Oosaka. During the reign of Gomurakami (1339-68) this image was moved from Shitennouji to Kitanosan Shinpukuji Houshouin, which has ever since been dedicated to Kannon, who symbolizes compassion or mercy and is very popular in Japan. Because of its location in Oosu-gou and its housing the image of Kannon, the temple came to be known as “Oosu Kannon” (Avalokiteshvara of Oosu), and as its nationwide spiritual reputation grew, so too did its landholdings and most Shingon temples in Owari and neighboring provinces came to be affiliated with it. The move to its present location, in the former village of Hioki that was renamed Oosu, was related to the building of Nagoya Castle between two and three kilometers to the north under the direction of Tokugawa Ieyasu, the founder of the shogunate which was centered in Edo from 1603 to 1867 and whose family was based in Owari. During the Edo Period many other temples were built in the Oosu district, which became known as Minami Teramachi (南寺町, Southern Temple Town), while during the Meiji Period (1868-1912) Oosu became notable as a business district. The temple has been destroyed by fire twice – during the “Great Fire of Oosu” in 1892 and the American air raids of 1945 – and the present-day version may be considered to date to 1970.<sup>4</sup>

Other than the Oosu Kannon complex, but with less significance, eight other sites are listed in the itinerary for the map in photograph 1. All of them are religious institutions, which can give the impression that the Oosu area is a spiritual center and recall its status in the Edo Period, and there are more temples and shrines in the district that are not shown on the map. Today, however, the district is predominantly residential and commercial, something which neither the map nor the itinerary hints at but which is easily discerned while “in the field.” What follows here are photographs from and some brief, informative comments about the sites in the order that they are numbered on the itinerary for the mapped walking route.<sup>5</sup>

After Oosu Kannon, the route goes east and then south to Nanatsudera (七寺), a temple in the lower righthand corner of the map per se. The illustration for this temple has a seated buddha in front of a temple building, which makes use of the two salient features of the site that can be seen in photograph 6. Nanatsudera is also known as Touenzan Choufukuji (稲園山長福寺) and, like Oosu Kannon, belongs to



6: Nanatsudera



7: The torii and other structures at Fuji Sengen Jinja



8: The Myououden of Daikouin



9: The gate at Youshuuin

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10 and 11: The ghostly image at Youshuuin on the map and the statue of Jizou, covered by moistened white paper, inside Youshuuin



12: The main building of Kasuga Jinja



13: The Fudoudou and statue of Ofuke Kannon at Banshouji



14: The torii at Miwa Jinja



15: Yaba Jizou at Shoujouji

the Shingon sect. Its history traces to 735 when Gyouki (688-749), the “bodhisattva” who played a large role in establishing Buddhism as a national religion in Japan, is claimed to have opened it in the part of the present-day city of Inazawa, Aichi prefecture, that was known as the village of Nanatsudera in Nakashima county, and its name is attributed to a tradition that it was built as a seven-hall temple connected to the rites for children who had been dead for seven years. In 1591 the temple was transferred to Kiyosu, also in Aichi, and again in 1611 to its location in the Oosu district, where it became a place for the feudal masters to pray. In photograph 6 is a torii, a structure which divides the sacred from the profane in Shintou, which is probably connected to the Inari shrine on the grounds of Nanatsudera.

The next site, due north of Nanatsudera, is the Shintou shrine Fuji Sengen Jinja (富士浅間神社). In the foreground of photograph 7 is the torii which, along with an illustration of the building for praying behind it, symbolizes this site on the map. Enshrined here since 1495 is the spirit of Ko-no-Hanasakuyahime-no-Mikoto, to whom Sengen Jinja in the present-day city of Shizuoka is dedicated and which itself received the same spirit from Fuji-san Honguu Sengen Jinja on Mount Fuji in the middle of the Heian Period (794-1192) and became the general shrine for Suruga,

the former province to the south of Mount Fuji.

Due north along the route is the next site, the Myououden (明王殿) or Hall of the (Mystic) Knowledge Kings at Daikouin (大光院), which is shown in photograph 8. It dates to 1603 and was built in the nearby town of Kiyosu by the fourth son of Tokugawa Ieyasu, Matsudaira Tadayoshi, before being transferred to the Oosu district in 1610. Daikouin belongs to the Soutou school of Zen Buddhism and is reputed to have a beneficial effect towards curing women's illnesses, a reputation that somehow seems to be related to the time when Oosu had a so-called "red-light district."

Youshuuin (陽秀院), in photograph 9 and the final site in the western (bottom) part of the course, turns out to have been misplaced on the damaged map which, although the itinerary listed it as fifth (after Daikouin, the fourth site) on the route, showed it on the western side of the road between Fuji Sengen Jinja and Daikouin. While following the route in September 2007, a different site of historical merit – the Nagonoyama Burial Mound – was found roughly where the map indicated Youshuuin ought to be, so the original impression was that Youshuuin must have been taken down after the map had been compiled. This idea, though, was dispelled after finding Youshuuin approximately forty meters – gate to gate – east of Daikouin, meaning that Youshuuin should have been shown above and slightly to the right of Daikouin on the map.

That aside, the damaged illustration for Youshuuin was most likely an attention-grabber. Photograph 10 shows a ghostly figure in front of one of the buildings on the premises, but judging from the illustration for Youshuuin on the new map in photograph 17 and two others on public display in the Oosu district,<sup>6</sup> what seems to be a work of vandalism essentially maintained the original shape of the damaged character and conveyed an impression that is arguably similar to what was originally intended. The illustration for Youshuuin in photograph 17 is not only better placed in terms of topographic reality than that on the old map, but it also includes a white, somewhat ghost-like character which clearly alludes to the statue of Jizou inside the temple (photograph 11), so it is reasonable to assume that the damaged illustration originally looked the same. Jizou is the bodhisattva Kshitigarbha who notably helps the souls of deceased children, and the statue at Youshuuin is covered by white, moistened paper that gives it a ghostly feel and also the temple its nickname of "Kamihari Jizou" (紙張地藏, Paper-Spirit ["spirit" as in "will power"] Kshitigarbha), which is written in parentheses in the itinerary for the damaged map.

Kasuga Jinja (春日神社) in photograph 12 is the next (sixth) site on the itinerary,

although the route on the map appears to arrive at Banshouji, the following (seventh) site, first. The name of this Shintou shrine comes from Kasuga Taisha (春日大社, Grand Shrine of Kasuga) in Nara, the family shrine of the powerful Fujiwara that dates to early in the Nara Period (710-94) and, by 768, had come to house the four major deities of Takemikazuchi, Futsunushi, Ame-no-Koyane, and Hime. In 947, the shrine in the Oosu district received and enshrined the souls of these deities, and it has been destroyed repeatedly by fires. The present-day version was built in 1959.

Despite the route being depicted as a single line on the map, it doubles back from Kasuga Jinja to Banshouji (万松寺) which is illustrated by a temple building and a sign referring to a “Mikawari Fudou” (身代不動, Substitute Fudou). Fudou is Achalanâtha, one of the vidyârâjas or (mystic) knowledge kings (明王, *myouou*), and is enshrined at Banshouji in the Fudoudou (不動堂, Hall of Fudou), the building illustrated on the map and seen in the center of photograph 13. Banshouji was first built in 1540 by Oda Nobuhide, the father of the militarist Oda Nobunaga who united the country in the latter part of the 1500s, and it has been at its present location since 1610. One of its attractions is the stone statue of Ofuke Kannon (Avalokiteshvara of Ofuke), which is shown on the right side of photograph 13. The original version was carved in wood and adorned with gold leaf to serve as a guardian for the wife of Tokugawa Yoshinao, and it was enshrined in the village of Ofuke, due north of Nagoya Castle. It was later moved to Banshouji, came to be worshipped throughout the nearby towns and villages as a medium for easy births, but was destroyed by fire during the Second World War. The stone statue which replaced it, and which is in the photograph, dates to the Taishou era (1912-25).

Miwa Jinja (三輪神社) in photograph 14 is where Maki Nagakiyo, a lord of Kobayashi Castle which used to be at the site of Shoujouji (below), received the Spirit of Miwa (三輪明神, *Miwa Myoujin*) of Yamato. When the shrine was originally built is not known, but Maki restored and rebuilt it in the Tenbun era (1532-55) and its enshrined deity is Okuninushi. It is in an area known as Yaba-chou (矢場町), which gets its name from the fact that Miwa Jinja was a place (場) where arrows (矢) were made.

Shoujouji (清浄寺), the last site to be visited on the itinerary, was built where Kobayashi Castle used to stand and dates to the Genroku era (1688-1703). The illustration on the map shows the stone statue of Yaba Jizou (Kshitigarbha of Yaba), in photograph 15 and overlooking Maezu-doori (前津通), and the Yabajizoudou (矢場地蔵堂, Hall of Yaba Jizou) inside the temple compound. As with Nanatsudera

and Youshuuin, the illustration for Shoujouji used two salient elements – a Buddhist character and the main building of the compound – but in this case the two objects are at a considerable distance from each other.

As noted previously, there is some confusion about the route in the eastern (upper) part of the map, which includes a lengthy segment between Shoujouji and Kasuga Jinja, hence a commentary is in order. In photograph 2, the route can be seen to approach Banshouji from the west (bottom) and to continue to the north (left) and to the south (right) after (above) the temple, thereby giving an apparent choice of proceeding from Banshouji in the order of Miwa Jinja, Shoujouji, and finally Kasuga Jinja or the other way. The itinerary, however, specifies the order of visitation after Youshuuin (site #5) to be Kasuga Jinja (#6) and then Banshouji (#7), which requires a doubling back along most of the segment between the last two sites. Although it is not clear from the map itself, the relatively long west-to-east stretch that approaches Banshouji does not end at the entrance of the temple, but at an intersection around 25 meters to its southeast, at which point the visitor should turn south on the way to Kasuga Jinja; from there, the route is retraced to Banshouji and then continues to Miwa Jinja and Shoujouji. The part of the route drawn from the last site to Kasuga Jinja along Ootsu-doori (大津通), judging from the itinerary, was included to show one way to get to the Kami-Maezu (上前津) subway station in the upper right corner, another reasonable way being along Maezu-doori (前津通), at the top of the map, since it is possible to enter Shoujouji from Ootsu-doori and to exit on Maezu-doori.

Still, the route in the eastern part could have been simplified and the itinerary altered so that the sites would have been visited in the order of Youshuuin, Banshouji, Miwa Jinja, Shoujouji, and Kasuga Jinja before arriving at the Kami-Maezu terminus, leaving a question about why the doubling-back stretch existed. A likely explanation – because the route is referred to as a “walking course” – is that it added approximately 400 meters to the route and therefore would have covered a greater distance and provided more exercise than the visibly clearer route just suggested, but this would not be convincing since there are other ways to create a route which would have covered at least the same distance. A commercial reason for the doubling-back stretch can also be rejected because the west-to-east stretch that approaches Banshouji goes through the northern of two shopping arcades that connect the western and eastern sets of sites on the map, and nothing of outstanding commercial interest was found to exist between Banshouji and Kasuga Jinja

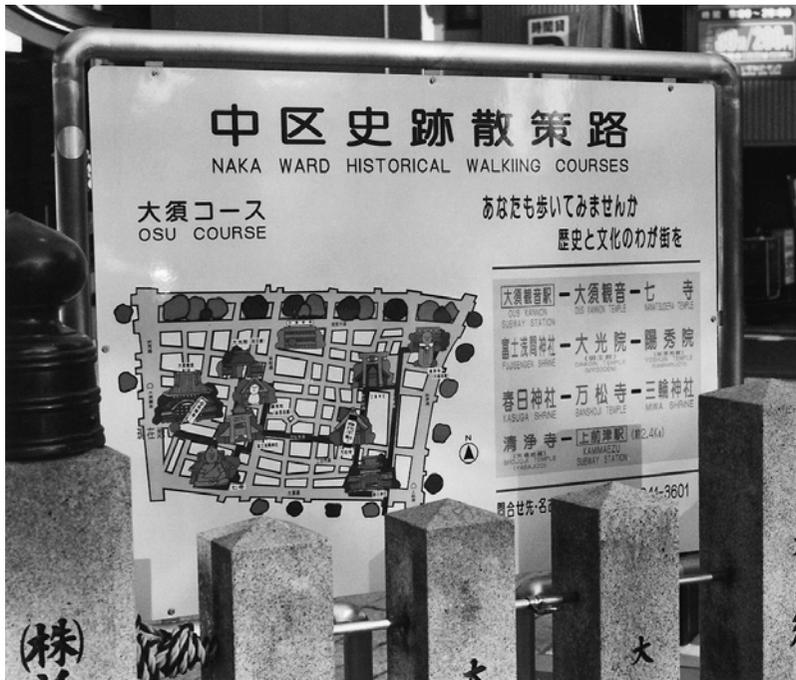
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on several visits to Oosu in 2007 and 2008. Since no other explanation for the doubling-back stretch could be thought of, especially after visiting the stretch in August 2008 with this in mind, the best which can be made of the diagrammatic confusion in the eastern part of the map is that it was the result of carelessness in planning a route to be plotted or a lack of concern over users of the map having to figure out that one line represented a segment to be walked both ways.

An idea which might be floated is that the route from the western sites to Kasuga Jinja was drawn as veering to the south just before reaching Banshouji and eventually going east to Kasuga Jinja, but it had been obscured by damage to the map. There is however no such evidence, and the new map at the site (photographs 16-17) shows this part of the route a bit more clearly as going eastward along Banshouji-doori (万松寺通) and skirting what appears to be the southern perimeter of Banshouji before turning south and then east to Kasuga Jinja. In conjunction with the itinerary, which is the same as that for the old map, the route then doubles back to Banshouji, after which come Miwa Jinja, Shoujouji, and finally the stretch along Ootsu-doori to Kasuga Jinja, which is to say that the routes on the old and new maps, despite being in different colors, are identical.



16: The site in photograph 1 in July 2008 with the new map



17: A closer view of the new map

Although no cartographic changes were made in this regard, there are two important such changes in the new map, one being an eastward shift of Youshuuin so that it is reasonably correctly shown vis-à-vis Daikouin and Fuji Sengen Jinja, and the other being a slightly better positioning of Shoujouji since the illustration puts the Yaba Jizou statue on Maezu-doori, which is where it is, rather than on Ootsu-doori. Perhaps these changes were made in response to attention being brought to the defects in the older map, but one change in the new map clearly is not in the better interests of a casual viewer, especially those of a first-time visitor to the area. It is oriented with north at the top, yet physically positioned in such a way that north is to the left of the viewer, and since the map almost surely was made to replace the old one in more or less exactly the same place, it has to be assumed that matching the map with its surroundings was not a priority for whoever commissioned the map.

Whatever technical cartographic defects existed or exist in maps such as those in photographs 1 and 17, however, have most likely been of little or no importance not only to whoever commissioned or made such maps but also to people who have looked at or tried to use them. More important has been the intent of such

maps, often commercial and/or recreational, and it is in this context that the final comments of this article are written. Even though the old map encouraged visitors to take a walk through the Oosu district, as does the new one, the apparent invitation to exercise cannot be the main theme because a lot of the area is closed to vehicular traffic and people generally walk throughout the district. On top of that, and according to the itinerary, the route is approximately 2.4 kilometers long, which does not require much exertion to complete and falls well short of the recommended 10,000-paces or roughly seven-kilometer daily walk for staying physically fit. In this regard, then, it would seem that the “historical” part of the title has greater meaning than the “walking,” which actually turns out to be the case, and as a whole the Oosu map(s) can be seen to have a stronger link to conventional history than does the map analyzed in the last edition of this journal.<sup>7</sup>

Because the nine illustrated sites on the mapped itinerary are all religious, six being Buddhist and three Shintou, it is tempting to equate “historical” in the title with “religious” and to assume that an ulterior motive existed for avoiding the latter word. In this case, though, the link between the illustrated religious institutions and the history of the area is actually quite strong since Oosu was one of the “temple towns” (寺町, *teramachi*) in Nagoya during the Edo Period, and general information available for casual visitors notes that four of the six Buddhist sites were located in the district early in the Edo Period (Banshouji, Daikouin, Nanatsudera, and Oosu Kannon in temporal sequence) and a fifth (Shoujouji) was built on the former grounds of a castle by the end of the first century of Edo. Added to these are the three Shintou shrines (Fuji Sengen, Kasuga, and Miwa) which were established before the beginning of Edo, and the Buddhist site Youshuuin also existed in the Edo Period.<sup>8</sup> The most important observation from this information would therefore be that the Oosu district is linked to developments early in the Edo Period, when Nagoya Castle was built under the orders of Tokugawa Ieyasu, and it would seem that moving the Buddhist institutions to Oosu was part of a strategy to create a major urban center directly related to the Tokugawa family in Owari. That the district continued to be developed and flourished might be argued to reflect the staying power of the Tokugawa shogunate and its origins in Owari, something which may be detected not from the map itself, or the new version, but from reading and thinking about what is written on the information boards at the illustrated sites as well as some other general information about the Oosu district available to casual visitors. Encouraging such people to become aware of how Oosu is connected to the origins

of a shogunate that lasted nearly 270 years was therefore the main purpose of the old map, as it is of the new one which has taken its place.

## Notes

1. The field trip was part of a set of visits to the sites and adjacent areas of the maps discussed in *Illustrated Maps on Public Display in Nagoya and Their Educational Merits*, a monograph with 36 pages of text etc. and 19 pages of photographs that was published by the author of this article through Nagoya University in 2007. The map which is discussed in the present article is map 6 (photograph 12) of the monograph.

2. The printed maps which were used for comparison are #6 (大須観音, Oosu Kannon, 1:4,000) and #76 (中区, Naka-ku, 1:20,000) in the atlas *でっか字ニュータイプ名古屋 [Dekkaji Nyuutaipu Nagoya, Nagoya (in) Big Letters (and) a New Type]* (Toukyou: Shoubunsha, 2006); map #6 covers all but the tip of the block in the upper left of the map being discussed, but nevertheless locates all of its illustrated sites, while map #76 covers the entire ward. Despite the new map (photograph 17) at the site having a different orientation, it appears to have been based on the same model as the old map (photograph 1) and, by shifting the new one ninety degrees to the left, they seem to be of approximately the same size. To estimate the scale of the old map, measurements were taken for the inside parts of the four main roads which demarcate the mapped area – clockwise from the north (left on the damaged map): Wakamiya-oodoori, Maezu-doori, Oosu-doori, and Fushimi-doori – and for the north-south road due immediately west of the post office on the printed maps and, at the site in August 2008, the new one; the lengths in the printed maps were respectively multiplied by 4,000 and 20,000, the results were divided by the lengths of the equivalent lines on the new map, and the five figures were averaged to arrive at roughly 1:1,640 for the two west-east axes and 1:1,728 for the three north-south axes. These figures suggest that the new map at the site does not have a consistent scale throughout the entire composition and that the north-to-south range has been slightly compressed vis-à-vis the west-to-east. By adjusting on-screen images of the old and new on-site maps, it was possible to get images in which the measurements for the northern and eastern boundaries were the same, but that for the road running north-south to the west of the post office was slightly shorter on the old map, which suggests that the western half of the old map might have been slightly more compressed than the new one (i.e. its scale would have been a bit more smaller, perhaps around 1:1,750); because of the damage to the old map in the lower right, it was more difficult to estimate the southern and western boundaries, but the southern seems to have been the same as on the new map and the western to have been slightly shorter, which supports the idea that the western half of the old map was slightly more compressed than the new one.

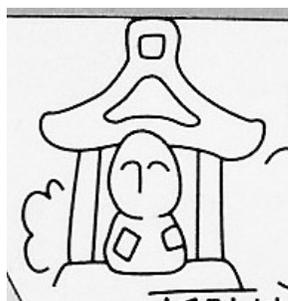
3. In several other publications that evaluate Japanese illustrated maps, the author of this article has used the term “idealized portrait” to distinguish such illustrations from “realistic portraits” which strongly capture the unique spirit of their subjects by being photographs or rather detailed, lifelike drawings or paintings. For such terminology and examples, see the section “Definitions and Explanations” in *Illustrated Maps on Public Display in Nagoya* [note 1 above].

4. This information was taken predominantly from the temple’s own single-sheet, historical account which is available in English, Japanese, Chinese, and Korean in the Main Hall; this account is also on an information board that has another map of the temple complex and is on display next to the bell pavilion inside the temple grounds. Supplementary sources included two websites accessed on August 5, 2008 – <http://ja.wikipedia.org> ... (Japanese entry under the title “大須観音,” *Oosu Kannon*) and [http://www.ohsu.co.jp/kan\\_e.html](http://www.ohsu.co.jp/kan_e.html) (“Osu Kannon Temple,” an entry which is poorly written) – and the entries for Oosu (p. 232) and Nagoya (specifically the sub-entry for Oosu Kannon on p. 962) in Ukita Noriyoshi, Nakamura Kazurou, and Takahashi Nobuo (gen. eds.), *日本地名百科事典 [Nihon Chimei Hyakkajiten, Encyclopedia of Japanese Place-Names] / Compact Land Japonica* (Toukyou: Shougakukan, 1998).

5. What is written about the sites in photographs 6-9 and 11-15 came from various sources, notably Japanese and English information boards (at Nanatsudera, Fuji Sengen Jinja, Dai-kouin, Banshouji, Miwa Jinja, and Shoujouji), the Japanese-language pamphlet *Oosu Map 2007-2008* (16 p.) that advertises and locates many businesses on maps of the Oosu district, the pamphlet *Banshouji no Rekishi* (万松寺の歴史, History of Banshouji, 14 p.), and the entries for Nagoya (specifically the sub-entry for Nanatsudera on p. 963), the city of Shizuoka (specifically the sub-entry for Shizuoka Sengen Jinja on p. 628), Mount Fuji (the information about Fuji-san Honguu Sengen Jinja on p. 1156), and the city of Nara (specifically the sub-entry for Kasuga Taisha on pp. 980-81) in Ukita et al., *Nihon Chimei Hyakkajiten* [note 4 above]. Rather than having taken a scholarly, authoritative approach to collecting and presenting the information in the discussion of the sites illustrated on the map, the idea was to take a more casual attitude and to seek information as a moderately curious follower of the route might do, first in the area and then via the Internet and some commonly available publications for tourists; in a sense, this approach helped to appreciate the spirit and purpose of the map.

6. An untitled map due north of a building called Komeyou and one with the title 大須名所ご案内 (*Oosu Meisho Goannai*, Information about Famous Places in Oosu), just north of Oosu-doori along the route between Banshouji and Kasuga Jinja, were found to have very similar black-and-white images for Youshuuin that included Jizou being shown in front of the

building. Despite the differences between the pictures on the map in photograph 17 (which is presumed to be the same as what was originally on the map in photograph 1) and on these other two, the essence is the same as the illustrations for Youshuuin on the map in photograph 17 and on *Oosu Meisho Goannai*, shown below respectively on the left and right, attest.



7. “Evaluation of a ‘Historical Walking Course’ Map in Chikusa Ward, Nagoya,” *Studies in Language and Culture* 30, 1 (2008), 89-106.

8. That Youshuuin existed in the Edo Period was reasoned from a website statement that the “Kamihari Jizou” has been enshrined at its Jizoudou (地藏堂, Hall of Jizou) “since three hundred years ago.” See <http://www.ohsu.co.jp/ohsu/youshu.html> (“陽秀院さん,” *Youshuuin-san*) which was accessed on October 13, 2008.

The photographs. Those of the damaged map (1, 2, 4, 10) were taken in February 2007, those of the sites in the Oosu district in September 2007 (3, 5-9, 11, 12, 14, 15) and August 2008 (13), and those of the new map (16, 17) in July 2008; *Oosu Meisho Goannai*, from which the image in note 6, was photographed in September 2007.