



# *Yokai Parade*

*Supernatural  
Monsters  
from Japan*

## Notes to Readers

1. Most of the exhibition exhibits are fine-quality replicas created for the traveling exhibition. Those marked with a white star (☆) are based on originals in the collection of the Yumoto Koichi Memorial JAPAN YOKAI MUSEUM (Miyoshi Mononoke Museum). Catalogue photographs show the originals.
2. In principle, Japanese names appear in this exhibition in Japanese order, that is, with the family name first.
3. Macrons have been used in the transliteration of Japanese words to designate long vowels, except in cases in which the word has become well known in the West without them or in which a nonstandard transliteration has become the norm.
4. Periods in Japanese history has been considered in this exhibition as in the list below. This convention has been adopted in the light of current scholarship, although it is acknowledged that advances in archaeology and historical studies inevitably bring about changes.

Heian period: 794—1185

Kamakura period: 1185—1333

Muromachi period: 1336—1573

Momoyama period: 1573—1615

Edo period: 1615—1868

Meiji era: 1868—1912

Taishō era: 1912—26

Shōwa era: 1926—89

Heisei era: 1989—2019

Reiwa era: 2019—

The Japan Foundation Traveling Exhibition

## Yokai Parade: Supernatural Monsters from Japan

Organized by the Japan Foundation

Curated by Yumoto Koichi

In cooperation with

Yumoto Koichi Memorial JAPAN YOKAI MUSEUM

(Miyoshi Mononoke Museum)

## Catalogue

Edited by the Japan Foundation

Cover Designed by Ishiguro Jun (FRASCO)

Editorial Designed and Printed by ToyoBijutsuPrinting Co., Ltd.

Essays translated by Kei Bengier

Published by the Japan Foundation

© 2021 The Japan Foundation

All rights reserved.



# *Yokai Parade*

*Supernatural  
Monsters  
from Japan*

## Foreword

Since its establishment in 1972, the Japan Foundation has engaged in comprehensively developing international cultural exchange projects across the globe in an effort to foster connections with the world. The foundation organizes a variety of projects in three primary areas of activity: arts and cultural exchange, Japanese-language education abroad, and Japanese studies and intellectual exchange. As part of these activities, we have regularly organized traveling exhibitions that tour foreign countries. These exhibition programs are comprised of works from the foundation's own collection and deal with a diverse range of subjects, including contemporary art, traditional crafts, architecture, design, and photography, with some 15 exhibitions currently on tour in various parts of the world.

The newly organized traveling exhibition titled "Yokai Parade: Supernatural Monsters from Japan" introduces Japan's *yokai* culture that extends to the present day through picture scrolls and *nishiki-e* ("brocade picture," a type of multi-colored Japanese woodblock print), as well as a diverse range of media, including toys and films. In all cultures spanning from East to West, from antiquity to modern times, various images have been used to represent mysterious and unexplainable phenomena. Japanese *yokai* have also appeared in a variety of tales as characters that express such supernatural powers, serving to instill surprise and fear in people. Thereafter, as times progressed and the development of new science and technology brought about

changes to people's lives, *yokai* seem to have gradually become less of a subject of fear and have perhaps come to be viewed as a more charming and friendly presence. Japan still has a culture of enjoying *kaidan* (ghost stories and tales of the supernatural) in the summertime, with *yokai* seen dominating television and theater screens across the country. This exhibition focuses on the "popularization" of these *yokai* and invites viewers to venture into and explore their profound world of mystery.

Last but not least, we would like to express our sincere gratitude to Mr. Yumoto Kōichi, who has served as curator of this exhibition, and to the staff of the Yumoto Koichi Memorial JAPAN YOKAI MUSEUM (Miyoshi Mononoke Museum), who generously allowed us to create fine-quality replicas from their collection that make up the greater part of this exhibition, as well as to all those who provided their generous support and cooperation on this occasion.

The Japan Foundation



## Introduction

In 1868, during the latter half of the 19th century, Japan entered the new era of "Meiji." During this time, Japan looked to advanced nations in Europe as well as the United States, voraciously adopting an array of cultural assets that ranged from science and technology to institutions, with the aim of establishing itself as a modern nation. Until then, however, Japan had engaged in cultivating numerous unique cultures as an island nation in the Far East, which for long had closed its doors to the rest of the world. The *yokai* that are introduced in this exhibition are one component of such Japanese cultures, and fortunately, it is possible to learn about the development and evolution of *yokai* culture through a wide variety of works and materials that have been passed on from our ancestors to us today. When looking at *yokai* in the numerous exhibits on display, some viewers may find themselves surprised by their strangely grotesque appearance. It was indeed the imagination of

Japanese people living hundreds of years ago that gave birth to these mysterious and uncanny creatures. In times when there were no large lighting appliances, people sensed some sort of presence lurking within the vast darkness that spread across the night, keeping all from venturing into its world. At the same time, while living in harmony with nature, the people felt its mysterious powers, which appeared to transcend all human intellect and knowledge. It is thought that the culmination of these experiences eventually formed the backdrop that led to the creation of the *yokai*. Conceived in this way, their presence was repeatedly amplified in a freely rampant manner while maintaining close ties with people's lives.

This exhibition invites viewers to explore this essence of *yokai* culture that has been cultivated in Japan over a long period of time.

# The Dissemination and Inheritance of *Yokai* Culture: Trends from the Edo Period to the Present

Yumoto Kōichi

Director Emeritus of the Yumoto Koichi Memorial JAPAN YOKAI MUSEUM  
(Miyoshi Mononoke Museum)

Firstly, *yokai* can be described as a product of the imagination born from people's fear, awe, and anxiety toward nature and unknown presences that writhe within the darkness. For this reason, the *yokai* have taken on strangely grotesque and uncanny appearances, becoming a subject of people's fear. Information regarding these various *yokai* soon came to be widely shared among the people, and the common recognition of their respective features and names led to the creation of a fixed image for each individual *yokai*. Then, there was a shift to a new stage as their images were further captured through visual renditions. The *yokai* that were depicted proved to have a great impact by unveiling their appearance directly before people's eyes. They widely and profoundly penetrated the hearts of many, laying the foundation for their explosive dissemination in times to come.

What played a major role in visualizing these *yokai* were picture scrolls. The history of picture scrolls in Japan dates back to ancient times, with some of the earliest examples produced since the Nara period (710–794 CE). All of the works depicting the *yokai* that can be confirmed at present are from the Kamakura period (1185–1333 CE), and the majority of existing works were produced during the Edo period (1615–1868 CE). The themes, however, are

diverse, and it can indeed be seen that *yokai* picture scrolls developed significantly during the Edo period. In addition, there are some notable events that can be confirmed in the process by which these picture scrolls developed. One is that the position of the *yokai* changed from a supporting role to the central protagonist role. For example, there are the famous *Shuten-dōji Emaki* and *Tsuchigumo-sōshi Emaki* that for long continued to be depicted since before the Edo period. Both tell the story of Minamoto no Yorimitsu (948–1021 CE), a brave samurai of the Heian period (794–1185 CE), and his four lieutenants on their quest to exterminate the *Oni* ("demon") and *Tsuchigumo* ("earth spider"). The central subject of these scrolls is Yoshimitsu's heroic tale, with the *Oni* and *Tsuchigumo* appearing as supporting characters defeated by Yorimitsu. Meanwhile, the *Tsukumogami Emaki*, which depicts *yokai* in the form of objects, was created for the purpose of illustrating the virtues of Buddhist teachings. The scroll tells the tale of various everyday tools, such as old desks and kitchen utensils, that were discarded while a house that had come to be occupied by spirits was cleaned. While holding a grudge against human beings and repeatedly engaging in evil deeds, such spirited objects eventually devoted themselves to the teachings of Buddhism and attained Buddhahood. In this way, the scroll

aimed to communicate the blessed teachings of Buddhism that enabled even inanimate objects to rest their spirits. In other words, the objects depicted here are merely tools used to convey the magnificence of Buddhism.

The *Hyakki Yagyō Emaki* are a pioneering example of a work in which *yokai*, which until then had only served in a supporting role, came to be depicted as a central subject. The oldest surviving scroll is said to have been painted by Tosa Mitsunobu (1434?–1525 CE) during the Muromachi period (1336–1573 CE) and has been handed down to the Shinjūan sub-temple located at the site of the Daitoku-ji Temple in Kyoto. Unlike the three picture scrolls introduced earlier, a distinct feature of this scroll is that not only are humans not depicted at all but even mere hints of their presence cannot be felt. What is indeed presented here is a world that features only *yokai*. This picture scroll was a subject that continued to be painted by artists of the two mainstream schools of modern painting: the Tosa school and the Kanō school. Many examples of the most popular type were depicted in the Edo period, and yet there are also several other types of work that are referred to as the *Hyakki Yagyō Emaki*, thus illustrating the sheer expansion and popularity of its theme and motif.

Meanwhile, various types of *yokai* picture scrolls

other than the *Hyakki Yagyō Emaki* were depicted during the Edo period, giving rise to a vibrant and diverse multitude of works. Furthermore, the times saw a particular event that led to the dramatic development of *yokai* culture. With the development of woodblock printing, multicolored *nishiki-e* ("brocade pictures") became available to all people at an affordable price, resulting in *yokai* permeating the lives of the masses. Therefore, people's view toward the *yokai* as scary and awe inspiring changed, bringing about the emergence of an admirable and friendly kind of *yokai*. Another change was that the *yokai* came to be depicted not only on paper media, such as *nishiki-e* and picture scrolls, but also in the form of three-dimensional objects. This new view toward *yokai* that emerged during the Edo period has been inherited to the present day, leading to the formation of today's *yokai* culture, which is dominated by cherished and almost character-like renditions of *yokai*. In order to gain a comprehensive and contextual view of this situation, it is perhaps important to go back in time to look at various materials related to *yokai*.

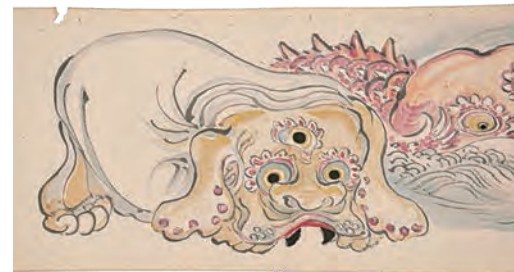


## The Spectacular World of Yokai Picture Scrolls

*Yokai* picture scrolls depicting various *yokai* running wild and rampant across *washi* paper that, at times, is over 10 meters long, are a vibrant example of *yokai* works that continue to fascinate and attract people's interest. One of the most famous is the *Hyakki Yagyō Emaki* (picture scroll of the Night Parade of One Hundred Demons). As the name suggests, many *yokai* are depicted in conveying their lively and vivid world, and yet the *Hyakki Yagyō Emaki* is so expansive to the extent that it can be classified into numerous types. In addition to works that have been passed down since ancient times, such as the *Hyakki Yagyō Emaki*, many newly themed *yokai* picture scrolls came to emerge during the Edo period. There are a wide variety of works, from playfully humorous ones that depict *yokai* almost as if they were human—spanning from their marriage to the birth of their children—to picture scrolls like illustrated reference books that serve to introduce each individual *yokai*. In addition, there are quite a few works that depict *yokai* legends that have been passed down in various local regions. For this reason, there are some that have received much acclaim as artistic works painted by the hands of professional painters, while others are not as highly regarded. This can also be considered proof of the vast proliferation of *yokai* picture scrolls during the Edo period.

### 1. The Night Parade of One Hundred Demons Picture Scroll (1/2) Edo period ☆

This *emaki*, or “picture scroll,” is notable for depicting countless *yokai* monsters across its surface. Many of the *yokai* are the same as those that appear in the most popular of the *Hyakki Yagyō Emaki*, or the *Night Parade of One Hundred Demons Picture Scroll*, from the Shinjūan Collection at the Daitoku-ji Temple. These include, for example, a Japanese *biwa* lute monster dragging a Japanese *koto* harp monster or the *yokai* crowding around the wicker box. However, the scroll also depicts many unique *yokai*, such as a one-eyed monster with a windmill on its head or a monster with an eye on its stomach that wields a *sasumata* pole weapon. Normally, the final scene of these *emaki* would feature the appearance of a large ball of fire that disperses the *yokai*, but this *emaki* ends with the rising of the sun.



### 2. Picture Scroll of Different Yokai Monsters Kanō Yoshinobu, 1802 ☆

This *emaki*, drawn by Kanō Yoshinobu in 1802, depicts 35 different types of *yokai* monsters. While various examples of illustrated reference *emaki* depicting *yokai* exist, this one is different due to its inclusion of a *yokai* called *Nurikabe*. When one is unable to move forward as if there were a wall in front of them, it was said to be due to a *Nurikabe*. This *emaki* is the first confirmed visual depiction of the monster.

### 3. Yokai Monster Picture Scroll Meiji era ☆

Numerous kinds of printed books depicting a collection of short *yokai* monster vignettes, called *Hyaku Monogatari*, or *One Hundred Ghost Stories*, were published during the Edo period. This work is an *emaki* handscroll version containing similar short stories in picture form. The 12 stories cover regions from Tōhoku to Kinki and include some that can be found nowhere else, making this a very valuable piece of history. The uniquely appealing imagery is executed with richly engaging brushwork.





**4. Five Yokai Monsters Picture Scroll**

Edo period

As suggested by its title, this work depicts five yokai monsters. It is a short *emaki* handscroll of only 133 centimeters, and the text found at the end explains that it is an excerpt of five monsters from among others depicted on a separate *emaki*. Of the five, the saddle monster and teapot monster are especially uncommon. The other three are more familiar.

**5. Picture Scroll of Different Yokai Monsters**

Edo period \*

This *emaki* handscroll is like an illustrated reference of yokai monsters, adopting a style of drawing for each yokai that is accompanied by its name. Typically, such illustrated reference *emaki* tend to depict yokai as having something in common with one another, but the yokai depicted in this *emaki* share no common theme. For example, the unique *Nanjaka* is a monster with no upper body or feet. True to the name, which means “un-identified,” it is unclear where the yokai depicted here came from.



**1. The Night Parade of One Hundred Demons Picture Scroll (2/2)** Edo period \*







#### 8. Scroll of the Spider's Defeat Edo period ☆

This *emaki* handscroll depicts the story of how Minamoto no Yorimitsu was troubled by a *Tsuchigumo* spider monster that appeared as a beautiful woman in a house in Rendaino, Kitayama. Ultimately, Yorimitsu discovers the cave where the *Tsuchigumo* lives, and he defeats it. The *emaki* is a faithful reproduction, even down to the damaged pigmentation, created in the Edo period as a copy of the *Tsuchigumo Soshi Emaki* from the Middle Ages. It is now part of the collection of the Tokyo National Museum and thus provides a valuable glimpse of the state of the latter work at the time. The faithful reproduction suggests that the *Tsuchigumo Soshi Emaki* from the Middle Ages were already considered valuable during the Edo period.



#### 6. Yokai Monster's Wedding Picture Scroll Kawanabe Kyōsai, Meiji era ☆

This *emaki* handscroll depicts a *yokai* monster wedding. The *yokai* engage in the same series of ceremonies—such as matchmaking, engagement, a wedding, and a banquet—as is customary for people in Japan. This leads to the birth of a child, which results in yet more celebration with the gathering of relatives and a visit to a shrine. The story ends with the rising sun. The sequence from matchmaking to shrine visit requires only a single night, which is typical behavior for *yokai*. This type of *emaki*, featuring a story of harmless, human-like or friendly *yokai*, exhibits a view of *yokai* that emerged during the Edo period.

#### 7. Yokai Transformation Picture Scroll Edo period ☆

This *emaki* handscroll depicts a story of mystery involving foxes dating from *Tangonokuni*, now known as Kyoto. In the story, numerous *yokai* monsters appear at the home of samurai Tsuda Gonjūro Toshinobu, causing him and his family many problems that have been brought about by his attempt to evict a fox that began living at his house. The *emaki* features careful brushwork, such as in the scene where a large *yokai* attacks, making the work stand out for its artistic value as well. *Yokai* stories from various outlying regions of Japan are often used as the subject of *emaki*, and this is one such example.







### 9. Mount Ōe Picture Scroll

Takuma Yūzan, 1748 ☆

This work and its careful brushwork are an example of the *Shuten-dōji Emaki* and features the heroic tale of the defeat of the demon Shuten-dōji by Minamoto no Yoritomo. It was produced continuously from the Middle Ages. The ghostliness of the lead demon is clearly expressed in the way Shuten-dōji's massive head continues to attack after it has been cut off. The *Shuten-dōji Emaki* typically include text explaining the scenes, but this example depicts the story using pictures alone.

### 11. Shinnō and the Vanquishing of the Yokai on the Mythical Island of Demons Picture Scroll

Edo period ☆

This story depicts the dispelling of *yokai* monsters that were troubling the people by the mythical Chinese Emperor Shennong (Shinnō). Shennong takes three followers with him to conquer the island where the monsters reside, and it is believed that this story was created based on the Japanese fable of Momotarō, who conquers a demon while accompanied by a dog, a monkey, and a pheasant. This legend is a surprisingly peaceful tale of *yokai* disposal, in which rather than using spears and swords to fight the monsters, Shennong and his party fill their ship with potatoes and chestnuts before embarking for the island. Upon their arrival, they eat their fill of their provisions and promptly dispel the *yokai* with their resulting flatulence. The *yokai* themselves also do not appear to be particularly scary.



### 10. Story of Haseo Picture Scroll

Kamakura period/1932 Replicated by the Yamatoe Dōkōkai

This story describes how famed *Sugoroku* player Haseo is challenged by a demon to a game at the Suzakumon gate of the palace. Haseo wins the game and receives a beautiful woman in reward, as promised, but the woman turns to water and dissolves. As a well-known demon legend, this story was frequently used as the subject for *emaki* handscrolls from the Middle Ages. Many of these were excellent works of art, but as they were not easily available for viewing, several copies were made.







**13. The Night Parade of One Hundred Demons Picture Scroll**  
Edo period ☆

This work is quite different from typical *Hyakki Yagyō Emaki*, or the *Night Parade of One Hundred Demons* Picture Scrolls, and begins with a sparrow-like fairy on a chestnut, followed by a misshapen farmer couple carrying hoes, and no similar work has ever been found. The *emaki* handscroll depicts a mixture of *yokai* monsters unique to the work, with popular *yokai* of the *Hyakki Yagyō* genre. There is also a procession of ceramic *yokai*, including a sake bottle, teapot, large plate, and spoon. There are crease marks on the *emaki*, suggesting it may have originally been a folding book.

**12. The Night Parade of One Hundred Demons Picture Scroll**  
Edo period ☆

There are many types of *emaki* handscrolls included in the genre of the *Hyakki Yagyō Emaki*, or the *Night Parade of One Hundred Demons* Picture Scrolls, and this work represents one of these. The story depicts a variety of animals and *yokai* monsters running wild after emerging from a dilapidated building. This *Hyakki Yagyō Emaki*, featuring a *yokai* riding a wooden horse or the giant *Tengu* face and courtesan riding a cart pulled by a toad, is quite different from the works of the Shinjuan Collection at the Daitoku-ji Temple, but it is believed that this style was also created continuously for some time.

## Column 1

### **Hyakki Yagyō** (Night Parade of One Hundred Demons)

*Hyakki Yagyō* is widely known as a term that refers to many *yokai* rampantly parading in the darkness of the night. In times when darkness was a more familiar part of everyday life, people sensed some sort of presence lurking within it, resulting in the birth of the *yokai*. During the Heian period, there was talk of people encountering the *Hyakki Yagyō* in the capital of Kyoto or rumors of streets where it was said to appear at a specific date and time, and there were also places nearby that were considered the borders between this world and the other world. In such an environment, the *Hyakki Yagyō* came to live within people's hearts. The *Hyakki Yagyō Emaki* is that which enables us living today to visually confirm the image of these *yokai*. The *Hyakki Yagyō Emaki*, regarded as having been painted by Tosa Mitsunobu during the Muromachi period, is housed in the Shinjuan sub-temple, located at the site of the Daitoku-ji Temple in Kyoto. This picture scroll is the oldest surviving example of the *Hyakki Yagyō Emaki* and has repeatedly been copied, thus gaining recognition as the most popular picture scroll in the Edo period. While there are various types of *Hyakki Yagyō Emaki* other than the one in Shinjuan, none contain any written text. In this respect, its contents remain shrouded in much mystery, from its relationship to the *Tsukumogami Emaki* that depicts *yokai* as born from tools and objects to the meaning and significance of the large ball of fire that appears at the end of the scroll.





## The Richly Colorful World of *Yokai*

During the Edo period, the rise of publishing culture resulting from the developments in woodblock printing brought benefits to everyday life in areas such as education and entertainment. At the time, Europe was experiencing the beginning of a new era in the wake of the Industrial Revolution and the French Revolution, and the Qing dynasty, which reigned over East Asia, began to show signs of decline due to the advance of European powers and because of civil war. Developments in woodblock printing also presented a significant influence on *yokai* culture. A world different from hand-painted picture scrolls came to unfold. Printing as a tool made it possible to reproduce the same work multiple times, making it affordable and easy for anyone to obtain. Such a situation brought about an increase in demand and made the *yokai* a familiar presence to people. In particular, multicolored *nishiki-e* captured the hearts of people, and the expansion of demand resulted in the production of a wide variety of *yokai nishiki-e*, which in turn led to further demand. In this way, *yokai nishiki-e* with playful and satirical contents came to be created. Richly colorful and dazzling *yokai nishiki-e* can thus be regarded as having pushed *yokai* to a new stage.

### 15. *Yokai Appearing in a Dream to the Retired Emperor Go-Toba* Shūsai, 1865 ☆

This is the story of how Emperor Go-Toba was visited by *yokai* monsters in his dreams while suffering from a severe illness, only to be completely cured when he awoke. These pictures depict the *yokai* who appeared in the dream, and the strong influence of the *Hyakki Yagyō* (*Night Parade of One Hundred Demons*) can be seen in the many monsters prancing about, some of which are identical to those in the *Hyakki Yagyō*. In the final scene, the Buddha appears with the shining sun to his back, and the *yokai* are dispersed.



### 18. *Minamoto no Yorimitsu in his Palace with the Tsuchigumo and Yokai* Utagawa Kuniyoshi, 1843 ☆

This work depicts the *Tsuchigumo* spider monster that has appeared in the hall of Minamoto no Yorimitsu to attack him and the *Shitennō*, or "Four Heavenly Kings," who have gathered in the hall to protect him. As can be seen, the *yokai* monsters squirm in the darkness. On the surface, this is seemingly a scene from the venerable tale of how Yorimitsu vanquishes the *Tsuchigumo*, but in fact, it is a work of satire in which the *yokai* represent the common people of the time, who were angry over their suffering under the Tempō Reforms with their numerous prohibitions, such as the restriction of *yakusha-e* (*ukiyo-e* illustrations of *kabuki* actors) and other luxuries. Meanwhile, Yorimitsu and the Four Heavenly Kings represent the Shōgun and administrators who promoted the reforms.







**16. The Heavy Basket (New Forms of the Thirty-Six Ghosts)**  
Tsukioka Yoshitoshi, 1892 ☆

*New Forms of the Thirty-Six Ghosts* was a series of yokai monster illustrations by ukiyo-e artist Tsukioka Yoshitoshi, drawn during his later years and representing the best of his many yokai illustrations. This particular work depicts a scene from the folktale *Shita-kiri Suzume*, or *Tongue-Cut Sparrow*, in which a greedy hag becomes paralyzed with fright after she opens a wicker box only to release numerous yokai. The box that contains the yokai appears to be a yokai itself, as it too has eyes.



**17. Minamoto no Yorimitsu Slashes the Tsuchigumo (New Forms of the Thirty-Six Ghosts)**  
Tsukioka Yoshitoshi, 1892 ☆

Countless works were created by many illustrators that depict the appearance of a *Tsuchigumo* spider yokai monster in the hall of Minamoto no Yorimitsu. This work depicts the very moment that Yorimitsu reaches to unsheathe his sword as the *Tsuchigumo* attacks him, but notably, the face of the *Tsuchigumo* is oddly humorous rather than terrifying. One can see a large spider's web strung behind the *Tsuchigumo*.

**19. Attack on the Tsuchigumo**  
Utagawa Kuniyoshi, Edo period ☆

This work depicts the attack by a *Tsuchigumo* spider yokai monster on Minamoto no Yorimitsu and the *Shitennō*, or "Four Heavenly Kings," who are protecting him. It is filled with a sense of the tension as they ready for battle with the massive beast. On the left is Sakata no Kintoki, one of the Four Heavenly Kings, who holds down the *Tsuchigumo* with a Go board. This powerful work seems to overwhelm those who see it.







### 23. In the Ruined Palace at Sōma

Utagawa Kuniyoshi, Edo period/2020 Reproduced by the Adachi Institute of Woodcut Prints

Taira no Masakado was a samurai of the Heian period who raised a rebellion against the imperial court and attempted to build a new nation in the Kantō area. It is said that his daughter, Takiyasha, practiced witchcraft at his ruined palace. This giant skeleton was summoned through witchcraft.

### 21. The Foot Washing Mansion (Seven Wonders of Honjo)

Okada Kuniteru, 1886 ☆

This is one of the seven stories in the famous *Honjo Nana Fushigi*, or *Seven Mysteries of Honjo*, introduced in the form of *nishiki-e*. The story describes a large-footed *yokai* monster that descends from the ceiling, which must be washed clean to send it away. Even in Edo, a major metropolis at the time, numerous monster tales such as this one had been passed on to the residents.



### 22. New Year's Eve Foxfires at the Nettle Tree in Ōji (One Hundred Views of Famous Places of Edo)

Utagawa Hiroshige, 1857/2020 Reproduced by the Adachi Institute of Woodcut Prints

Foxes from throughout the Kantō plain are said to gather at the Ōji Inari Shrine on New Year's Eve, making it a famous destination in Edo. *Kitsunebi*, or "fox-fire," is said to be emitted by foxes, and the people would predict a rich or poor harvest for the new year based on the amount of this mysterious fire that appeared.



### 20. The Strange Tale of the Kamikiri

Utagawa Yoshifuji, 1868 ☆

This *nishiki-e* work depicts the *kamikiri yokai* monster that is rumored to appear in the homes of samurai in the Banchō section of old Edo. A maidservant is attacked on her way to the toilet by the large black *kamikiri*, which attempts to chew off her hair. Men who have realized her distress run to aid her. *Kamikiri* are also depicted in *emaki* handscrolls, but typically, they are depicted like a child of *Tengu*, with large scissors for hands like crab claws.







**26. Picture Book of a Hundred Ghost Stories**  
Text by Tōsanjin, Drawings by Takehara Shunsensai, 1841 ☆

This is an illustrated reference of *yokai* monsters similar to the *Gazu Hyakki Yagyō*, or the *Illustrated Night Parade of One Hundred Demons*, but it adds color for a more appealing look, whereas the former was only printed in black. Another difference is that no picture of the *yokai* contained therein had existed before, despite stories of them being known to the world, so Takehara Shunsensai created the original *yokai* designs for publication.

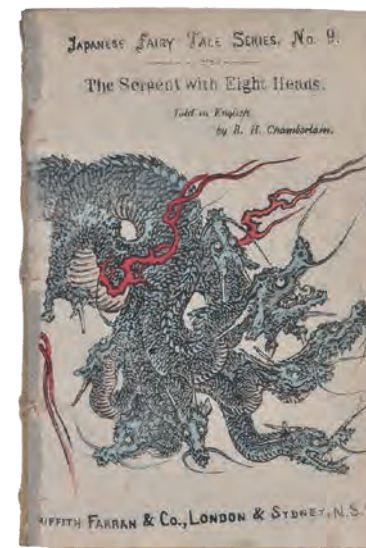
**24. Jinmen Story**  
Saitō Gesshin, Edo period ☆

This work follows the style of Edo and its surroundings in depicting a unique character called *Jinmen*. *Jinmen* was created by writer Saitō Gesshin, who was active from the end of the Shogunate up to the early Meiji era. The work depicts the world of *Jinmen*, where all the ordinary people—rather than a single person—appear to be round-faced *Jinmen*, and normal people appear to have wandered there accidentally. The blossoming of *yokai* monster culture during the Edo period must have been supported by the same age that gave rise to such original ideas as the *Jinmen Story*.



**25. Illustrated Night Parade of One Hundreds Demons**  
Toriyama Sekien, 1776 ☆

This printed book can be described as a pioneer in the tradition of illustrated references that introduced each *yokai* monster with its name. The included *yokai* were drawn by Sekien, who referred to older illustrations of each. This book simply places the name of each *yokai* next to its image, but the series of books that were published later improved on the format by adding text describing each *yokai*.



**28. The Serpent with Eight Heads**  
Basil Hall Chamberlain, 1886

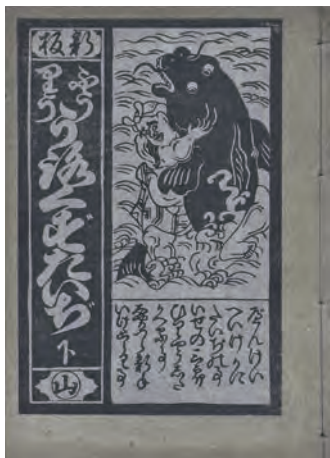
This work, depicting the battle of Susanoo against a giant eight-headed serpent called *Yamata no Orochi*, is part of a series that was published to introduce Japanese folktales to a foreign audience. The image shows *Orochi* sticking its eight heads into barrels to drink *sake*. Known as a *Chirimen-bon*, this book is notable for using a minutely wrinkled material like crêpe fabric, or *Chirimen* in Japanese.

**27. The Dream Tales of Ōishi Hyōroku**  
Edo period ☆

Ōishi Hyōroku was a samurai from the Satsuma Domain (now Kagoshima Prefecture) during the Edo period and is a character in a *yokai* monster story that has been passed down. The story involves foxes that Hyōroku is said to have encountered. This work depicts this story in pictures and words. Entering the forest to drive out a fox that had turned into a person, Hyōroku is met by numerous monsters, but through his bravery, he overcomes the fox and returns to his friends. The illustrations of the *yokai* stretched over a two-page spread are visually impressive.







**29. Elegant Extermination of Scaled Fish**  
Torii Kiyomasu, Edo period

This book was published as a picture book for children and depicts the story of Minamoto no Yoshitsune and his followers, who fight numerous fish creatures in order to capture the *Hachidai-ryūō*, or "Eight Great Naga Kings." The oddly shaped fish creatures are not drawn in a scary style so as to entertain child readers. It is an example of a popular format for printed books during the Edo period called *kusazōshi*, which describe a story in both pictures and words.



**30. Fukiage**

Edo period/1921 Replicated by the Kisho Fukuseikai

This work contains a *Jōruri* narrative of the tragic love story of Minamoto no Yoshitsune and Princess Jōruri. The dragon depicted on the two-page spread appears to guard Yoshitsune.



**31. Kiyomizu-no-Gohonji, True Form of the Goddess at Kiyomizu**

1651/1932 Replicated by the Kisho Fukuseikai

This work contains a *Jōruri* narrative describing the origins of Kannon-sama at the Kiyomizu-dera Temple. The two-page illustration depicts dancing at the palace after having achieved the difficult task of summoning strange beings, such as those with one leg, one arm, and one eye, by praying to heaven.

**32. Yorimasa**

1646/1932 Replicated by the Kisho Fukuseikai

This work contains a *Jōruri* narrative that describes the bravery of Minamoto no Yorimasa, including his well-known defeat of a mythical beast called a *Nue*, with a two-page illustration. Many people are shown watching the grotesque *Nue* that is about to be vanquished.



**33. New Edition Fairy Tales**

1892

The middle volume in this series contains a chapter titled "Ghosts in Western Theater" and includes a diagram of the method used to make ghosts appear on the stage involving a "magic lantern" projector and a pane of glass. These new tools were not available during the Edo period.

## Standing and Seated Yokai Statues

These statues were said to have been enshrined in the temple of Itokuin in Iwaki, Fukushima Prefecture, and yet the nature of their worship remains unknown. Itokuin was abandoned in the early Meiji period due to the abolition of Buddhism, temples, sutras, and Buddhist statues under the *Haibutsu-kishaku* ("anti-Buddhist") movement. All of the standing statues are seen wearing loincloths, while the seated ones are dressed in Buddhist stoles.



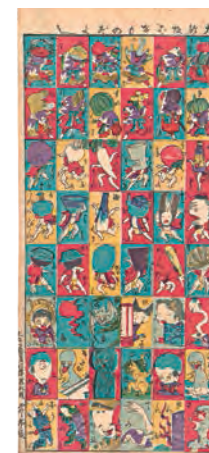
## Yokai and Games

*Yokai*, which were originally regarded as awe- and fear-inspiring beings, are on the opposite end of the spectrum from the act of "playing." While there seems to be no connection at all between the two, *yokai* and games were closely linked during the Edo period, and new styles of *yokai* appeared. Large cities such as Edo and Osaka were formed, which brought about an explosive demand for printed matter. At the time, romantic novels and woodblock-printed illustrated works of fiction gained overwhelming popularity among the masses. This situation served to easily link *yokai* to publications, bringing them closer to people's daily lives. People became less afraid of the *yokai*, which had become a familiar presence to them, and they eventually felt a sense of closeness and affection for them, which even gave birth to amicable and almost friendly-looking *yokai*. In this way, charming *yokai* were depicted on *sugoroku* (traditional Japanese board game), *karuta* (playing cards), and *omocha-e* (*ukiyo-e* published for children as toys) and further delved into the world of games as they came to be strongly favored by children. *Sugoroku* is a game that is played by rolling dice, and the *yokai* are depicted in the place where the dice are rolled. Such an act would not be possible if *yokai* were regarded as a subject of fear and awe. When it comes to *menko*, the thick circular or rectangular cards featuring *yokai* are slapped down on the ground. These games are nothing but proof that people's view of *yokai* changed.

### 45. New Monster Collection

Utagawa Kunitoshi, 1888 ☆

This poster is divided into columns and rows, each depicting a different type of *yokai* monster. Posters of a similar layout were collectively called *omocha-e*, or "play pictures," and were produced with various themes such as fish, plants, and tools. There are numerous other examples covering *yokai* as well. This work features a different *yokai* in each of its 36 sections, and the *yokai* do not seem to follow a common theme. The backgrounds are alternately filled in pink and yellow.



### 47. Great New Monster Collection Meiji era ☆

This example adopts a vertical layout with 48 types of *yokai* monsters contained in each sheet. Among them is a rickshaw puller that first appeared during the Meiji era, but many other *yokai*-themed *omocha-e*, from the same period also include *yokai* based on Western-style umbrellas and lamps.



**43. One Hundred Kinds of Ghost Stories—Yokai Sugoroku**  
Utagawa Yoshikazu, 1858 ☆

This is a large-format printed color board for *sugoroku*, a board game. The first tile depicts a *Hyaku Monogatari* (One Hundred Ghost Stories) gathering, an ideal picture to begin with. Each tile depicts a different *yokai* monster, enabling players to enjoy *yokai* from various regions throughout Japan.



**46. New Playful Monster Collection**

Hasegawa Konobu, Edo period or later ☆

This is another example of a *yokai*-themed *omocha-e*, or "play picture." While many *omocha-e* were cheaply made and not necessarily produced with great care due to their popularity with children, this particular example features a detailed design not only in the *yokai* monsters themselves but also in the backgrounds, making it stand out among *yokai*-themed *omocha-e*.



**44. Great New Monster Sugoroku Game**  
Meiji era ☆

This is a board for the *sugoroku* board game that is printed in black and white and features a procession of lords with dice heads in the first tile. Each of the *yokai* monsters depicted on the board is a manifestation of implements used in daily life. The long-honored belief that such implements would develop their own spirits over years of use forms the basis of this version of the board game.



**49. New Edition Monster Collection**  
Tsuyamaru, Edo period

This poster is split into sections to depict a variety of *yokai* monsters. Countless different types of *yokai*-themed *nishiki-e* were created with a similar format, suggesting that they were popular.





#### 48. 53 Stations of Yokai Road, Yokkaichi

Toyohara Kunichika, 1866

Popular shops featuring *karakuri* mechanical figures were often located in busy post towns. Here a woman is surprised at a yokai monster called *Rokurokubi* (monster with an extending neck) that appears suddenly when a blowgun hits the target.



#### 51. Monster Menko (Round)

Shōwa era

*Menko* came in both rectangular (see No. 50) and round formats, both of which were played with by children in the same manner. The *menko* game spread throughout Japan among boys.



#### 52. Obake Ghost Fireworks

Shōwa era

Of the *hanabi* ("fireworks") loved by children during the summertime, some were intended to surprise the user. These were called *obake* ghost *hanabi*.



#### 53. Sketch for the Night Parade of One Hundred Demons

Edo period ☆

This work is based on the *Hyaku Monogatari* (One Hundred Ghost Stories) gatherings popular during the Edo period. A variety of strange occurrences are depicted, such as the appearance of a yokai monster, as the participants tell one another ghost stories. This is one of the few *emaki* handscrolls that gives a sense of the atmosphere at such gatherings.



#### 50. Monster Menko (Rectangular)

Shōwa era

This is a type of toy made from cardboard for children to play with called *menko*, or "face cards." The game involved slapping the *menko* on the floor or ground in an attempt to flip the cards of the other players. The images on the cards covered countless different themes, including yokai monsters that were not necessarily always those known from tradition.

#### 56. One Hundred Demons Night Performance of Comic Tanka

Edited by Kikunoya Maemi, Illustrated by Kogaku, 1830 ☆

This work contains the *Yokai Kyōka*, or "comical monster *Tanka* poems," recited at a yokai-themed *Kyōka* reading held in the year 1829, the 12th year of Bunsei. The image depicts this gathering, where a group discusses and creates the *Kyōka* poems in the image. This is also similar to the way people of similar minds would gather together for *Hyaku Monogatari* (One Hundred Ghost Stories)-themed events to discuss yokai monster tales.



#### 54. Ghost Experience of Mr. Inō Picture Scroll

Edo period ☆

This *emaki* handscroll tells the story of a 16-year-old boy from Miyoshi, Bingo Province (now Hiroshima Prefecture), named Inō Heitarō, who experienced 30 days of strange happenings during which a variety of yokai appeared. Heitarō overcomes the experience, and the yokai eventually leave. The daily appearance of different yokai is very similar in formation to the *Hyaku Monogatari* ghost stories. There are also *emaki* that tell the same story under the title *Hyaku Monogatari*.







**57. One Hundred Ghost Stories of Monsters**  
1868 ☆

This work depicts monstrous fish and beasts gathered to perform the *Hyaku Monogatari*, or the *One Hundred Ghost Stories*, with a variety of *yokai* monsters visible in the darkness behind them. The *yokai* are apparently worried that at this rate, the sun will rise before the candles go out, preventing their world from coming to fruition. The subject of the *Hyaku Monogatari* performed by the *yokai* themselves is unique.

## Column 2

### **Hyaku Monogatari** (One Hundred Ghost Stories)

*Hyaku Monogatari* was a didactic parlor game in which participants gathered to take turns orating tales of ghoulish and supernatural encounters. After each tale, the storyteller would extinguish one light, with the legend that mysterious phenomena would occur when the last light was extinguished and the room was enshrouded in darkness. The game was originally played among the samurai class as a test of courage. Eventually, it spread to other people and became popular during the Edo period as a game meant for people to enjoy the sensation of fear. Against this backdrop, a number of works titled *Hyaku Monogatari* came to be produced. Hokusai also gained popularity for his series of *nishiki-e* works with the title *Hyaku Monogatari*, in which he depicted well-known ghost stories as its theme. On the other hand, there are also works that depict scenes of people gathering together to enjoy *Hyaku Monogatari*, as well as those of people in fear of *yokai* running rampant during a mysterious incident in the game's wake. Through such works, it is possible to capture a glimpse of the extent to which people had familiarized themselves with *Hyaku Monogatari*.



**59. Ghost Story Telling Party**

Roudokusha, 2017

Photo: Kyōen Roudokusha/Nasa Kenji

This is a ghost story that tells about a gathering that was held in Kawaguchi, Saitama Prefecture, in an old Japanese-style home in 2017. The gatherings, which have been popular since the Edo period as an opportunity to enjoy a good fright, are still held today throughout Japan.

### **55. One Hundred Ghost Stories by Kyōsai**

Kawanabe Kyōsai, Edo period ☆

This work shows people gathered for a *Hyaku Monogatari* (One Hundred Ghost Stories)-themed event, where participants would tell ghost stories to one another. One participant is hiding under their *futon* duvet in fear. Another in the back has fallen over in surprise at a large face sculpture.



### **58. One Hundred Ghost Stories**

Katsushika Hokusai, Edo period/2020 Reproduced by the Adachi Institute of Woodcut Prints

Hokusai also produced a series of works titled *Hyaku Monogatari*, or *One Hundred Ghost Stories*, and they feature his unique mode of expression throughout. For example, in the story *Yotsuya Kaidan*, in which Oiwa holds a grudge against her unfaithful husband, Oiwa's face is depicted as a damaged paper lantern, and in *Sarayashiki*, after the maid Okiku breaks treasured plates, she is killed and thrown in a well, and the head of her ghost becomes a plate when it emerges from the well.





## Yokai Passed Down to Present Day

During the Meiji period, when Japan began actively adopting Western culture, *yokai* came to be systematically discussed as an academic discipline. Buddhist philosopher Inoue Enryō scientifically explained the phenomenon of *yokai* and established “*yokai studies*,” which served to abolish superstitions. In addition, folklore scholar Yanagita Kunio approached *yokai* by investigating and researching the thoughts of the Japanese people as well as the natural environment behind the creation of *yokai*. This kind of academic research has been passed down to the present day. On the other hand, non-scary *yokai* paraphernalia that characterized the dissemination of *yokai* culture during the Edo period became even more prolific, and *yokai*-related goods liked by children were included in the lineup of inexpensive toys and collectible freebies sold at candy stores, proving to be widely popular. While *yokai* culture was deemed unnecessary and was thus banished during World War II, it came to gain great momentum once again in the advent of peace. Eventually, the *yokai* began making appearances in manga, anime, games, and so on, affirming their place within modern society. These trends have spread not only in the world of children but are also now gaining popularity overseas. The strong vitality of *yokai* culture has been nurtured over a long course of history, and this is the reason it has the power to fascinate everyone across generations and countries.

62. *One Hundred Spook Stories*  
©KADOKAWA 1968



63. *Spook Warfare*  
©KADOKAWA 1968



64. *Along With Ghosts*  
©KADOKAWA 1969



Daiiei Film released several very popular *yokai* monster films beginning around 1965, including titles such as *One Hundred Spook Stories*, *Spook Warfare*, and *Along with Ghosts*. Around that time, several monster movies were being screened throughout Japan, further expanding Japan's culture of *yokai* in cinematic form.



60. *Tokyo Daily – Three-Eyed Nyūdō*  
Ochiai Hōki, Meiji era ☆

This *nishiki-e* is based on a newspaper article that describes the alleged sighting of a giant three-eyed *Nyūdō* monster that was large enough to reach the ceiling in Motoyanagihara-chō, Tokyo, on August 4, 1873. In fact, the *yokai* monster's true identity is an old raccoon dog. The lower part of the image also shows an old raccoon that has been dispelled.

61. *Osaka Daily – No.13*  
Hasegawa Sadanobu II, Meiji era ☆

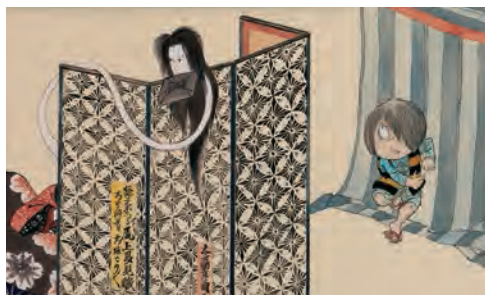
This *nishiki-e* is based on a newspaper article describing the *Kuro-bōzu*, or “black monk” monster, which allegedly appeared every night in a home in Tenma-chō, Tokyo. This unique style of *nishiki-e* based on newspaper articles was quite popular at the time.







**68. Kitarō's Squad and a Ghost House**  
Yamada Shinya (Toyowadō), 2016  
©MIZUKI Productions ©TOYOWADO



**67. Kitarō and Rokurokubi**  
Yamada Shinya, Hirao Tsutomu (Toyowadō), 2016  
©MIZUKI Productions ©TOYOWADO



**69. Nekomusume and a Monster Cat**  
Hirao Tsutomu (Toyowadō), 2016  
©MIZUKI Productions ©TOYOWADO

GeGeGe no Kitarō is one of the most well-known *yokai* monster manga (comics) by Mizuki Shigeru. Numerous and diverse *yokai* appear in the series, including both those dating from the Edo period and those created by Mizuki himself. Today, Toyowadō artist Yamada Shinya and Hirao Tsutomu create new artworks that arrange Kitarō characters against a background of historical *yokai* paintings.

## Column 3 Prophetic Beasts

People in the Edo period lived everyday lives while feeling the close presence of mysterious creatures. That being said, these were not animals that actually existed but creatures that were believed to be. Well-known phantom beasts include the *Kappa*, which live in rivers and swamps and are typically depicted as having a turtle-like carapace on their backs and a depression on their heads, and the *Raijū* ("thunder beast"), which is said to have descended from the heavens during times of thunder and lightning. Among these phantom beasts are "Prophetic Beasts" that could foretell the future. Prophetic beasts were regarded as foretelling the rich or poor harvest of crops or the outbreaks of epidemics. While at times appearing from the sea, they were also seen in the sky or on land, and many types of such beasts have been documented. Instead of simply making prophecies before disappearing from people's sight, it was standard for them to tell people to copy their image (prophetic beast) and put them on the gates of their homes or to tell people that they would not suffer from the epidemics if they worshiped them every morning and night. At that time, people who did not know the cause of epidemics—nor any preventive measures—believed the words of the prophetic beasts and thus desperately depicted and worshiped them. There were even people who printed talismans featuring prophetic beasts in times of epidemics and sold them in large quantities to make a fortune. During the Meiji period, the belief in such prophetic beasts gradually declined due to the spread of medical knowledge. However, the global COVID-19 outbreak in 2019 saw people making illustrations of *Amabie* (legendary Japanese mermaid or merman with three legs, who allegedly emerges from the sea to prophesize an abundant harvest or epidemic), which they shared on social media. In this respect, the prophetic beast has been revived in a new form in the context of our current times.

**71. Amabie from the Sea of Higo Province\***  
1846  
Main Library, Kyoto University

This tile block print describes the story of how, during the Edo period, a *yokai* monster called the *Amabie* emerged from the sea of Higo province (now Kumamoto Prefecture) and prophesied a good harvest accompanied by a disease epidemic and told the people to draw the shape of the *Amabie* to ward off the disease.



**72. Amabie\***  
Mizuki Shigeru, 1984  
©MIZUKI Productions

This work is manga artist Mizuki Shigeru's take on the same tile block print of the *Amabie* story from the Edo period. He has created his own unique image of the creature using techniques not utilized in the original.



\*The exhibition exhibit is a replica.  
This photograph shows the original.





**74. Amabiko**  
Edo period \*

This note depicting an *Amabiko* is said to protect one from disease through prayer. It was likely drawn and carried by a person who believed in the power of the *Amabiko*.

**73. Image of the Kudan**  
Utagawa Yoshimori, 1867 \*

This *nishiki-e* depicts the legend of a *yokai* monster called a *Kudan*, depicted as a cow with a human face, that appeared in Izumo province (now Shimane Prefecture) to prophesy a good harvest accompanied by a disease epidemic.



**75. Amabiko, Beast of Prophecy**  
Meiji era \*

This drawing depicts the *Amabiko*, a beast of the sea that calls to people in a monkey's voice each night. A description is included above.



**76. Three-Legged Beast of Prophecy of Higo**  
Edo period \*

This drawing describes a three-legged beast of prophecy that appeared in the mountains of Higo province, now Kumamoto Prefecture, in the year 1843. A description is included above.



**78. Beast from the Sea**  
Edo period \*

This *nishiki-e* depicts a samurai who encountered a beast of prophecy that appeared in Fukushima, Echigo province (now Niigata Prefecture). A description is included in the upper right.



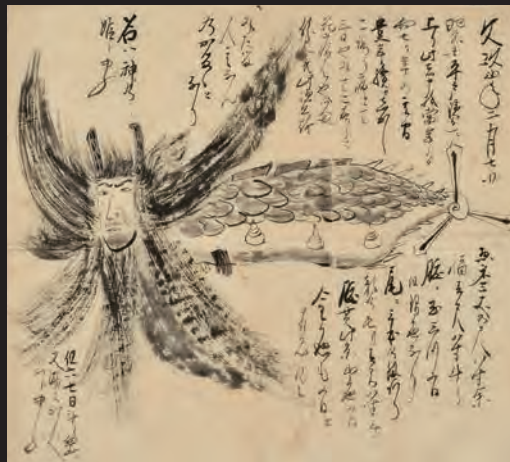
**77. Turtle Woman**  
Edo period \*

This *nishiki-e* depicts a beast of prophecy that appeared in Fukushima, Echigo province (now Niigata Prefecture). The upper part includes a description and an older picture describing an earlier sighting in 1669.



**79. Amabiko Nyūdō**  
Meiji era ☆

This is a woodblock print of a beast of prophecy that appeared on Irino Beach, Hyūga province (now Miyazaki Prefecture). The description above it conveys a good harvest and also warns of a disease epidemic.



**80. Jinja Hime**  
Edo period ☆

This work records an 1819 sighting of a creature called *Jinja Hime*, which came ashore on Hirado Beach in Hizen province (now Nagasaki Prefecture) and predicted a good harvest and a cholera epidemic. The creature was said to be 11 meters long.

**81. Jinja Hime**  
Edo period ☆

This work records an 1819 sighting of a creature called *Jinja Hime*, which came ashore on Ashino Beach in Hizen province (now Nagasaki Prefecture). It was a servant of the *Ryūō*, or "Palace of the Dragon King," and predicted a good harvest and a cholera epidemic.



**82. Tengu Prophecy of Dewa**  
Edo period ☆

This woodblock print describes the story of a *Tengu* yokai monster that appeared as an elderly man at a liquor store near Mt. Taihei (Akita Prefecture) and told the owner of the store to decorate the shop entrance with the image of *Tengu* to bring about a good harvest and prevent disease.

**84. Strange Bird of Hizen**  
Edo period ☆

This describes a creature claiming to be a messenger of the gods that arrived by air in Hirado, Hizen province (now Nagasaki Prefecture), which conveyed to the people the prediction of a good harvest and a disease epidemic and then flew off.



**83. Beast of the Zodiac**  
Edo period ☆

This creature appeared in Mt. Tenpaizan, Chikuzen province (now Fukuoka Prefecture), and called on the people to draw the beasts of the zodiac to ward off disaster. The prophecy also included calls for a bountiful catch and success in business.

# Yokai Parade List of Works

No.	Title	Author	Year	size (mm)
1	<i>The Night Parade of One Hundred Demons Picture Scroll</i>	Unknown	Edo period/2020	265×4,500
2	<i>Picture Scroll of Different Yokai Monsters</i>	Kanō Yoshinobu	1802/2020	260×590
3	<i>Yokai Monster Picture Scroll</i>	Unknown	Meiji era/2020	310×5,150
4	<i>Five Yokai Monsters Picture Scroll</i>	Unknown	Edo period	255×1,330
5	<i>Picture Scroll of Different Yokai Monsters</i>	Unknown	Edo period/2020	255×2,850
6	<i>Yokai Monster's Wedding Picture Scroll</i>	Kawanabe Kyōsai	Meiji era/2020	300×1,050
7	<i>Yokai Transformation Picture Scroll</i>	Unknown	Edo period/2020	325×4,630
8	<i>Scroll of the Spider's Defeat</i>	Unknown	Edo period/2020	305×1,040
9	<i>Mount Ōe Picture Scroll</i>	Takuma Yūzan	1748/2020	320×1,425
10	<i>Story of Haseo Picture Scroll</i>	Unknown	Kamakura period/1932	296×10,019
11	<i>Shinno and the Vanquishing of the Yokai on the Mythical Island of Demons Picture Scroll</i>	Unknown	Edo period/2020	255×2,000
12	<i>The Night Parade of One Hundred Demons Picture Scroll</i>	Unknown	Edo period/2020	310×1,740
13	<i>The Night Parade of One Hundred Demons Picture Scroll</i>	Unknown	Edo period/2020	315×1,320
14	<i>Nurikabe Sculpture</i>	Yoshida Kowaku	2020	750×900
15	<i>Yokai Appearing in a Dream to the Retired Emperor Go-Toba</i>	Shūsai	1865/2020	380×1,560
16	<i>The Heavy Basket (New Forms of the Thirty-Six Ghosts)</i>	Tsukioka Yoshitoshi	1892/2020	380×260
17	<i>Minamoto no Yoritomo Slashes the Tsuchigumo (New Forms of the Thirty-Six Ghosts)</i>	Tsukioka Yoshitoshi	1892/2020	380×260
18	<i>Minamoto no Yoritomo in his Palace with Tsuchigumo and Yokai</i>	Utagawa Kuniyoshi	1843/2020	380×780
19	<i>Attack on the Tsuchigumo</i>	Utagawa Kuniyoshi	Edo period/2020	380×780
20	<i>The Strange Tale of the Kamikiri</i>	Utagawa Yoshitōji	1868/2020	380×520
21	<i>The Foot Washing Mansion (The Seven Wonders of Honjo)</i>	Okada Kuniteru	1886/2020	380×260
22	<i>New Year's Eve Foxfires at the Nettle Tree in Ōji (One Hundred Views of Famous Places of Edo)</i>	Utagawa Hiroshige	1857/2020	336×220
23	<i>In the Ruined Palace at Sōma</i>	Utagawa Kuniyoshi	Edo period/2020	370×755
24	<i>Jinmen Story</i>	Saitō Gesshin	Edo period/2020	234×162
25	<i>Illustrated Night Parade of One Hundreds Demons</i>	Toriyama Sekien	1776/2020	222×160
26	<i>Picture Book of a Hundred Ghost Stories</i>	Text by Tōsanjin Drawings by Takehara Shunsensai	1841/2020	229×156
27	<i>The Dream Tales of Ōishi Hyōroku</i>	Unknown	Edo period/2020	255×190
28	<i>The Serpent with Eight Heads</i>	Basil Hall Chamberlain	1886	152×100

No.	Title	Author	Year	size (mm)
29	<i>Elegant Extermination of Scaled Fish</i>	Torii Kiyomasu	Edo period	190×137
30	<i>Fukiage</i>	Unknown	Edo period/1921	196×147
31	<i>Kiyomizu-no-Gohonji, True Form of the Goddess at Kiyomizu</i>	Unknown	1651/1932	197×140
32	<i>Yorimasa</i>	Unknown	1646/1932	195×139
33	<i>New Edition Fairy Tales</i>	Unknown	1892	187×124
34	<i>Standing Statue of Yokai</i>	Unknown	Edo period/2020	300×150
35	<i>Standing Statue of Yokai</i>	Unknown	Edo period/2020	300×150
36	<i>Standing Statue of Yokai</i>	Unknown	Edo period/2020	300×150
37	<i>Standing Statue of Yokai</i>	Unknown	Edo period/2020	300×150
38	<i>Seated Statue of Yokai</i>	Unknown	Edo period/2020	150×150
39	<i>Seated Statue of Yokai</i>	Unknown	Edo period/2020	150×150
40	<i>Seated Statue of Yokai</i>	Unknown	Edo period/2020	150×150
41	<i>Seated Statue of Yokai</i>	Unknown	Edo period/2020	150×150
42	<i>Standing Statue of Yokai (x4 scale)</i>		2020	1,200×450
43	<i>One Hundred Kinds of Ghost Stories - Yokai Sugoroku</i>	Utagawa Yoshikazu	1858/2020	480×700
44	<i>Great New Monster Sugoroku Game</i>	Unknown	Meiji era/2020	490×325
45	<i>New Monster Collection</i>	Utagawa Kunitoshi	1888/2020	380×260
46	<i>New Playful Monster Collection</i>	Hasegawa Konobu	Edo period or later/2020	340×355
47	<i>Great New Monster Collection</i>	Unknown	Meiji era/2020	365×160
48	<i>53 Stations of Yokai Road, Yokkaichi</i>	Toyohara Kunichika	1866	355×245
49	<i>New Edition Monster Collection</i>	Tsuyamaru	Edo period	367×250
50	<i>Monster Menko (Rectangular)</i>		Shōwa era	66×33
51	<i>Monster Menko (Round)</i>		Shōwa era	φ49
52	<i>Obake Ghost Fireworks</i>		Shōwa era	187×77
53	<i>Sketch for the Night Parade of One Hundred Demons</i>	Unknown	Edo period/2020	181×4,250
54	<i>Ghost Experience of Mr. Inō Picture Scroll</i>	Unknown	Edo period/2020	310×568
55	<i>One Hundred Ghost Stories by Kyōsai</i>	Kawanabe Kyōsai	Edo period/2020	170×100
56	<i>One Hundred Demons Night Performance of Comic Tanka</i>	Edited by Kikunoya Maemi Illustrated by Kogaku	1830/2020	229×298
57	<i>One Hundred Ghost Stories of Monsters</i>	Unknown	1868/2020	390×810
58	<i>One Hundred Ghost Stories</i>	Katsushika Hokusai	Edo period/2020	260×190



No.	Title	Author	Year	size (mm)
59	<i>Ghost Story Telling Party</i>	Roudokusha	2017	
60	<i>Tokyo Daily - Three-Eyed Nyūdō</i>	Ochiai Hōki	Meiji era/2020	380×260
61	<i>Osaka Daily - No. 13</i>	Hasegawa Sadanobu II	Meiji era/2020	230×176
62	<i>One Hundred Spook Stories</i>		1968	728×515
63	<i>Spook Warfare</i>		1968	728×515
64	<i>Along With Ghosts</i>		1969	728×515
65	<i>One Hundred Spook Stories</i>		1968	
66	<i>GeGeGe no Kitarō</i>	Mizuki Shigeru	Shōwa era~	
67	<i>Kitarō and Rokurokubi</i>	Yamada Shinya, Hirao Tsutomu (Toyowadō)	2016	509×660
68	<i>Kitarō's Squad and a Ghost House</i>	Yamada Shinya (Toyowadō)	2016	509×660
69	<i>Nekomusume and a Monster Cat</i>	Hirao Tsutomu (Toyowadō)	2016	491×663
70	<i>Amable Goods</i>		2020	
71	<i>Amable from the Sea of Higo Province</i>	Unknown	1846/2020	230×289
72	<i>Amable</i>	Mizuki Shigeru	1984/2020	272×372
73	<i>Image of the Kudan</i>	Utagawa Yoshimori	1867/2020	367×240
74	<i>Amabiko</i>	Unknown	Edo period/2020	125×85
75	<i>Amabiko, Beast of Prophecy</i>	Unknown	Meiji era/2020	391×276
76	<i>Three-Legged Beast of Prophecy of Higo</i>	Unknown	Edo period/2020	330×240
77	<i>Turtle Woman</i>	Unknown	Edo period/2020	372×243
78	<i>Beast from the Sea</i>	Unknown	Edo period/2020	380×250
79	<i>Amabiko Nyūdō</i>	Unknown	Meiji era/2020	322×233
80	<i>Jinja Hime</i>	Unknown	Edo period/2020	280×300
81	<i>Jinja Hime</i>	Unknown	Edo period/2020	240×335
82	<i>Tengu Prophecy of Dewa</i>	Unknown	Edo period/2020	234×318
83	<i>Beast of the Zodiac</i>	Unknown	Edo period/2020	370×300
84	<i>Strange Bird of Hizen</i>	Unknown	Edo period/2020	330×230