

UTAGAWA KUNIYOSHI – The Spellbinding Ukiyo-e Works of an Eccentric Artist

List of Works

December 21, 2024 – February 24, 2025 | Nakanoshima Museum of Art, Osaka 4F Galleries

[Organizer] Nakanoshima Museum of Art, Osaka and The Yomiuri Shimbun [Sponsorship] Iwatani Corporation, SMBC Nikko Securities Inc., KINDEN CORPORATION, SHIMIZU CORPORATION, DAIWA HOUSE INDUSTRY CO., LTD, Non-Destructive Inspection Co., Ltd.

■ All works are derived from a private collection.

■ Change of the exhibits will occur during the exhibition .

First-term: December 21, 2024 [sat] – January 19, 2025 [sun]

Second-term: January 21 [tue] – February 24, 2025 [mon]

■ While the numbers in the galleries are the same as the catalogue numbers, display order of the artworks may differ from them.

■ At the Osaka venue, the exhibits from 'Chapter 8: Kuniyoshi's Hand-drawn Paintings' in the catalogue are featured between the third and fourth chapters.

■ For works by artists other than Utagawa Kuniyoshi, the artist's name is listed along with the title of the piece.

■ In some circumstances, change may occur to the exhibits or the exhibition period.

No.	Title	Date	Materials and techniques, format, size etc.	1st-term	2nd-term
Chapter 1: Warrior Prints and Narrative Images—Genius in Motion					
1	Soga Tokimune Hako-ōmaru	c. Bunka 13 (1816)	Woodcut on paper ōban	■	
2	Minamoto no Yorimitsu	c. Bunka 13 (1816)	Woodcut on paper ōban diptych		□
3	The Earth Spider Slain by Minamoto no Yorimitsu's Retainers	Early Bunsei (1818–30)	Woodcut on paper ōban triptych	■	
4	Benkei Battling the Ghost of Taira no Tomomori	c. Bunsei 1–3 (1818–20)	Woodcut on paper ōban triptych		□
5	The Battle of Miidera, The Valiant Nitta Shitennō	c. Bunsei 3–6 (1820–23)	Woodcut on paper ōban triptych	■	
6	Chūshingura, Act XI, The Rōnin Assemble at Ryōgoku Bridge	c. Bunsei 10 (1827)	Woodcut on paper ōban triptych		□
7	Gojō Bridge in Kyoto (Rakuyō gojōbashi)	c. Tenpō 1 (1830)	Woodcut on paper ōban diptych	■	
8	During the Visit of Kiyomori to the Nunobiki Waterfall, the Ghost of Akugenta Yoshihira Strikes Down Nanba Jirō	c. Tenpō 1 (1830)	Woodcut on paper ōban triptych		□
9	The Battle of Uji River	c. Tenpō 2–3 (1831–32)	Woodcut on paper ōban triptych	■	
10	Minamoto no Yorimitsu	c. Bunsei 12–Tenpō 2 (1829–31)	Woodcut on paper ōban		□
11	Tenjiku Tokubei	c. Bunsei 9–10 (1826–27)	Woodcut on paper ōban		□
12	Higuchi Jirō	c. Bunsei 9–10 (1826–27)	Woodcut on paper ōban	■	
13	Takeda Katsuchiyomaru	c. Bunsei 10 (1827)	Woodcut on paper ōban	■	
14	Sasaki Saburō Moritsuna	c. Bunsei 10 (1827)	Woodcut on paper ōban		□
15	Miyamoto Musashi	c. Bunsei 9–10 (1826–27)	Woodcut on paper ōban		□
16	Matsui Tamijirō	c. Bunsei 9–10 (1826–27)	Woodcut on paper ōban		□
17	Zhu Gui, the Dry-land Crocodile, from the series One Hundred and Eight Heroes of the Popular Shuihuzhuan	c. Bunsei 11–12 (1828–29)	Woodcut on paper ōban	■	

No.	Title	Date	Materials and techniques, format, size etc.	1st-term	2nd-term
18	Zhang Shun, the White Streak in the Waves, from the series One Hundred and Eight Heroes of the Popular Shuihuzhuan	c. Bunsei 11–12 (1828–29)	Woodcut on paper ōban		□
19	Ruan Xiaowu, the Short-lived Second Son, from the series One Hundred and Eight Heroes of the Popular Shuihuzhuan	c. Bunsei 11–12 (1828–29)	Woodcut on paper ōban	■	
20	Zhang Heng, the Boatman, Fighting Fire and Waves, from the series One Hundred and Eight Heroes of the Popular Shuihuzhuan	c. Bunsei 11–12 (1828–29)	Woodcut on paper ōban		□
21	Lu Zhishen, the Tattooed Priest, Originally Named Lu Da, from the series One Hundred and Eight Heroes of the Popular Shuihuzhuan	c. Bunsei 10 (1827)	Woodcut on paper ōban		□
22	Shi Qian, the Flea on the Drum, from the series One Hundred and Eight Heroes of the Popular Shuihuzhuan	c. Bunsei 11–12 (1828–29)	Woodcut on paper ōban	■	
23	Ruan Xiaoqi, the Living King of Hell, from the series One Hundred and Eight Heroes of the Popular Shuihuzhuan	c. Bunsei 10–Tenpō 1 (1827–30)	Woodcut on paper ōban		□
24	Wu Yong, the Clever Star, from the series One Hundred and Eight Heroes of the Popular Shuihuzhuan	c. Bunsei 10 (1827)	Woodcut on paper ōban	■	
25	Liu Tang, the Red-haired Devil, and Lu Junyi, the Jade Unicorn; Li Ying, the Swooping Hawk; Mu Hong, the Invincible, from the series One Hundred and Eight Heroes of the Popular Shuihuzhuan	c. Tenpō 1–2 (1830–31)	Woodcut on paper ōban triptych	■	
26	Yang Chun, the White-Spotted Snake, and Zhu Wu, the Divine Strategist; Shi Jin, the Nine Dragoned; Chen Da, the Gorge-Leaping Tiger, from the series One Hundred and Eight Heroes of the Popular Shuihuzhuan	c. Tenpō 1–2 (1830–31)	Woodcut on paper ōban triptych		□
27	Hayakawa Ayunosuke, from the series Eight Hundred Heroes of the Japanese Shuihuzhuan	c. Tenpō 2 (1831)	Woodcut on paper ōban		□
28	Toki Daishirō Motosada, from the series Eight Hundred Heroes of the Japanese Shuihuzhuan	c. Tenpō 4–6 (1833–35)	Woodcut on paper ōban	■	
29	Shimose Kaga, from the series Eight Hundred Heroes of the Japanese Shuihuzhuan	c. Tenpō 2 (1831)	Woodcut on paper ōban	■	
30	Inue Shinbyōe Masashi, from the series Eight Hundred Heroes of the Japanese Shuihuzhuan	c. Tenpō 7 (1836)	Woodcut on paper ōban		□
31	Saginoike Heikurō, from the series Eight Hundred Heroes of the Japanese Shuihuzhuan	c. Tenpō 4–6 (1833–35)	Woodcut on paper ōban	■	
32	Miyamoto Musashi, from the series Eight Hundred Heroes of the Japanese Shuihuzhuan	c. Tenpō 4–6 (1833–35)	Woodcut on paper ōban		□

No.	Title	Date	Materials and techniques, format, size etc.	1st-term	2nd-term
33	Iwanuma Kichirokurō Nobusato, from the series Eight Hundred Heroes of the Japanese Shuihuzhuan	c. Tenpō 4–6 (1833–35)	Woodcut on paper ōban	■	
34	Watanabe no Genji Tsuna, from the series Eight Hundred Heroes of the Japanese Shuihuzhuan	c. Tenpō 7 (1836)	Woodcut on paper ōban		□
35	Tengan Isobyōe, from the series Eight Hundred Heroes of the Japanese Shuihuzhuan	c. Tenpō 2 (1831)	Woodcut on paper ōban	■	
36	Taira no Koremochi	c. Tenpō 4–6 (1833–35)	Woodcut on paper ōban		□
37	Sanada Yoichi Yoshisada, Matano no Gorō Kagehisa	c. Tenpō 14–Kōka 1 (1843–44)	Woodcut on paper ōban	■	
38	Izumo no Imaro	c. Tenpō 4–6 (1833–35)	Woodcut on paper ōban		□
39	Sakata Kaidōmaru	c. Tenpō 7 (1836)	Woodcut on paper ōban	■	□
40	Kintarō and Demons at Ogres' Island	c. Tenpō 13 (1842)	Woodcut on paper ōban		□
41	Sanada no Yoichi Yoshihisa, Matano no Gorō Kagehisa	c. Tenpō 6 (1835)	Woodcut on paper ōban triptych	■	
42	The Earth Spider Conjures up Demons at the Mansion of Minamoto no Yorimitsu	Tenpō 13–14 (1842–43)	Woodcut on paper ōban triptych		□
43	The Arhat Nagasena	c. Tenpō 7 (1836)	Woodcut on paper ōban	■	
44	The Fury of Monk Raigō Ajari, Ōe no Masafusa	c. Tenpō 14 (1843)	Woodcut on paper ōban	■	
45	Tsushima Province: Shinchūnagon Tomomori, from the series The Sixty-odd Provinces of Great Japan	c. Kōka 2 (1845)	Woodcut on paper ōban		□
46	Taira no Tomomori, from the series Mirror of Our Country's Military Valor	c. Kōka 2 (1845)	Woodcut on paper ōban		□
47	Nozarashi Gosuke, from the series Men of Ready Money with True Labels Attached, Kuniyoshi Fashion	c. Kōka 2 (1845)	Woodcut on paper ōban	■	
48	Tōken Gonbei, from the series Men of Ready Money with True Labels Attached, Kuniyoshi Fashion	c. Kōka 2 (1845)	Woodcut on paper ōban	■	
49	Danshichi Kurobei, from the series Men of Ready Money with True Labels Attached, Kuniyoshi Fashion	c. Kōka 2 (1845)	Woodcut on paper ōban	■	
50	Oniwakamaru	Kōka 4–Kaei 3 (1847–50)	Woodcut on paper ōban		□
51	Saitō Oniwakamaru	c. Kōka 2 (1845)	Woodcut on paper ōban		□
52	Tomimori Sukeemon Masakata, from the series Stories of the True Loyalty of the Faithful Samurai	Kōka 4 (1847)	Woodcut on paper ōban		□
53	Orio Mosuke Yasuharu, from the series Heroes of the Great Peace	Kaei 1–2 (1848–49)	Woodcut on paper ōban	■	
54	Ushioda Masanojō Takanori, from the series Portraits of the Faithful Samurai of True Loyalty	Kaei 5 (1852)	Woodcut on paper ōban	■	
55	Yada Gorōsaemon Suketake, from the series Portraits of the Faithful Samurai of True Loyalty	Kaei 5 (1852)	Woodcut on paper ōban		□
56	Nakamura Kansuke Masatatsu, from the series Portraits of the Faithful Samurai of True Loyalty	Kaei 5 (1852)	Woodcut on paper ōban		□
57	Takeda Daizen no Taifu Harunobu Nyūdō Shingen	c. Kōka 2 (1845)	Woodcut on paper ōban vertical diptych	■	

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58	Uesugi Danjō Taihitsu Terutora Nyūdō Kenshin	c. Kōka 2 (1845)	Woodcut on paper Ōban vertical diptych	■	
59	Gama Sennin and Sōma no Tarō Yoshikado	c. Kōka 2–3 (1845–46)	Woodcut on paper Ōban triptych		□
60	The Night Attack at Horikawa: Preparing to Meet the Attack of Tosabō Shōshun	c. Kōka 1–2 (1844–45)	Woodcut on paper Ōban triptych	■	
61	Clearing Weather: Miyamoto Musashi, from the series Selected Eight Views of Combat	c. Kōka 2–3 (1845–46)	Woodcut on paper Ōban triptych		□
62	Autumn Moon at Kanzaki: Higuchi no Jirō Kanemitsu, from the series Selected Eight Views of Combat	Kōka 3 (1846)	Woodcut on paper Ōban triptych	■	
63	Oniwakamaru Attacking the Giant Carp	c. Kōka 2 (1845)	Woodcut on paper Ōban triptych		□
64	Miyamoto Musashi Attacking the Giant Whale	c. Kōka 4 (1847)	Woodcut on paper Ōban triptych	■	
65	In the Ruined Palace at Sōma	c. Kōka 2–3 (1845–46)	Woodcut on paper Ōban triptych	■	□
66	Benkei Drags the Big Bell of Miidera Temple up Mount Hiei	c. Kōka 2–3 (1845–46)	Woodcut on paper Ōban triptych	■	
67	The Former Emperor Sutoku from Sanuki Sends His Retainers to Rescue Tametomo	Kaei 4 (1851)	Woodcut on paper Ōban triptych		□
68	Yojibeinada, Buzen Province	Kaei 3 (1850)	Woodcut on paper Ōban triptych	■	
69	The Ghosts of the Taira Family Attack Yoshitsune in Daimotsu Bay	c. Kaei 2–4 (1849–51)	Woodcut on paper Ōban triptych		□
70	Horio Yoshiharu Battling a Wild Boar at Mount Inaba as a General Looks on and Makes him His Vassal	c. Kaei 1–3 (1848–50)	Woodcut on paper Ōban triptych	■	
71	The Rōnin Warriors of Ōsaka, Ōmi Province Bewitched by the White Fox	Kaei 2 (1849)	Woodcut on paper Ōban triptych		□
72	Ushiwakamaru, with the Help of the Eight Tengu, Fights Benkei on Gojō Bridge	Kaei 3 (1850)	Woodcut on paper Ōban triptych	■	
73	Minamoto no Ushiwakamaru Learns Martial Arts from Sōjōbō	Kaei 4 (1851)	Woodcut on paper Ōban triptych		□
74	Shutendōji, the Demon of Mount Ōe	Kaei 4 (1851)	Woodcut on paper Ōban triptych	■	
75	Battle on Mount Yoshino	c. Kaei 4 (1851)	Woodcut on paper Ōban vertical triptych	■	□
76	Mongaku Shōnin at Nachi Waterfall	c. Kaei 4 (1851)	Woodcut on paper Ōban vertical triptych	■	
77	Inuzuka Shino and Inukai Genpachi, from the series Eight Dog Heroes of Satomi	Kaei 2–3 (1849–50)	Woodcut on paper Ōban diptych		□
78	Kamei Rokurō, A Valiant Vassal of Yoshitsune, from the series Debut of Yoshitsune's Vassals	Kaei 2 (1849)	Woodcut on paper Ōban triptych	■	
79	Last Stand of the Kusunoki at Shijō-nawate	Kaei 4 (1851)	Woodcut on paper Ōban triptych		□
80	The Battle at Shijō-nawate	Ansei 4 (1857)	Woodcut on paper Ōban six-print polyptych	■	
81	The Great Battle of Kawanakajima	Ansei 1 (1854)	Woodcut on paper Ōban triptych	■	
82	The Battle at Odai, Shinano Province	Kaei 3–4 (1850–51)	Woodcut on paper Ōban triptych		□
83	The Great Battle of Kawanakajima, Kōetsu	Kaei 5 (1852)	Woodcut on paper Ōban triptych	■	
84	The Wada Rebellion: The Ferocious Courage and Amazing Strength of Asahina Saburō Yoshihide	Ansei 4 (1857)	Woodcut on paper Ōban triptych		□
85	The Battle at Kawanakajima, Kōetsu	Ansei 2 (1855)	Woodcut on paper Ōban triptych	■	

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86	Grand Sumo Tournament on Mount Akazawa	Ansei 5 (1858)	Woodcut on paper Ōban triptych		□
87	Sakata no Kintoki, Usui Sadamitsu, Genji Tsuna and Monsters	Bunkyū 1 (1861)	Woodcut on paper Ōban triptych	■	
88	Benkei, from the series Comparisons of True Courage	c. Kōka 2–3 (1845–46)	Woodcut on paper Chōōban		□
89	Miyamoto Musashi, from the series Stories of Strength	c. Kōka 2–3 (1845–46)	Woodcut on paper Chōōban		□
90	Taira no Tomomori, from the series Comparisons of True Courage	Ansei 3 (1856)	Woodcut on paper Chōōban	■	
91	Ashigara Kintarō, from the series Comparisons of True Courage	Ansei 3 (1856)	Woodcut on paper Chōōban		□
92	Tenjiku Tokubei and Gama Sennin, from the series Mirror of Warriors of Our Country	Ansei 2 (1855)	Woodcut on paper Ōban	■	
93	Hashi-hime, from the series Mirror of Warriors of Our Country	Ansei 2 (1855)	Woodcut on paper Ōban	■	
94	Kaidōmaru, from the series Mirror of Warriors of Our Country	Ansei 2 (1855)	Woodcut on paper Ōban		□
95	Taian Kaidōmaru, from the series Kuniyoshi's Analogies for the Six Conditions of Nature	Man'en 1 (1860)	Woodcut on paper Ōban		□
96	Senpu Mongaku Shōnin, from the series Kuniyoshi's Analogies for the Six Conditions of Nature	Man'en 1 (1860)	Woodcut on paper Ōban		□
97	Poem by Retired Emperor Sutoku, from the series One Hundred Poems by One Hundred Poets	c. Tenpō 13 (1842)	Woodcut on paper Ōban	■	
98	Poem by Dainagon Tsunenobu, from the series One Hundred Poems by One Hundred Poets	c. Tenpō 13 (1842)	Woodcut on paper Ōban		□
99	Pearl Diver	c. Kōka 4 (1847)	Woodcut on paper Ōban triptych	■	
100	Princess Tamatori at the Dragon's Palace	Kaei 6 (1853)	Woodcut on paper Ōban triptych		□
101	The Dragon Palace: Tawara Tōda Hidesato Is Given Three Gifts	Ansei 5 (1858)	Woodcut on paper Ōban triptych	■	
102	Takenouchi no Sukune Receiving Kanju and Manju, from the series Japanese and Chinese Legends Likened to Chapters in the Tale of Genji	Ansei 2 (1855)	Woodcut on paper Ōban		□
103	Wasteland (Yomogiu) Momotarō, from the series Japanese and Chinese Comparisons for the Tale of Genji	Ansei 2 (1855)	Woodcut on paper Ōban		□
104	On the Waves at Kakuda on the Way to Sado Island, from the series Concise Illustrated Biography of Monk Nichiren	c. Tenpō 6 (1835)	Woodcut on paper Horizontal ōban	■	
105	In the Snow at Tsukahara, Sado Island, from the series Concise Illustrated Biography of Monk Nichiren	c. Tenpō 6 (1835)	Woodcut on paper Horizontal ōban		□
106	Da Shun, from the series Twenty-Four Paragons of Filial Piety for Children	c. Tenpō 14–Kōka 1 (1843–44)	Woodcut on paper Horizontal ōban	■	
107	Bodhidharma, Moriyama, Number 68, from the series The Sixty-nine Stations of the Kisokaidō	Kaei 5 (1852)	Woodcut on paper Ōban	■	
108	Thunder God, from the series Universal Divination by the Eight Trigrams	c. Tenpō 10–12 (1839–41)	Woodcut on paper Ōban		□

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109	Wind God, from the series Universal Divination by the Eight Trigrams	c. Tenpō 10–12 (1839–41)	Woodcut on paper ōban		□
Chapter 2: Actor Prints—Superb Actors, Masterly Depictions					
110	Bandō Mitsugorō III as Yamagatsu, and Onoe Kikugorō III as Kintarō	Bunka 12 (1815)	Woodcut on paper Hosoban		□
111	Triptych, Spring Visit to Ōji	c. Bunka 12 (1815)	Woodcut on paper ōban triptych	■	
112	Nakamura Utaemon III as Kiichi and Onoe Baikō III as Ushiwaka	Bunka 12 (1815)	Woodcut on paper ōban diptych		□
113	Seki Sanjūrō II as Ukai Kujūrō and Onoe Kikugorō III as Tamaya Shinbei	Bunsei 7 (1824)	Woodcut on paper ōban	■	
114	Segawa Kikunojō V as Kokin and Onoe Kikugorō III as Hikosō	Bunsei 7 (1824)	Woodcut on paper ōban		□
115	Crowds Visiting the Rokuhara Kanzeon (Ekadaśamukha) at Shiba Shinmeigū Shrine	Tenpō 6 (1835)	Woodcut on paper ōban triptych		□
116	Onoe Kikugorō III as Inuzuka Shino and Nakamura Utaemon IV as Inukai Genpachi, from the series Actors Imagined as the Eight Dog Heroes	c. Tenpō 11 (1840)	Woodcut on paper ōban diptych	■	
117	Ichimura Uzaemon XII as Oda Harunaga	Tenpō 11 (1840)	Woodcut on paper ōban		□
118	Seki Sanjūrō III as Konishi Zesai	Tenpō 11 (1840)	Woodcut on paper ōban	■	
119	Nakamura Utaemon IV as Naniwa Jirosaku	Tenpō 11 (1840)	Woodcut on paper ōban	■	
120	Arashi Kichisaburō III as Satō Masakiyo	Tenpō 11 (1840)	Woodcut on paper ōban		□
121	Ichikawa Ebizō V as Kezori Kuemon	Tenpō 11 (1840)	Woodcut on paper ōban	■	
122	ōtani Tomoemon IV as Adachi Motoemon and Arashi Rikan III as Hayase Iori, from the series Fujihiko Edition Actor Portraits	Kaei 7 (1854)	Woodcut on paper ōban		□
123	Imado—Carpenter Rokusaburō, from the series Thirty-six Fashionable Restaurants of the Eastern Capital	Kaei 5 (1852)	Woodcut on paper ōban	■	
124	Bandō Hikosaburō IV as Yokichi of the Kanda River	Kaei 2 (1849)	Woodcut on paper ōban		□
125	Firefly Catching, from the series Three Hunts in This Country	Kōka 4–Kaei 1 (1847–48)	Woodcut on paper Uchiwa-e	■	
126	Fishing on the River, from the series Three Hunts in this Country	Kōka 4–Kaei 1 (1847–48)	Woodcut on paper Uchiwa-e	■	
127	Mashroom Gathering, from the series Three Hunts in this Country	Kōka 4–Kaei 1 (1847–48)	Woodcut on paper Uchiwa-e	■	
128	Iwai Kumesaburō III, from the series Summer Night Scenes	Kaei 5 (1852)	Woodcut on paper Uchiwa-e		□
129	Ichikawa Danjūrō VIII, from the series Summer Night Scenes	Kaei 5 (1852)	Woodcut on paper Uchiwa-e	■	
130	Bandō Shūka I as Torazō, Really Ushiwakamaru	Kōka 4–Kaei 3 (1847–50)	Woodcut on paper Uchiwa-e		□
131	Actor Portraits as Ashikaga Mitsuuji: Sawamura Chōjūrō V as Ashikaga Mitsuuji	Kaei 2–5 (1849–52)	Woodcut on paper Uchiwa-e		□
132	Actor Portraits as Ashikaga Mitsuuji: Bandō Shūka I as Ashikaga Mitsuuji	Kaei 2–5 (1849–52)	Woodcut on paper Uchiwa-e	■	

No.	Title	Date	Materials and techniques, format, size etc.	1st-term	2nd-term
133	Actor Portraits as Ashikaga Mitsuuji: Ichimura Uzaemon XII as Ashikaga Mitsuuji	Kaei 2–5 (1849–52)	Woodcut on paper Uchiwa-e	■	
134	Bandō Shūka I as Agemaki of the Miuraya	c. Kaei 3 (1851)	Woodcut on paper Uchiwa-e		□
135	Ichikawa Danjūrō VIII as Agemaki's Sukeroku	c. Kaei 3 (1851)	Woodcut on paper Uchiwa-e		□
136	Onoe Kikugorō Ichidai Banashi	Kōka 4 (1847)	Woodcut on paper Ōban triptych	■	
137	Jiraiya Gōketsu Monogatari	Kaei 5 (1852)	Woodcut on paper Ōban triptych		□
138	Bandō Hikosaburō IV as the Ghost of Sadaijin Michihira and Ichikawa Danjūrō VIII as Nikki Bennosuke	Kaei 2 (1849)	Woodcut on paper Ōban diptych		□
139	Ichikawa Danjūrō VIII as Son of Masakado, Shōgun Tarō, Bando Shūka I as Daughter of Masakado, Princess Takiyasha, and Ichimura Uzaemon XII as Ōya no Taro Mitsukuni	c. Kaei 2–4 (1849–51)	Woodcut on paper Ōban triptych	■	
140	Tōkaidō Yotsuya Kaidan	Tenpō 7 (1836)	Woodcut on paper Ōban diptych		□
141	Okazaki no Ba, from the series Fifty-three Stations of the Tōkaidō	Tenpō 6 (1835)	Woodcut on paper Ōban triptych	■	
142	Scene from a Ghost Story: The Okazaki Cat Demon	Kōka 4 (1847)	Woodcut on paper Ōban triptych		□
143	The Story of Nippon Daemon and the Cat	Kōka 4 (1847)	Woodcut on paper Ōban triptych	■	□
144	Okazaki, from the series Fifty-three Stations of the Tōkaidō	Kōka 4 (1847)	Woodcut on paper Horizontal Ōban	■	
145	The Picture of the Sekison Shrine Pilgrimage to Ōyama Temple in Sagami Province	Kaei 7 (1854)	Woodcut on paper Ōban triptych		□
Chapter 3: Beauty Prints—Chic and Lovely					
146	Moon, from series Snow, Moon, Flowers	c. Bunsei 7 (1824)	Woodcut on paper Ōban	■	
147	Young Woman with a Parasol in the Snow	c. Tenpō 1–3 (1830–32)	Woodcut on paper Ōban vertical diptych		□
148	Courtesan	Early Tenpō (1830–44)	Woodcut on paper Ōban	■	
149	Oiran Courtesan	Early Tenpō (1830–44)	Woodcut on paper Ōban		□
150	Concubine	Early Tenpō (1830–44)	Woodcut on paper Ōban	■	
151	Karuko	Early Tenpō (1830–44)	Woodcut on paper Ōban		□
152	Mimeguri, Modern Tie-dyed Fabrics of Edo	c. Tenpō 4–6 (1833–35)	Woodcut on paper Ōban	■	
153	Yoyoyama of the Matsubaya, Yatsuhashi of the Naka-Manjiya and Hanaōgi of the Ōgiya	c. Tenpō 4 (1833)	Woodcut on paper Ōban triptych		□
154	After the Bath, from the series Three Hardships of Modern Women	Tenpō 4 (1833)	Woodcut on paper Uchiwa-e	■	
155	A Courtesan, from the series Three Hardships of Modern Women	Tenpō 4 (1833)	Woodcut on paper Uchiwa-e	■	
156	Rainbow in Spring	Tenpō 7 (1836)	Woodcut on paper Uchiwa-e		□
157	The Jewel of the Seashore	c. Tenpō 7 (1836)	Woodcut on paper Uchiwa-e		□
158	The River Festival in the Fifth Month, Ryōgoku Bridge, from the series Women and Children of the Twelve Months	c. Tenpō 7–8 (1836–37)	Woodcut on paper Ōban	■	

No.	Title	Date	Materials and techniques, format, size etc.	1st-term	2nd-term
159	Festival of the Seventh Month, from the series Women and Children of the Twelve Months	c. Tenpō 7-8 (1836-37)	Woodcut on paper Ōban	■	
160	Clear Moon in August, from the series Women and Children of the Twelve Months	c. Tenpō 7-8 (1836-37)	Woodcut on paper Ōban	■	
161	In Front of Funabashiya	Late Tenpō (1830-44)	Woodcut on paper Ōban triptych		□
162	About Ten at Night, from the series Summer Scenes: The Hours of Day and Night	c. Kōka 1 (1844)	Woodcut on paper Uchiwa-e	■	
163	About Four in the Afternoon, from the series Summer Scenes: The Hours of Day and Night	c. Kōka 1 (1844)	Woodcut on paper Uchiwa-e	■	
164	Tokiwazu, from the series The Children's Instructor of Accomplishment	Tenpō 13 (1842)	Woodcut on paper Uchiwa-e	■	
165	Metal: Needle, from the series The Five Natural Elements	c. Tenpō 14-Kōka 1 (1843-44)	Woodcut on paper Uchiwa-e		□
166	Water: Watermelon, from the series The Five Natural Elements	c. Tenpō 14-Kōka 1 (1843-44)	Woodcut on paper Uchiwa-e		□
167	Beauty Cutting her Nails, from the series The Universe of Women	c. Tenpō 14-Kōka 1 (1843-44)	Woodcut on paper Uchiwa-e		□
168	Courtesan Leaning on a Balustrade	c. Tenpō 13 (1842)	Woodcut on paper Uchiwa-e	■	
169	Beauty Adjusting her Hair Comb, from the series Mirror Images	c. Kōka 2 (1845)	Woodcut on paper Uchiwa-e		□
170	Motoyui Hair Style, from the series Mirror Images	c. Kōka 2 (1845)	Woodcut on paper Uchiwa-e		□
171	Beauty Playing with a Cat, from the series Mirror Images	c. Kōka 2 (1845)	Woodcut on paper Uchiwa-e	■	□
172	Matsumidori, from the series Famous Brands of Sake	c. Kōka 2-3 (1845-46)	Woodcut on paper Uchiwa-e	■	
173	Sasanomaru, from the series Famous Brands of Sake	c. Kōka 2-3 (1845-46)	Woodcut on paper Uchiwa-e		□
174	Fortune-telling	c. Kōka 2-3 (1845-46)	Woodcut on paper Uchiwa-e	■	
175	Kane-jo, from the series Lives of Remarkable People Renowned for Loyalty and Virtue	c. Kōka 2-3 (1845-46)	Woodcut on paper Ōban		□
176	Kaji-jo, from the series Lives of Remarkable People Renowned for Loyalty and Virtue	c. Kōka 1-3 (1844-46)	Woodcut on paper Ōban	■	
177	Zen Master Fenggan, from the series Sixteen Female Immortals	Kōka 4-Kaei 1 (1847-48)	Woodcut on paper Ōban	■	
178	Parody of the Killing of the Nue, from the series Picture Siblings Yasasugata	c. Kōka 2-3 (1845-46)	Woodcut on paper Ōban		□
179	Fashionable Selection of Six Flowers	c. Tenpō 14 (1843)	Woodcut on paper Ōban		□
180	Kintarō Catching the Carp, from the series Grateful Thanks for Answered Prayers: Waterfall-striped Fabrics	c. Kōka 2-3 (1845-46)	Woodcut on paper Ōban	■	
181	Tamasudare Waterfall in the Hakone Mountains, from the series Grateful Thanks for Answered Prayers: Waterfall-striped Fabrics	c. Kōka 2-3 (1845-46)	Woodcut on paper Ōban	■	
182	Hitotsume, from the series Eight Views of Night Visits to Temples and Shrines	c. Kōka 2-3 (1845-46)	Woodcut on paper Ōban		□
183	Yokkaichi, from the series Eight Views of Night Visits to Temples and Shrines	c. Kōka 2-3 (1845-46)	Woodcut on paper Ōban		□

No.	Title	Date	Materials and techniques, format, size etc.	1st-term	2nd-term
184	Rainbow at Takanawa, from the series Famous Views of the Eastern Capital	c. Kōka 2-3 (1845-46)	Woodcut on paper Ōban triptych	■	
185	Morning Mist at Komagata	c. Kōka 3 (1846)	Woodcut on paper Ōban triptych		□
186	Catching Fireflies in the Cool of the Evening, from the series Excursions in the Four Seasons	c. Kōka 2-3 (1845-46)	Woodcut on paper Ōban triptych	■	
187	Cherry Blossoms at Night	Kōka (1844-48)	Woodcut on paper Ōban triptych		□
188	Night Scene at Hatchō-zutsumi	c. Kōka 2-3 (1845-46)	Woodcut on paper Ōban triptych	■	
189	Three Topsy People Drunk on New Year's Sake	Kōka 3 (1846)	Woodcut on paper Ōban triptych		□
190	Morning Mist at the Sumida River	c. Kaei 1-4 (1848-51)	Woodcut on paper Ōban triptych	■	
191	Bustling Night Crowds on the Third Day of the Year of the Monkey	c. Kōka 4-Kaei 1 (1847-48)	Woodcut on paper Ōban triptych		□
192	Tōeizan in the Eastern Capital	c. Kōka 4 - Kaei 1 (1847-48)	Woodcut on paper Ōban triptych	■	
193	An Up-to-Date Parlor in Imado at Night	c. Kōka 4-Kaei 1 (1847-48)	Woodcut on paper Ōban triptych		□
194	Palanquin at Ōmori, from the series Ukiyo Hakkai	Kōka 4-Kaei 3 (1847-50)	Woodcut on paper Uchiwa-e	■	
195	Mitate Parody of the Kyōgen Tsurigitsune	Kaei 2 (1849)	Woodcut on paper Uchiwa-e		□
196	Fukuroku, from the series Seven More Modern Women	Kaei 2-5 (1849-52)	Woodcut on paper Uchiwa-e	■	
197	Yamagaeri Makenu Kikyō, from the series Women Enjoying Songs	Kaei 6 (1853)	Woodcut on paper Uchiwa-e		□
198	Mosquito Net, from the series A Selection of Six Modern Summer Scenes	Kaei 6 (1853)	Woodcut on paper Uchiwa-e	■	
199	Daytime Nap, from the series A Selection of Six Modern Summer Scenes	Kaei 6 (1853)	Woodcut on paper Uchiwa-e		□
200	Summer Gift, from the series A Selection of Six Modern Summer Scenes	Kaei 6 (1853)	Woodcut on paper Uchiwa-e		□
201	Ōkawa Bridge, from the series Three Great Bridges in the Eastern Capital	Kaei 6 (1853)	Woodcut on paper Uchiwa-e	■	
202	Famous Kinds of Pines	Ansei 1 (1854)	Woodcut on paper Uchiwa-e	■	
203	Sensōji Temple in Snow, from the series Six Views in Edo	Ansei 1 (1854)	Woodcut on paper Uchiwa-e		□
204	"Oh, ouch!", Giant Octopus from the Nameri River in Etchū, Number 7 from the series Auspicious Desires on Land and Sea	Kaei 5 (1852)	Woodcut on paper Ōban	■	
205	"Don't Stray!", Whales from Iki, Number 68 from the series Auspicious Desires	Kaei 5 (1852)	Woodcut on paper Ōban	■	
206	Wanting to Decide Right Away, Octopus from Takasago in Harima Province, Number 19 from the series Auspicious Desires on Land and Sea	Kaei 5 (1852)	Woodcut on paper Ōban		□
207	The First Plum Blossoms of Spring	c. Kaei 1-3 (1848-50)	Woodcut on paper Ōban triptych	■	
208	Sudden Shower in the Summer Heat	c. Kaei 2-4 (1849-51)	Woodcut on paper Ōban triptych	■	
209	Dianthus, Earth Element, from the series Parody of the Five Elements	c. Kōka 4-Kaei 5 (1847-52)	Woodcut on paper Ōban triptych		□
210	Four-hand Net Night Fishing, Fire Element, from the series Parody of the Five Elements	c. Kōka 4-Kaei 5 (1847-52)	Woodcut on paper Ōban triptych		□
211	Evening on the Veranda	c. Kaei 4 (1851)	Woodcut on paper Ōban triptych		□

No.	Title	Date	Materials and techniques, format, size etc.	1st-term	2nd-term
Chapter 4: Landscapes—Novel Compositions					
212	Abalone from Ise Province, from the series Every Kind of Notable Product of the Mountains and Seas	c. Early Tenpō (1830–44)	Woodcut on paper Ōban	■	
213	Bonito from Sagami Province, from the series Every Kind of Notable Product of the Mountains and Seas	c. Early Tenpō (1830–44)	Woodcut on paper Ōban		□
214	The Night Attack, Act XI of the Storehouse of Loyal Retainers	c. Tenpō 2–3 (1831–32)	Woodcut on paper Horizontal ōban	■	□
215	Okane, the Strong Woman of Ōmi Province	c. Tenpō 2–3 (1831–32)	Woodcut on paper Horizontal ōban		□
216	Tsukuda Island, from the series Famous Sites of the Eastern Capital	c. Tenpō 3–4 (1832–33)	Woodcut on paper Horizontal ōban	■	
217	Kasumigaseki, from the series Famous Sites of the Eastern Capital	c. Tenpō 3–4 (1832–33)	Woodcut on paper Horizontal ōban	■	
218	Teppōzu, from the series Famous Sites of the Eastern Capital	c. Tenpō 3–4 (1832–33)	Woodcut on paper Horizontal ōban	■	
219	Yanagi Bridge at Ryōgoku, from the series Famous Sites of the Eastern Capital	c. Tenpō 3–4 (1832–33)	Woodcut on paper Horizontal ōban		□
220	Enjoying the Cool at Ryōgoku, from the series Famous Sites of the Eastern Capital	c. Tenpō 3–4 (1832–33)	Woodcut on paper Horizontal ōban		□
221	Shin-Yoshiwara, from the series Famous Sites of the Eastern Capital	c. Tenpō 3–4 (1832–33)	Woodcut on paper Horizontal ōban		□
222	View of Onmaya Embankment in the Eastern Capital	c. Tenpō 2–3 (1831–32)	Woodcut on paper Horizontal ōban	■	
223	Ebb Tide at Shubi no Matsu in the Eastern Capital	c. Tenpō 2–3 (1831–32)	Woodcut on paper Horizontal ōban	■	
224	Hashiba in the Eastern Capital	c. Tenpō 2–3 (1831–32)	Woodcut on paper Horizontal ōban	■	
225	The Miyato River in the Eastern Capital	c. Tenpō 2–3 (1831–32)	Woodcut on paper Horizontal ōban		□
226	Mitsumata in the Eastern Capital	c. Tenpō 2–3 (1831–32)	Woodcut on paper Horizontal ōban		□
227	Sketch of Nihonbashi in Edo, from the series Famous Bridges of Japan	c. Tenpō 7–9 (1836–38)	Woodcut on paper Ōban triptych		□
228	Rōben Falls on Mount Ōyama	c. Tenpō 13 (1842)	Woodcut on paper Horizontal ōban	■	
229	View of Tamura Ferry on the Ōyama Road, Sagami Province	c. Tenpō 13 (1842)	Woodcut on paper Horizontal ōban	■	
230	Great Falls of Sekison Shrine at Ōyama	c. Tenpō 13 (1842)	Woodcut on paper Horizontal ōban	■	
231	Mount Fuji with Melting Snow during the Sannō Matsuri, from the series Thirty-six Views of Mount Fuji Seen from the Eastern Capital	c. Tenpō 14 (1843)	Woodcut on paper Horizontal ōban		□
232	View of Mount Fuji beneath Shin-Ōhashi Bridge, from the series Thirty-six Views of Mount Fuji Seen from the Eastern Capital	c. Tenpō 14 (1843)	Woodcut on paper Horizontal ōban		□
233	Distant View from Shōheizaka Slope, from the series Thirty-six Views of Mount Fuji Seen from the Eastern Capital	c. Tenpō 14 (1843)	Woodcut on paper Horizontal ōban		□
234	Hiratsuka, from the series Human-interest Views of the Fifty-three Stations of the Tōkaidō Road	c. Kaei 2 (1849)	Woodcut on paper Horizontal ōban	■	
235	Enoshima in Sagami Province	Kaei 2–4 (1849–51)	Woodcut on paper Ōban triptych	■	

No.	Title	Date	Materials and techniques, format, size etc.	1st-term	2nd-term
236	Complete Picture of Mount Ōyama Amefuri Shrine in Ōsumi, Sagami Province	c. Kaei 2–4 (1849–51)	Woodcut on paper Ōban triptych		□
Chapter 5: Surimono and Animal Prints—The Rarest of the Rare					
237	New Year Poems by Hakujuen of Noda in Shimousa Province	c. Bunsei 10–12 (1827–29)	Woodcut on paper Shikishi-format surimono 21.1 × 18.0 cm	■	
238	Hirado, Hiodoshi Rikiya	Late Bunsei (1818–30)–Early Tenpō (1830–44)	Woodcut on paper Shikishi-format surimono 21.2 × 18.2 cm		□
239	Stroking Ox	Bunsei 12 (1829)	Woodcut on paper Shikishi-format new year's surimono 21.7 × 17.9 cm	■	
240	Enoshima, from the series Five Views of Mount Fuji	c. Late Bunsei (1818–30)–Early Tenpō (1830–44)	Woodcut on paper Shikishi-format surimono 21.3 × 18.3 cm		□
241	Kigan, from the series Five Views of Mount Fuji	c. Late Bunsei (1818–30)–Early Tenpō (1830–44)	Woodcut on paper Shikishi-format surimono 20.7 × 18.4 cm		□
242	Ichikawa Danjūrō VII Grasping a Constable's Lance	c. Bunsei 10–11 (1827–28)	Woodcut on paper Shikishi-format surimono 21.0 × 18.4 cm	■	
243	Koto Zither in the Tokonoma Display Alcove	c. Bunsei 10–11 (1827–28)	Woodcut on paper Shikishi-format surimono 21.0 × 18.3 cm	■	
244	Ruan Xiao'er; Five-sheet print of Collecting Brine, no. 3, from the series 108 Heroes of the Suikoden of Women's Customs	c. Bunsei 10–11 (1827–28)	Woodcut on paper Shikishi-format surimono 20.7 × 17.2 cm		□
245	Numbers One to Five, from the series Five Views of Shellfish Gathering	c. Bunsei 12 (1829)	Woodcut on paper Shikishi-format surimono pentptych Each 20.8 × 18.0 cm	■	
246	Throwing Earthenware Dishes from Dōkan Hill in Edo, from the series 108 Heroes of the Suikoden of Women's Customs	c. Bunsei 11 (1828)	Woodcut on paper Shikishi-format surimono 21.3 × 18.3 cm		□
247	Fenggan and a Tiger	Bunsei 13 (1830)	Woodcut on paper Shikishi-format surimono 20.6 × 17.7 cm		□
248	False Murasaki's Rustic Genji	c. Tenpō 7 (1836)	Woodcut on paper Two shikishi-format surimono Each 20.4 × 17.6 cm		□
249	Geisha on the Pier	c. Tenpō 7 (1836)	Woodcut on paper Shikishi-format surimono diptych Each 21.0 × 18.2 cm	■	
250	Oiran	c. mid Kōka (1844–48)–mid Kaei (1848–54)	Woodcut on paper Folding fan-format surimono H. 17.2 × W. 48.8 cm		□
251	Flower Cart, with Poems on the Five Festivals	c. Tenpō 8 (1837)	Woodcut on paper Full sheet format surimono 41.7 × 56.1 cm	■	
252	Ichikawa Danjūrō VIII in Shibaraku	Tenpō 3 (1832)	Woodcut on paper Shikishi-format surimono 21.4 × 18.7 cm		□
253	Nakamura Utaemon IV Holding a Mortar	c. Kōka 2–3 (1845–46)	Woodcut on paper Shikishi-format surimono 18.6 × 22.2 cm		□
254	Great Wrestler Actors of East and West, a joint work with Utagawa Kuniyoshi, Utagawa Toyokuni III and Baisotei Gengyo	Kaei 3 (1850)	Woodcut on paper Full sheet format surimono 42.2 × 56.1 cm	■	
255	Folding Album with Gourd (Album by Utagawa Kuniyoshi, Gourd by Shibata Zeshin)	Kaei 2 (1849)	Woodcut on paper Full sheet format surimono 37.5 × 53.1 cm		□
256	Memorial Surimono Prints of Ichikawa Danjūrō VIII, a joint work by Utagawa Kuniyoshi and Utagawa Toyokuni III	Kaei 7 (1854)	Woodcut on paper Chōban format surimono 20.4 × 53.6 cm	■	
257	Rat Catcher Cat	c. Tenpō 13 (1842)	Woodcut on paper Ōban	■	
258	Pair of Dragons	c. Tenpō 2–3 (1831–32)	Woodcut on paper Ōban		□

No.	Title	Date	Materials and techniques, format, size etc.	1st-term	2nd-term
259	Dragon	c. Tenpō 2-3 (1831-32)	Woodcut on paper Ōban	■	
260	Rain-maker Dragon	c. Tenpō 2-3 (1831-32)	Woodcut on paper Ōban		□
261	Dragon and Tiger, from the series Pictures of Birds and Beasts	c. Tenpō 10-12 (1839-41)	Woodcut on paper Ōban	■	
262	Chinese Lion, from the series Pictures of Birds and Beasts	c. Tenpō 10-12 (1839-41)	Woodcut on paper Ōban		□
263	Catfish and Carp, from the series All Manner of Fish	c. Tenpō 13 (1842)	Woodcut on paper Two medium tanzaku	■	
264	Blowfish and Killifish, Goldfish and Medaka, from the series All Manner of Fish	c. Tenpō 13 (1842)	Woodcut on paper Two medium tanzaku		□
265	Octopus, and Two Kinds of Carp, from the series All Manner of Fish	c. Tenpō 13 (1842)	Woodcut on paper Two medium tanzaku	■	
266	Goldfish and Medaka, from the series All Manner of Fish	c. Tenpō 13 (1842)	Woodcut on paper Medium tanzaku		□
267	Crab and Tortoise, from the series All Manner of Fish	c. Tenpō 13 (1842)	Woodcut on paper Medium tanzaku	■	
268	Shrimp and Fish near a Baited Line, from the series All Manner of Fish	c. Tenpō 13 (1842)	Woodcut on paper Medium tanzaku		□
269	Carp Ascending a Waterfall	c. Kōka 2-3 (1845-46)	Woodcut on paper Ōban vertical diptych		□
270	Dragon in Clouds	c. Tenpō 13 (1842)	Woodcut on paper Ōban vertical diptych		□
271	Tiger and Bamboo	c. Tenpō 13 (1842)	Woodcut on paper Ōban vertical diptych	■	
Chapter 6: Comic Prints—Unparalleled Wit					
272	Monster Chūshingura	c. Tenpō 10-13 (1839-42)	Woodcut on paper Ōban triptych	■	
273	Ropewalking Turtle and Imitating Yorimitsu's Four Brave Samurai, from the series One Hundred Tortoises Iehisa	c. Tenpō 13 (1842)	Woodcut on paper Two chūban	■	
274	A Set of Frogs	c. Tenpō 13 (1842)	Woodcut on paper Ōban		□
275	Singing the Bonbon Song for the Obon Festival, from the series A Set of Goldfish	c. Tenpō 13 (1842)	Woodcut on paper Chūban	■	□
276	The Raftsmen, from the series A Set of Goldfish	c. Tenpō 13 (1842)	Woodcut on paper Chūban		□
277	One Head of Many Bodies	c. Tenpō 10-13 (1839-42)	Woodcut on paper Ōban		□
278	A Human Textile Pattern to Stop You from Yawning: With Fourteen Bodies, It Looks Like Thirty-five People	c. Tenpō 13 (1842)	Woodcut on paper Horizontal ōban		□
279	Comic Ghosts Enjoying the Evening Cool	c. Tenpō 13 (1842)	Woodcut on paper Horizontal ōban	■	
280	Foxes Practicing the Art of Transformation	c. Tenpō 13 (1842)	Woodcut on paper Horizontal ōban	■	
281	Comic Animals Taking Shelter from the Rain	c. Tenpō 13 (1842)	Woodcut on paper Horizontal ōban		□
282	Ghosts Playing the Hyakumonogatari Parlor Game	c. Tenpō 13 (1842)	Woodcut on paper Horizontal ōban	■	
283	Gourds, Catfish and a Horse Dressed as People Wrestling, from the series Fashionable Ukiyo Gourds	c. Kōka 1-3 (1844-46)	Woodcut on paper Uchiwa-e		□
284	Fashionable Cats Juggling Balls	Tenpō 12 (1841)	Woodcut on paper Ōban	■	
285	Danshichi Kurobē et al., from the series Popular Plays Acted by Cats	c. Tenpō 12-13 (1841-42)	Woodcut on paper Ōban		□
286	Igami no Gonta et al., from the series Popular Plays Acted by Cats	c. Tenpō 12-13 (1841-42)	Woodcut on paper Ōban		□

No.	Title	Date	Materials and techniques, format, size etc.	1st-term	2nd-term
287	Kumagaya Jirō Naozane et al., from the series Popular Plays Acted by Cats	c. Tenpō 12–13 (1841–42)	Woodcut on paper Ōban		□
288	Blowfish, from the series Cats' Substitute Characters	c. Tenpō 13 (1842)	Woodcut on paper Ōban	■	
289	Sakaki, from the series The Cat Tale of Genji	c. Tenpō 13 (1842)	Woodcut on paper Uchiwa-e	■	
290	Cat Beauties Relaxing in Summer	c. Tenpō 13 (1842)	Woodcut on paper Uchiwa-e		□
291	Cats Playing Kemari Football	Tenpō 12 (1841)	Woodcut on paper Uchiwa-e	■	
292	Twin-faced Cat Portraits	c. Tenpō 12–13 (1841–42)	Woodcut on paper Uchiwa-e	■	
293	Cat in the Role of the Omangaame Sweetseller	c. Tenpō 12–13 (1841–42)	Woodcut on paper Uchiwa-e		□
294	A Cat Parody of an Evening Revelry	Kōka 3 (1846)	Woodcut on paper Uchiwa-e	■	
295	Cats in Season Under a Pale Moon	Kōka 3 (1846)	Woodcut on paper Uchiwa-e		□
296	Fashionable Cat Transformations	c. Tenpō 12–13 (1841–42)	Woodcut on paper Ōban	■	□
297	Ushiwakamaru and Benkei, Bat and Goblin Mask Roof Tile, from the series Coupled Mirror Pictures	c. Tenpō 13 (1842)	Woodcut on paper Uchiwa-e diptych		□
298	Three Fukujin, Snake, Frog and Snail, from the series Coupled Mirror Pictures	c. Tenpō 13 (1842)	Woodcut on paper Uchiwa-e diptych	■	
299	Cat, Lion, Owl, Hannya Mask, from the series Coupled Mirror Pictures	c. Tenpō 13 (1842)	Woodcut on paper Uchiwa-e diptych		□
300	Ōmori, from the series Brushes with Make-up Off the Beaten Path	c. Kōka 1–3 (1844–46)	Woodcut on paper Uchiwa-e	■	
301	Fireworks, from the series Brushes with Makeup Off the Beaten Path	c. Kōka 1–3 (1844–46)	Woodcut on paper Uchiwa-e	■	
302	Mongaku Pounded by Cold Water, from the series Fashionable Gourds of the Floating World	c. Kōka 1–3 (1844–46)	Woodcut on paper Uchiwa-e		□
303	Raccoon Dog and Fox at Play	c. Tenpō 13 (1842)	Woodcut on paper Uchiwa-e		□
304	Various Birds as Discount Merchandisers	c. Tenpō 13 (1842)	Woodcut on paper Uchiwa-e	■	
305	Birdcatcher, from the series One Hundred crazy Performances of Sparrows	c. Kōka 1 (1844)	Woodcut on paper Uchiwa-e	■	
306	Spinning Tops, from Takezawa's Heartfelt Games	Kōka 1 (1844)	Woodcut on paper Uchiwa-e		□
307	Crazy Thoughts from Takezawa Tōji's Imagination, Spinning Tops	Kōka 1 (1844)	Woodcut on paper Uchiwa-e		□
308	Inset Pictures, Tops	Kōka 1 (1844)	Woodcut on paper Uchiwa-e		□
309	The Tale of Kachi-Kachi Yama	c. Kōka 2–3 (1845–46)	Woodcut on paper Uchiwa-e	■	
310	Palanquin Bearer Toy	c. Kōka 1 (1844)	Woodcut on paper Uchiwa-e	■	
311	Legs and Arms Emerge on a Daruma Doll, from the series Fashionable Daruma Doll Amusements	c. Tenpō 10–13 (1839–42)	Woodcut on paper Horizontal ōban		□
312	Daruma Eating Soba Noodles and Neck Pulling Game, from the series Fashionable Daruma Doll Amusements	c. Tenpō 10–13 (1839–42)	Woodcut on paper Horizontal ōban		□
313	Asahina Saburō Yoshihide Playing in the Land of Dwarfs	Kōka 4 (1847)	Woodcut on paper Ōban	■	
314	Asahina Yoshihide in the Land of Dwarfs	Kōka 4 (1847)	Woodcut on paper Ōban	■	
315	Asahina Playing on the Island of Dwarfs	Kōka 4 (1847)	Woodcut on paper Ōban triptych		□
316	Minds of Fish	c. Tenpō 13 (1842)	Woodcut on paper Ōban	■	
317	Arajishi Otokonosuke, et al., from the series A Hundred Cats' Physiognomies	c. Tenpō 12 (1841)	Woodcut on paper Uchiwa-e		□

No.	Title	Date	Materials and techniques, format, size etc.	1st-term	2nd-term
318	Chūshingura, from the series A Hundred Cats' Physiognomies	c. Tenpō 12 (1841)	Woodcut on paper Uchiwa-e	■	
319	Goldfish that Resemble Actors	c. Tenpō 13 (1842)	Woodcut on paper Uchiwa-e		□
320	Cat Dance	c. Tenpō 12 (1841)	Woodcut on paper Uchiwa-e	■	
321	Fashionable Cats Doing Mime Performances	c. Tenpō 12–13 (1841–42)	Woodcut on paper ōban	■	
322	Parody of Umegae Striking the Bell of Limitless Hell, from the series Popular Cat Games	c. Kōka 4 (1847)	Woodcut on paper ōban		□
323	The Scene of Torture by Scolding from The Stinky Sleeve, from the series Popular Cat Games	c. Kōka 4 (1847)	Woodcut on paper ōban		□
324	Laughing White Faces Scribbled on a Wall	c. Kaei 1 (1848)	Woodcut on paper ōban triptych	■	
325	The Votive Table with Masks of Kabuki Actors Taken at Face Value	c. Kaei 1 (1848)	Woodcut on paper ōban triptych		□
326	He Looks Scary but He Is a Nice Person	c. Kōka 4 (1847)	Woodcut on paper ōban	■	□
327	People Congregated to Make a Person	c. Kōka 4 (1847)	Woodcut on paper ōban	■	
328	A Young Person Who Looks Old	c. Kōka 4 (1847)	Woodcut on paper ōban		□
329	A Person who Makes Fun of People	c. Kōka 4 (1847)	Woodcut on paper ōban		□
330	Fisherman Seated Among Leaves, Lobster with Shellfish, from the series Witty Work for Silhouettes	c. Kaei 1 (1848)	Woodcut on paper ōban diptych	■	
331	Hunter and Raccoon Dog, Goldfish and Red Carp, from the series Witty Work for Silhouettes	c. Kaei 1 (1848)	Woodcut on paper ōban diptych	■	
332	Benkei, Professional Jester, from the series Witty Work for Silhouettes	c. Kaei 1 (1848)	Woodcut on paper ōban diptych		□
333	Cat Magic	Kōka 4–Kaei 3 (1847–50)	Woodcut on paper ōban		□
334	The Yoshiwara Sparrows' Temporary Nest	Kōka 3 (1846)	Woodcut on paper ōban triptych	■	
335	The Dragon's Palace Full of Fish	c. Kōka 4 (1847)	Woodcut on paper ōban triptych		□
336	Cats Suggested as the Fifty-three Stations of the Tōkaidō	c. Kaei 1 (1848)	Woodcut on paper ōban triptych	■	
337	Series of Cat Proverbs	Kaei 5 (1852)	Woodcut on paper ōban triptych		□
Chapter 7: Everyday Life and the News—Imagination Conveyed					
338	Red Zhong Kui, The Demon Queller as Smallpox Picture	c. Tenpō 7 (1836)	Woodcut on paper ōban	■	
339	Fishing in the River, from the series Children at Play	c. Tenpō 12–13 (1841–42)	Woodcut on paper Horizontal ōban	■	
340	Playing in the Snow, from the series Newly Published Children's Games	c. Tenpō 12–13 (1841–42)	Woodcut on paper Horizontal ōban	■	
341	Mount Oyama Pilgrimage and Mount Fuji Pilgrimage Meet at Takanawa ōkido	c. Early Tenpō (1830–44)	Woodcut on paper ōban triptych		□
342	Excitement over a Huge Whale	Kaei 4 (1851)	Woodcut on paper ōban triptych	■	
343	The Big Catch and Prosperity of Seven Bays	Kaei 6 (1853)	Woodcut on paper ōban triptych		□
344	Beware of Fire	Kaei 4 (1851)	Woodcut on paper ōban	■	
345	Several Fashionable Hairstyles for Sumo Wrestlers	c. Late Tenpō (1830–44)	Woodcut on paper ōban	■	
346	Ikitsuki Geitazaemon	Tenpō 15 (1844)	Woodcut on paper ōban		□
347	Oniwaka Rikinosuke	Kaei 3 (1850)	Woodcut on paper ōban	■	
348	Oniwaka Rikinosuke	Kaei 3 (1850)	Woodcut on paper Horizontal ōban		□

No.	Title	Date	Materials and techniques, format, size etc.	1st-term	2nd-term
349	Oniwaka Rikinosuke from Toda, Musasugun, Kazusa Province, a Disciple of Katsunoura, Wrestles a Carp	Kaei 3 (1850)	Woodcut on paper Ōban	■	
350	Haunted House by Hayashiya Shōzō, from the series One Hundred Ghost Stories	c. Tenpō 10–12 (1839–41)	Woodcut on paper Horizontal ōban	■	
351	The Nine-Tail Fox Across Three Countries, from the series Takezawa Tōji Twirling Top Ghosts	Tenpō 15 (1844)	Woodcut on paper Horizontal ōban		□
352	O-iwa Inari, from the series Takezawa Tōji Twirling Top Ghosts	Tenpō 15 (1844)	Woodcut on paper Horizontal ōban	■	
353	Takezawa Tōji, a Master at Spinning a Top	Kaei 2 (1849)	Woodcut on paper Uchiwa-e		□
354	Fashionable Dolls	Ansei 3 (1856)	Woodcut on paper Chūban triptych	■	
355	The Lonely House at Asajigahara	Ansei 5 (1858)	Woodcut on paper Chōban	■	
356	Living Dolls of Asakusa Okuyama	Ansei 2 (1855)	Woodcut on paper Ōban diptych		□
357	Hayatake Torakichi as the Stone Bridge	Ansei 4 (1857)	Woodcut on paper Ōban		□
358	Fudō Myōō and Yūten, from the series Fashionable Dolls of Today	Ansei 3 (1856)	Woodcut on paper Ōban		□
359	Paper Dolls Dance in Hope for Fine Weather	Kaei 2 (1849)	Woodcut on paper Ōban		□
360	Minamoto no Tametomo and the Smallpox God	c. Kaei 4 (1851)	Woodcut on paper Ōban diptych	■	
361	Zhong Gui Drives Out Evil Spirits Instantly	Ansei 5 (1858)	Woodcut on paper Ōban diptych		□
362	Takarabune, by Utagawa Kunisada, Keisai Eisen and Utagawa Kuniyoshi	c. Late Tenpō (1830–44)	Woodcut on paper Ōban triptych		□
363	Night Bandits, Lion Dance and Mount Fuji from Lake Ashi, Hakone, a joint work by Utagawa Kuniyoshi, Utagawa Kunisada and Utagawa Hiroshige	Ansei 5 (1858)	Woodcut on paper Ōban	■	
364	Memorial Print of Kuniyoshi by his Student Ochiai Yoshiiku	Bunkyū 1 (1861)	Woodcut on paper Ōban	■	
365	Memorial Print of Kuniyoshi by his Student Utagawa Yoshitomi	Bunkyū 1 (1861)	Woodcut on paper Ōban		□
366	Johan Nieuhof 's <i>Voyages and Travels to the East Indies</i>	1682	32.6 × 21.8 × 6.9 cm	■	□
367	Woodblock for <i>He Looks Scary but He is a Nice Person</i>	c. Kōka 4 (1847)	39.7 × 26.9 × 1.6 cm	■	□
368	New Impression of <i>He Looks Scary but He is a Nice Person</i>	Contemporary	Woodcut on paper Ōban	■	□
369	Woodblock for <i>Ichikawa Danjūrō VIII as Kamiya Iemon, and Ichikawa Kodanji IV as O-iwa no Bōkon</i>	Kaei 1 (1848)	39.0 × 26.4 × 0.8 cm	■	□
370	New Impression of <i>Ichikawa Danjūrō VIII as Kamiya Iemon, and Ichikawa Kodanji IV as O-iwa no Bōkon</i>	Contemporary	Woodcut on paper Ōban	■	□
371	Ichikawa Danjūrō VIII as Kamiya Iemon, and Ichikawa Kodanji IV as O-iwa no Bōkon	Kaei 1 (1848)	Woodcut on paper Ōban	■	□
372	Sketch for <i>Shinrei Yaguchi no Watashi, from the series Jōruri Zukushi</i>	c. Late Tenpō (1830–44)	Ink on paper 25.4 × 38.9 cm	■	□
373	Preparatory Drawing for <i>Unryū Hisakichi</i>	Ansei 3 (1856)	Ink on paper 38.1 × 26.1 cm	■	□
374	Preparatory Drawing for <i>Cherry Blossom Viewing Maid</i>	c. Ansei 1 (1854)	37.7 × 25.8 cm	■	□

No.	Title	Date	Materials and techniques, format, size etc.	1st-term	2nd-term
375	Preparatory Drawing for <i>Beautiful Blossoms in the Garden</i>	Ansei 1 (1854)	37.8 × 25.5 cm	■	□
376	Letter		16.3 × 91.2 cm	■	□
[Special Section] Kuniyoshi's Hand-drawn Paintings— The Rare Brushstrokes of a Genius					
377	Manzai Performer	c. Late Bunsei (1818–30)–Early Tenpō (1830–44)	Light color on silk ; Hanging scroll ; 69.5 × 33.0 cm	■	
378	Bust Portrait of a Beauty, A Woman Smoking Tobacco and a Woman Holding a Piece of Cloth	Early Tenpō (1830–44)	Color on paper ; Two paintings mounted as one hanging scroll ; Each 20.6 × 19.0 cm		□
379	Iwai Hanshirō VII as Agemaki of Miuraya	Tenpō 15–Kōka 2 (1844–45)	Color on paper ; Hanging scroll ; 35.5 × 30.5 cm	■	
380	Ichikawa Ebizō V in Shibaraku	c. Tenpō 13–Kōka 1 (1842–44)	Light color on paper ; Hanging scroll ; 28.2 × 29.9 cm	■	
381	Portrait of Jippensha Ikku	c. Tenpō 2–3 (1831–32)	Light color on paper ; Hanging scroll ; 78.0 × 30.7 cm		□
382	Memorial Portraits of Ichikawa Danjūrō VIII	c. Kaei 7 (1854)	Upper: Ink on paper, Lower: Color on silk ; Two paintings mounted as one hanging scroll ; Upper: 56.7 × 31.7 cm, Lower: 43.5 × 31.7 cm	■	
383	Tonbi Yakko Dance	Tenpō 7 (1836)	Light color on paper ; Hanging scroll ; 31.8 × 57.3 cm		□
384	Setsubun Bean Throwing Festival	c. Mid Tenpō (1830–44)	Ink on paper ; Fan painting ; H. 15.2 × W. 47.1 cm	■	
385	Rooster, Karasutengu and Kaidōmaru	c. Early Tenpō (1830–44)	Light color on paper ; Hanging scroll ; 26.7 × 29.9 cm		□
386	Daikoku	Kaei 5 (1852)	Ink on paper ; Hanging scroll ; 43.6 × 56.0 cm	■	
387	Three Kinds of Drunkards	Kōka–Kaei (1844–54)	Light color on paper ; Hanging scroll ; 86.5 × 28.7 cm		□
388	Zhong Gui	c. Ansei (1854–60)	Ink on silk ; Hanging scroll ; 45.4 × 29.3 cm	■	
389	A Large Snake Drinking Water	Kōka–Kaei (1844–54)	Light color on silk ; Hanging scroll ; 110.9 × 48.6 cm		□
390	The Lonely House at Asajigahara	c. Ansei (1854–60)	Color on silk ; Panel ; 32.1 × 37.5 cm	■	
391	Mishima, Shank's Mare on the Tōkaidō Highway	Kōka–Kaei (1844–54)	Color on silk ; Two-panel screen ; 64.7 × 111.0 cm	■	
392	Yokkaichi and Kuwana, from the Fifty-three Stations of Chūshingura	c. Kaei 3–4 (1850–51)	Color on silk ; Hanging scroll ; 95.5 × 68.7 cm		□
393	Okitsu and Yui, from the Fifty-three Stations of Chūshingura	c. Kaei 3–4 (1850–51)	Color on silk ; Hanging scroll ; 106.8 × 69.7 cm		□
394	Beauty in Summer Garb	Kōka–Kaei (1844–54)	Color on silk ; Hanging scroll ; 83.3 × 31.8 cm	■	
395	Beauty Holding a Yukata	Kōka–Kaei (1844–54)	Color on silk ; Hanging scroll ; 96.9 × 32.4 cm	■	
396	Courtesan	Kōka–Kaei (1844–54)	Color on silk ; Hanging scroll ; 88.0 × 29.6 cm		□
397	Courtesan Procession	Kōka–Kaei (1844–54)	Color on silk ; Hanging scroll ; 97.0 × 33.4 cm		□
398	Courtesan	Kōka–Kaei (1844–54)	Color on silk ; Hanging scroll ; 99.0 × 31.9 cm	■	
399	Standing Beauty	Kōka–Kaei (1844–54)	Color on silk ; Hanging scroll ; 74.8 × 28.6 cm		□
400	The Shirabyōshi (Dancer) Shizuka	Kōka–Kaei (1844–54)	Color on silk ; Hanging scroll ; 95.3 × 35.3 cm	■	

No.	Title	Date	Materials and techniques, format, size etc.	1st-term	2nd-term
401	Empress Jingū	c. Kaei (1848–54)	Color on silk Hanging scroll 45.5 × 30.3 cm		□
402	Courtesan Hell	c. Late Tenpō (1830–44)	Light color on paper Hanging scroll 18.5 × 18.9 cm		□