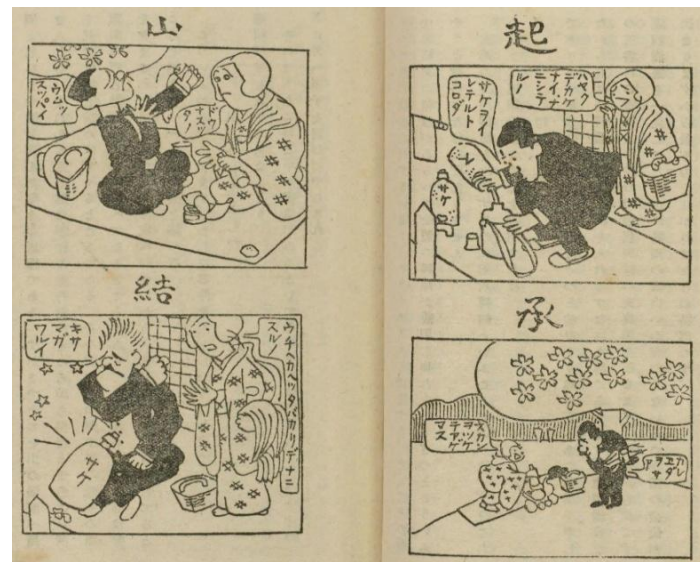
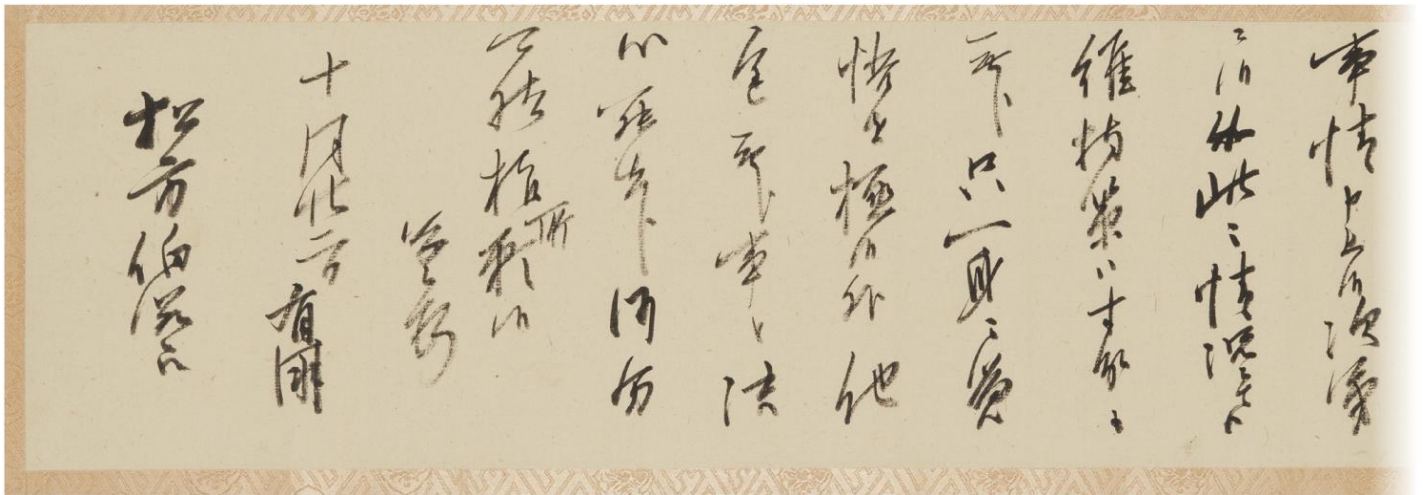


National Diet Library Newsletter

No. 269, June 2026



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Selections from NDL collections

Materials in the Modern Japanese Political History Materials Room: *Gansetsu Yamagata-ko Sekitoku* (Letters from YAMAGATA Aritomo)

Modern Japanese Political Documents Division, Reader Services and Collections Department

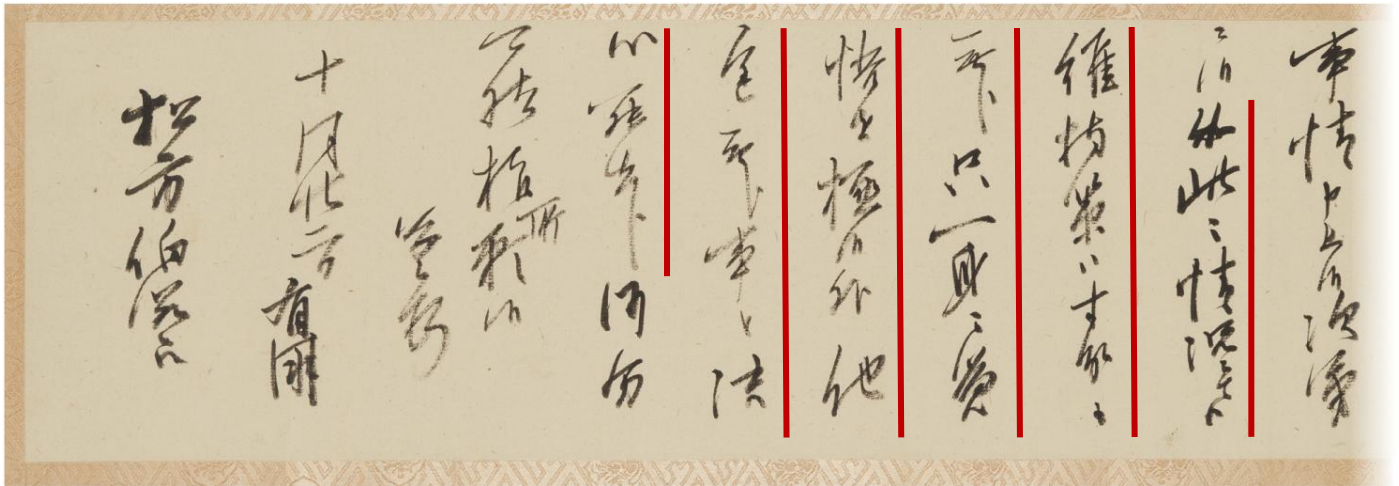
This article is a partial translation of the article in Japanese in [NDL Monthly Bulletin No. 763 \(November 2024\)](#).

Image 1: A letter from YAMAGATA Aritomo to MATSUKATA Masayoshi, dated October 22, [1889].

NDL Call Number: Constitutional Government Documents Collection 408-1-5.

Introduction

The National Diet Library holds a significant number of materials on modern Japanese political history, including the personal papers of politicians, high-ranking officials, and military officers. This article is one of a series introducing materials available at [the Modern Japanese Political History Materials Room](#) in the Tokyo Main Library.

These materials on modern Japanese political history primarily comprise documents that were donated by the families of prominent figures and are made available to the public after they have been organized and catalogued by the NDL. We hope that this article will provide readers with a glimpse into the appeal of this invaluable collection, which supports scholarly research in political history and related fields.

Gansetsu Yamagata-ko Sekitoku (Letters from YAMAGATA Aritomo) (Constitutional Government Documents Collection 408)

(2 volumes, 7 items, available since April 2024)

On October 2, 1889, just a year before the first Imperial Diet in Japan was to be convened, YAMAGATA Aritomo, then Home Affairs Minister, returned from a tour of Europe that he had begun in November 1888. At the time, the KURODA Kiyotaka Cabinet was in disarray due

to conflicting opinions within the Cabinet regarding the revision of unequal treaties. On October 18, 1889, Foreign Minister OKUMA Shigenobu was attacked by a bomb. On the 22nd, Prime Minister KURODA submitted a letter of resignation to the Emperor Meiji, stating that only KURODA himself was resigning, the other ministers would remain in place, and he was naming YAMAGATA his successor. On the 24th, the other ministers also recommended YAMAGATA. YAMAGATA, however, did not accept the offer. He told MATSUKATA Masayoshi, "Under these circumstances, the status quo is not an option. I have no choice but to make up my mind." (Part of Image 1 indicated with red lines)

In the end, KURODA's resignation took effect on the 25th, and Lord Keeper of the Privy Seal SANJO Sanetomi served concurrently as Prime Minister until two months later, when YAMAGATA assumed the position on December 24.



Image 2: YAMAGATA Aritomo

YAMAGATA Aritomo (1838-1922)

Born in Yamaguchi in 1838. He studied at Shoka Sonjuku and served as a commander in the Kiheитай volunteer militia during the Boshin War. After the Meiji Restoration, he worked to build Japan's military, including the establishment of the army, the promotion of conscription, and the issuance of the Imperial Rescript to Soldiers and Sailors. He served as Home Affairs Minister, Justice Minister, Prime Minister, and chairman of the Privy Council. As *genro*, or imperial advisor, he played an important role in national politics. He died in 1922. His pen name was Gansetsu.

The portrait is from *Koshaku yamagata aritomo den*, (2). Yamagata Aritomo Ko Kinen Jigyokai. 1933. Available via the [NDL Digital Collections](#).



Image 3: MATSUKATA Masayoshi

MATSUKATA Masayoshi (1835-1924)

Born in Kagoshima in 1835. During the final years of the Edo Shogunate, he was involved in political affairs, traveling back and forth between Kyoto and Osaka. After the Meiji Restoration, he devoted himself to the establishment of national finances. He served as *Okura kyo*, *Okura daijin* (both mean finance minister), and Prime Minister, making his mark as a financial leader. As *genro*, or imperial advisor, he served as Privy Counselor and Lord Keeper of the Privy Seal. He died in 1924.

The portrait is from *Koshaku matsukata masayoshi den*, (1). Koshaku Matsukata Masayoshi Denki Hakkajo. 1935. Available via the [NDL Digital Collections](#).

(Translated by KUBO Satoshi)

Related content from the National Diet Library Website

- [Research Navi: Summary of Modern Japanese political history materials \(in Japanese\)](#)

Selections from NDL collections

Oshiegusa: Woodblock prints illustrating manufacturing processes of the early Meiji era

TOGANO Yoko, Administrative Division, Kansai-kan of the National Diet Library

This article is a translation of the article in Japanese in *NDL Monthly Bulletin No.768 (April 2025)*.



Ine kome ichiran (Rice at a glance) first edition
From *Oshiegusa*. Bureau of Expositions, 1872–1874. 30 prints. 37 × 50 cm. (19 × 9 cm folded).
NDL Call Number: 特 1-2838.

The Vienna International Exposition of 1873 was the first in which the Meiji government took part. In 1872, the Bureau of Expositions was established within the Central Council of State and began to collect objects to be exhibited. Prefectural governments across the country were likewise instructed to submit regional products along with detailed reports for potential display.

This nationwide effort to gather information on regional products contributed to the selection of objects for the exposition, collection initiatives by the Ministry of Education Museum, and programs for surveying and promoting domestic industry. One outcome of these endeavors was the publication of *Oshiegusa*.

Oshiegusa is a series of single-print woodblock prints published between 1872 and 1876. Each print presents

easy-to-understand explanations together with illustrations of various manufacturing processes. A paper folder for a later edition of these prints notes that they were “Compiled on the occasion of Japan’s participation in the Austrian Exposition, to serve as instructional material about different trades.”¹ From this we can deduce that the work was based on product information gathered as part of the selection process for objects to be exhibited at the exposition.

The writers and artists varied from print to print. More than a dozen individuals—TANBA Shuji, YASUOKA Momoki, and NANBU Chin among them—are listed as writers; while seven artists, including HATTORI Sessai, MIZOGUCHI Gekko, and NAKAJIMA Gyozan, contributed illustrations. These contributors are thought to have been scholars and painters associated with the study of materia medica (pharmacology).

¹ *Oshiegusa* No. 2. Bureau of Expositions, 1872. *Available via the [NDL Digital Collections](#).

Each woodblock print highlights a particular product, explains its place of origin, its varieties, and the stages of its production in a clear, sequential manner. Roughly half of each print is devoted to illustrations that correspond to the explanatory text.

For example, the print titled *Ine kome ichiran* (Rice at a glance) begins by noting the types of rice that are suited to various soils and growing periods. It then describes the appropriate timing and order of each step—from sowing to transplanting, harvesting, milling, and storage—before concluding with a list of the regions referenced in compiling the text. The illustrations depict the rice varieties, the successive steps in the cultivation processes, and the tools mentioned in the text, all of which help deepen the reader's understanding.

Oshiegusa comprises a total of thirty prints², focusing primarily on products related to food, textiles, and crafts, such as rice, sugar, sericulture, indigo, papermaking, wax, maki-e lacquerware, and tobacco³. Publication began with *Ai ichiran* (Indigo at a glance) in June 1872, and new prints appeared one after another until 1874. In July 1875, however, a fire broke out at the Ministry of Home Affairs and destroyed the original woodblocks to twenty-four of the *Oshiegusa* prints. These lost woodblocks were then re-carved between 1875 and 1876.

The National Diet Library holds three sets of *Oshiegusa*, and—with the exception of *Seishi ichiran* (Papermaking at a glance)—also possesses original editions even of the prints for which the woodblocks were lost in the fire. A comparison of the originals and the re-carved versions reveals no major changes in content, though certain elements such as layout, wording, and illustrations were revised. The titles of the re-carved versions were marked *Oshiegusa Nos. 1–24*, although these numbers do not correspond to the order of publication.

In some cases, additional commentary was also included. For example, the final section of *Somen ichiran* (Somen noodles at a glance) features newly added descriptions of macaroni, a noted specialty of Italy, as well as koori soba (freeze-dried soba noodles) from Kashiwabarakujuku in Nagano Prefecture. References to other foreign products can also be found throughout the series.

Originally intended to widely disseminate knowledge of production techniques in the early Meiji period, *Oshiegusa* may have fulfilled that purpose for only a short while amid the rapid modernization that followed. Even so, undertaken in the spirit of promoting industry, its publication unquestionably held significance.



Illustration from the first edition of *Kuzu warabi katakuri seifun ichiran* (Milling flour from kudzu, bracken, and dogtooth violet at a glance). The prints display miniature drawings of kudzu, bracken, and dogtooth violet roots together with explanations of each step in the starch-making process.

² According to the Third Annual Report of the Museums Bureau (1878), *Oshiegusa* comprised thirty prints (Tokyo Kokuritsu Hakubutsukan, *Tokyo kokuritsu hakubutsukan hyakunenshi: Main Volume*, 1973, p.136). Some references also include *Takagari ichiran* (Falconry at a glance) and *Somoku kansekiho* (Methods for drying plants) in the *Oshiegusa*, even though they are listed separately in the Third Annual Report.

³ The remaining items are as follows: raw silk, *caligula japonica* (Japanese giant silkworm), wild silk, kudzu cloth, ramie, cotton, fiber plants, somen noodles, kudzu starch, dayflower paper, tea, lacquer, dried persimmon, tatami, shiitake mushrooms, honeybees, oils, safflower rouge, starch (Vols. 1 and 2), konjac, and tofu.



Kuzuko ichiran (Starch at a glance) Vols. 1 (right) and 2 (left)

These prints explain the different types of starch and their methods of production, and also mentions that tapioca and sago palm are sources of starch in other countries. There are forty-two varieties of starch-producing roots and grasses depicted on these two prints. The artist responsible for these illustrations was HATTORI Sessai, a noted natural history painter.

Three sets of *Oshiegusa*

The National Diet Library holds three separate sets of *Oshiegusa*. One belongs to the Shirai Collection and another to the Ito Collection, which form the core of our holdings related to materia medica (pharmacology), while the third is an *Oshiegusa* bearing the ownership stamp of the Tokiofu Library.

Oshiegusa in the Shirai Collection

The *Oshiegusa* in the Shirai Collection comprises thirty prints, with *Takagari ichiran* (Falconry at a glance) included in place of *Seishi ichiran* (Papermaking at a glance, *Oshiegusa* No. 23). All the prints are considered first

editions. The paper folders in which these first editions are stored have been adorned with paintings of birds and butterflies.

Shirai Collection

The Shirai Collection comprises approximately 6,000 books related to materia medica (pharmacology) studies, which were owned by the botanist SHIRAI Mitsutaro and purchased by the Imperial Library, one of the predecessors of the National Diet Library, between 1940 and 1942. In addition, Shirai's family donated his diaries and handwritten manuscripts in 1976.



Oshiegusa

Bureau of Expositions, 1872–1874. NDL Call Number: 特 1-2838.

SHIRAI Mitsutaro (1863–1932)

Portrait from [Portraits of Modern Japanese Historical Figures](#).

Oshiegusa in the Ito Collection

The *Oshiegusa* in the Ito Collection comprises fourteen prints that are a mixture of first editions and re-carved editions. Each print is bound individually. The surviving paper folders belong largely to the re-carved editions, and in some cases a first edition is stored in with a paper folder from a re-carved edition.

*The fourteen prints are rice, *caligula japonica* (Japanese giant silkworm), kudzu starch, dayflower paper, tobacco, wax, dried persimmon, shiitake mushrooms, papermaking, honey, safflower rouge, starch (Vol.2), konjac, and tofu.

Ito Collection

The Ito Collection comprises approximately 2,000 books related to materia medica (pharmacology) studies, which were collected by ITO Keisuke and passed down to his grandson Tokutaro. They were purchased by the Imperial Library in 1944.



Oshiegusa

Bureau of Expositions, 1872–1876. NDL Call Number: 特 7-684.

*Available via the [NDL Digital Collections](#). (*Oshiegusa* No. 1)



ITO Keisuke (1803-1901)

Portrait from [Portraits of Modern Japanese Historical Figures](#).

***Oshiegusa* with the ownership stamp of Tokiofu Library**

This copy of the *Oshiegusa* with the ownership stamp of the Tokiofu Library comprises thirty prints, including those made from woodblocks that were re-carved to replace those lost in a fire. With the exception of *Kiwata ichiran* (Cotton at a glance, *Oshiegusa* No. 9), the prints are stamped with "Issued by the Books Bureau in 1877" and the ownership stamp of Tokiofu Library. The book is bound in an accordion-fold format.



Oshiegusa, TANBA Shuji et.al., 1872–1876. NDL Call Number: 特 67-212.

*Available via the [NDL Digital Collections](#).

Comparing the First Edition with the Re-Carved Edition

There are some clear differences between the first edition and the re-carved edition. Several of these differences can be seen when comparing first-edition prints in the Shirai Collection with re-carved edition prints stamped with the ownership stamp of Tokiofu Library.

Titles

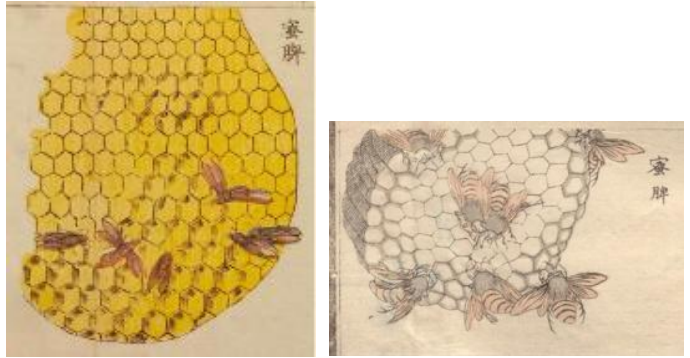
Prints made from re-carved woodblocks are numbered *Oshiegusa* No. #. Many of the titles are rendered in a simple style, although the designs for *Seicha ichiran* (Tea production at a glance) and *Shiitake ichiran* (Shiitake mushrooms at a glance) are notably elaborate. The re-carved woodblock for *Seicha ichiran* has a simplified title design.



First-editions (top) and re-carved editions (bottom) of *Ine kome ichiran* (Rice at a glance), *Seicha ichiran* (Tea production at a glance), and *Shiitake ichiran* (Shiitake mushrooms at a glance)

Illustrations

Some of the illustrations have been replaced. Most of the changes are minor, such as a different orientation or decorative pattern.



The first edition (left) and the re-carved edition (right) of *Ro ichiran* (Wax at a glance), depicting a honeycomb.



The first edition (top) and the re-carved edition (bottom) of *Kaiko ichiran* (Sericulture at a glance), depicting feeding of mulberry leaves to silkworms. The pattern on women's kimono differs between the two editions.

Layout

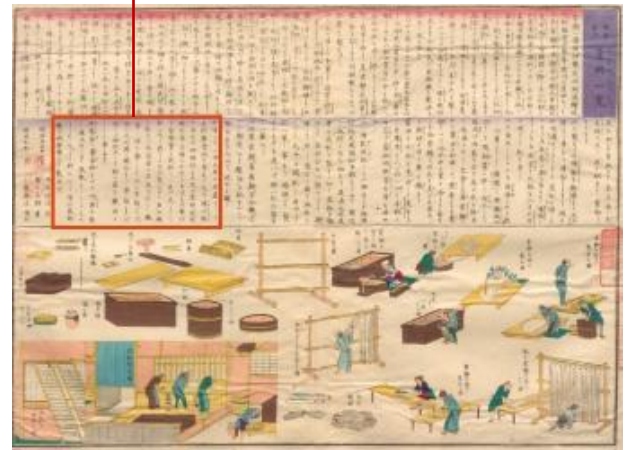
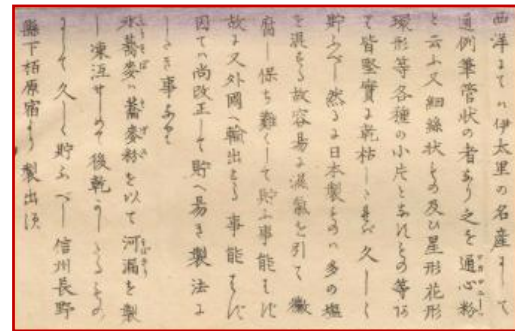
Some prints show changes in the placement of text and illustrations between the first and the re-carved edition. In addition to *Urushi ichiran* (Lacquer at a glance), shown below, *Makie ichiran* (Maki-e lacquerware at a glance), and *Ro ichiran* (Wax at a glance) also exhibit such changes.



The first edition (top) and the re-carved edition (bottom) of *Urushi ichiran* (Lacquer at a glance)

Contents

Some prints include additions or revisions to the product descriptions. In the re-carved edition of *Somen ichiran* (Somen noodles at a glance) the word *somen* is written with a different Chinese character than in the first edition and the section marked in red has been added, (upper right) noting that in the West there is a tubular pasta called macaroni, which can be stored for long periods. It was at this time that macaroni was first introduced in Japan through works such as *Seiyo ryori tsu* (Western cooking manual), in which the word macaroni is written with the characters for *somen*. (索麵, in right)



The re-carved edition of *Somen ichiran* (Somen noodles at a glance)



KANAGAKI, Robun, ed., KAWANABE, Kyosai, illus. *Seiyo ryori tsu*, Bankyukaku, 1872. NDL Call Number: 209-27.

(Translated by HATTORI Mao)

Reference (in Japanese):

- *Oshiegusa*, Kowa shuppan, 1977. NDL Call Number: DC51-91.
- *Oshiegusa*, reprint edition, Tsukasa shobo, 1980. NDL Call Number: YQ2-614.
- HAYASHI, Makoto. "Nagano kenritsu Rekishikan zohon Oshiegusa zen 30 ten no kaiga ni tsuite." *Bulletin of the Nagano Prefectural Museum of History*, No.24, March 2018. NDL Call Number: Z8-B400.
- ABE Daichi. "Uin bankoku hakurankai no tenjihin shushu to sanbutsu tairyaku." In Pantzer, Peter, KUTSUZAWA, Nobukata, and MIYATA, Nana, eds. *The Vienna Exposition of 1873: Meiji Japan from the perspectives of Japan and Austria*, Shibunkaku shuppan, 2022. NDL Call Number: D7-M56.

Selections from NDL collections

Shin manga no egakikata: Manga artist OKAMOTO Ippei and the popularization of manga during the early 20th century

FUJIMOTO Mamoru, Administrative Department

This article is a translation of the article in Japanese in *NDL Monthly Bulletin No. 770 (June 2025)*.



The image on the left is of the title page, and the portrait in the upper right corner is a sketch by OKAMOTO Ippei of himself.

The image on the right contains two frames: On the left, what OKAMOTO called a *manga*, and on the right, what he called a *honga*. The caption to the *manga* explains that the “woman viewing flowers” is not actually looking at the flowers but rather is annoyed that the flowers cast a shadow on a kimono that has been hung out to dry.

OKAMOTO Ippei, *Shin manga no egakikata* (Drawing the new manga), Chuo bijutsusya, 1928.
Available via the [NDL Digital Collections](#).

Shin manga no egakikata (Drawing the new manga) was published in 1928 by OKAMOTO Ippei (1886–1948), an artist whose work helped popularize manga during the Taisho and early Showa eras.

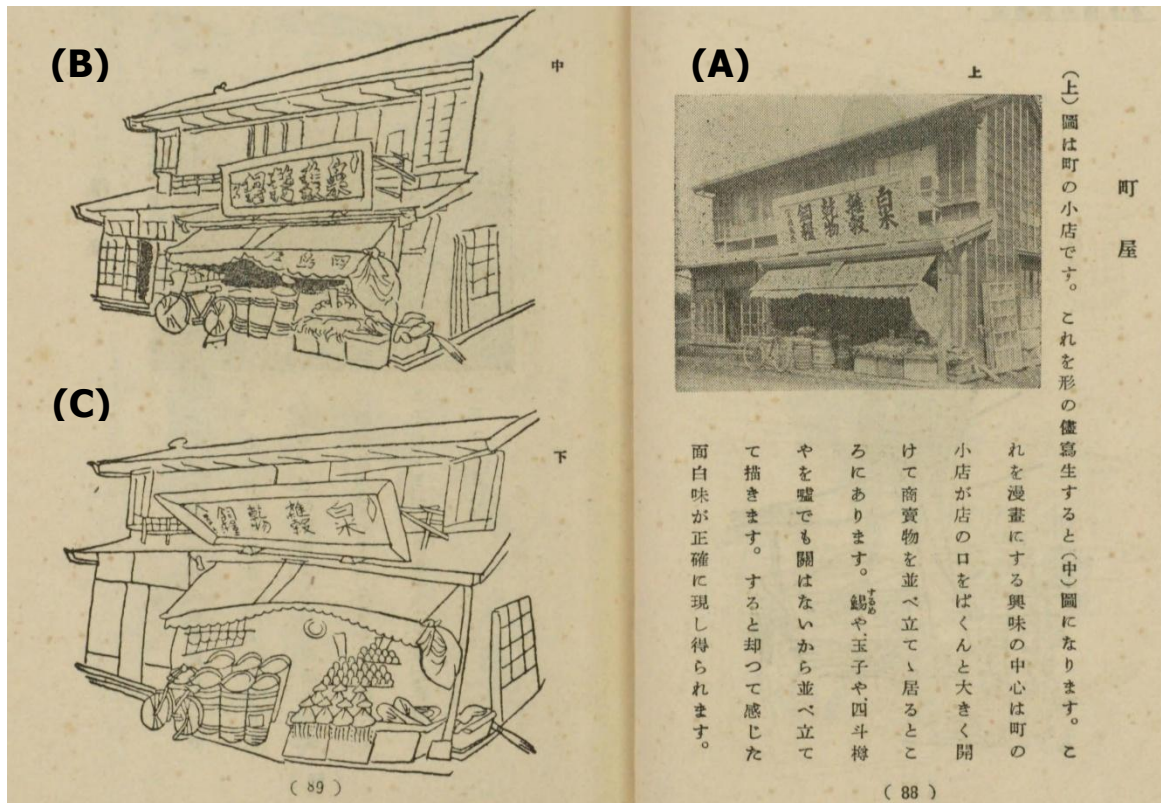
After studying Japanese painting from an early age and Western painting at the Tokyo School of Fine Arts (now Tokyo University of the Arts), OKAMOTO became an illustrator for the *Tokyo Asahi Shimbun* in 1912. He captivated readers of the time with his *manga-manbun* style, which combined witty prose with humorous illustrations rendered in a diverse range of techniques. The 15-volume *Ippei zenshu* (Complete works of Ippei), published by Senshinsha during 1929 and 1930, became a massive bestseller.

Shin manga no egakikata is both an essay on manga by OKAMOTO and a manual summarizing his unique approach to drawing manga, interwoven with practical examples. OKAMOTO’s primary aim in this book was to

define what he called *manga* by contrasting them with what he called *honga*. *Manga*, he said, cut across social status and human emotions. They are drawings that convey insight into the essence of the subject matter, including the inner feelings of human beings, and can therefore be distinguished from *honga*, which are finished drawings that create visual beauty through color and shading. He further explains that drawing *manga* requires artists first to discard without hesitation the notion of beauty as found in finished drawings and instead emphasize elements that are depicted in accordance with their subjective vision, after which the work can be refined by eliminating unnecessary details.

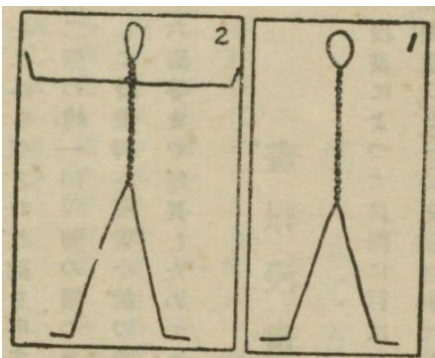
While OKAMOTO seeks to discuss the value of manga as a genre of art by contrasting it with *honga* or traditionally finished drawings, his practical examples of how to draw manga are, in typical OKAMOTO fashion, humorous and captivating. Shown below are a few examples from the book.

The Magic of Cartoonish Stylization



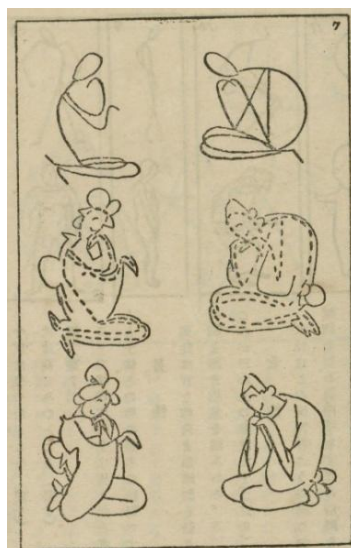
- (A) A photo of the storefront
 (B) A finished sketch of the storefront based on the photo
 (C) A manga, stylized to look as if the entrance has been widened to welcome customers

Wire figures as a template

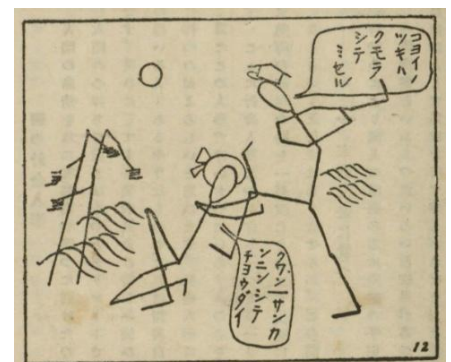


In this guide, OKAMOTO explains how to bend a wire figure to model the emotions he wishes to depict.

This image shows how to twist a single strand of wire to form the body, then attach another strand to make the arms and complete the wire figure.



This image shows how to start a sketch and add details to create a figure. Here, the dotted lines indicate the draft sketch. This illustration depicts a man and a woman chatting and laughing cheerfully.



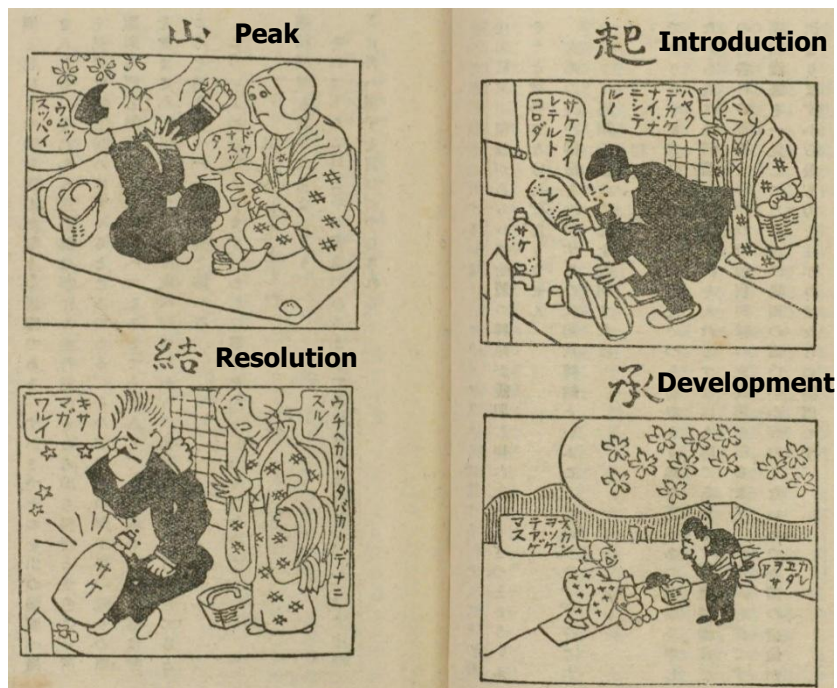
This image shows wire models used to depict a scene from the novel *Konjiki yasha*. The novel depicts an ill-fated romance between two young lovers called Kan'ichi and Omiya, shown here parting ways on the beach at Atami.

In depicting a storefront, OKAMOTO demonstrates how manga is created based on a finished sketch. The manga shows a heavily stylized storefront, playfully creating the sense that it is waiting for customers. OKAMOTO also suggests that wire models are a useful way to learn to draw people. Here, he uses wire models to depict Kan'ichi and Omiya from *Konjiki yasha*, a best-selling novel from the late-Meiji and early-Taisho eras, known in the English-speaking world as *The Golden Demon*.

OKAMOTO also explains how manga can be used to create four-panel comic strips that tell a story. In this

example, a husband was supposed to bring a bottle of sake with him when he takes his wife on an outing to view cherry blossoms but accidentally brings vinegar instead. When they get home, he takes his frustration out on the sake bottle. Many Japanese-language narratives follow a format known as introduction–development–twist–resolution, but in this example, OKAMOTO labels the narrative introduction–development–peak–resolution and explains that the story won't be effective unless the panel depicting the peak is entertaining, so that is where the effort should be focused.

Four-panel comic strips and manga



This example of a four-panel comic strip follows a format that OKAMOTO calls introduction–development–peak–resolution and tells the story of a husband and wife out enjoying a special time together viewing cherry blossoms. The panel depicting the peak shows the husband exclaiming, “Ugh, it’s sour!” and writhing in agony after gulping down hot vinegar instead of the sake he was expecting. OKAMOTO wrote that he found it surprisingly difficult to advance the plot using only dialogue spoken by the characters while forgoing any explanatory text. It was around this time that newspapers and magazines had begun to serialize four-panel manga, which were gaining popularity among readers.

Introduction:

The husband mistakes vinegar for sake and pours it into his flask.

Wife: We should be leaving. What are you doing?

Husband: Putting sake into flask.

Development:

Wife: I'll warm your sake for you.

Peak:

Wife: What's wrong?

Husband: Ugh, it's sour!

Resolution:

Arriving home, the husband takes his frustration out on a bottle of sake.

Wife: We just got home. What are you doing?

Husband: It's all your fault, you stupid sake bottle.

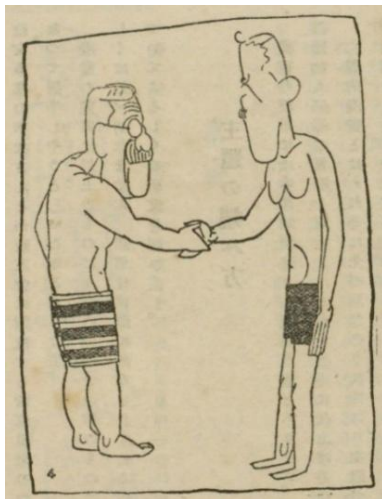
OKAMOTO was active as a manga artist during the Taisho Democracy—a time when Japanese journalism and publishing flourished. OKAMOTO argues that, given the humanistic orientation of the times, it was inevitable that manga would come into its own as an “art of the people.” He also noted that, whereas government-sponsored Imperial Art Academy Exhibitions were generally attended by roughly 195,000 visitors, major newspapers had a daily circulation of as many as one million copies, which meant that a manga was far more likely to reach the public eye. OKAMOTO was well aware of manga’s potential for the wide dissemination of information. These various techniques for drawing manga that OKAMOTO

presented in *Shin manga no egakikata* can be taken as evidence of continued trial and error as he made every effort to capture the hearts of the people.

At the core of OKAMOTO’s creative work lay the belief that manga is not a medium for depicting the past or the future but rather a pictorial language for speaking to people living in the present. To achieve this, he said, it is essential for manga artists to achieve a deep understanding of the present and, through observation and experience, to memorize it to the point of being able to recite it. This is OKAMOTO’s vision of the ideal manga artist.

A variety of techniques

Flat-line style: Political caricature



This is an example of political caricature drawn in what OKAMOTO called “flat-line style”—a stylized line drawing made in black ink. This illustration depicts TOKONAMI Takejiro (left) of the Seiyūhontō (Orthodox Constitutional Friends Party), a political party in Japan active from 1924 to 1927, and WAKATSUKI Reijiro (right) of the Kenseikai (Constitutional Politics Association), active from 1916 to 1927, shaking hands while “stripping themselves bare” as they form a new party to rival the Rikken Seiyūkai, another major political party. This is clearly OKAMOTO’s signature style, in which he produced numerous political caricatures for newspapers.

Outline style drawings: What Dad made for the kids wasn’t a koinobori...



Here’s an example of a cartoon in what OKAMOTO called an “outline style,” a technique that emphasizes the outlines of objects to convey their charm. The father has made streamers for his three children: a “kisu nobori” (goby streamer), “fuku nobori” (pufferfish streamer), and “iwashi no mezashi nobori” (dried sardine streamer)—not the koinobori (carp streamer) they were hoping for. The oldest boy looks a bit perplexed.

High praise from NATSUME Soseki

Among those who highly praised OKAMOTO Ippei's manga was none other than NATSUME Soseki. Soseki suggested to one of OKAMOTO's colleagues that the drawings OKAMOTO had published in newspapers should be compiled into a book. Hearing this, OKAMOTO took the drawings he had on hand and visited Soseki at his home.

Soseki agreed to write a preface to the book, published under the title *Tanbo Gashu* (Exploring the beauty of drawing. Isobe Koyodo, 1914), in which he lavished praise on OKAMOTO's manga and writing. OKAMOTO subsequently used a caricature of Soseki in *Shin manga no egakikata* to demonstrate outline drawings.



(Left) Portrait of NATSUME Soseki
(Right) Outline drawings based on the portrait

In a preface to a later edition of *Shin manga no egakikata*, OKAMOTO wrote that, during his nearly 20-year-long career as a manga artist, he had often wanted to compile a book on the subject of how to draw manga in order to express gratitude for his success as well as to dedicate a book to society as a whole. He referred to the significance of the publication by stating, "I can assert with certainty that there has never been a manga guide compiled with such originality anywhere in the world to this day¹."

This book shows that OKAMOTO was not merely a manga artist who took the world by storm but someone who—as a keen observer of the lives of the people who lived during the Taisho Democracy—sought to employ a variety of techniques in exploring the potential of manga as a form of expression.

(Translated by MANO Yukako)

Reference (in Japanese):

- *Ippei zenshu*, volume 15, Senshinsha, 1930. Available via the [NDL Digital Collections](#).
- SHIMIZU Isao. *Manga tanjo: Taisho demokurashi kara no shuppatsu*. Yoshikawa kobunkan, 1999. NDL Call Number KC486-G446.
- SUZUKI Maki. "Taishoki ni okeru manga no ryogisei to shakaiteki fuchi: Mangaka shudan 'Tokyo mangakai' wo jirei to shite." *Masu · komyunikeshon kenkyu* = Journal of mass communication studies 88, 2016.1, pp. 117–136. NDL Call Number Z21-85.
- MIYAMOTO Hirohito. "Okamoto Ippei to Taishoki no manga." In TSUTSUI Kiyotada eds. *Taishoshi kogi, Bunkahen*, Chikuma shobo, 2021. NDL Call Number GB461-M10.

¹ "Jobun to soteishu" *Ippei zenshu*, volume 15, Senshinsha, 1930, pp. 410–412. ("Shin manga no egakikata no jo" 1928.6). Available via the [NDL Digital Collections](#).

News from NDL

Important: Login Method for the NDL Search and Related Services Changed in June 2026

In order to enhance security, authentication for registered users logging in to [NDL Search](#), the National Diet Library Digital Collections, and related websites changed as follows in June 2026.

New Authentication Method

Under the new authentication method, you will be required to enter a one-time authentication code sent to your registered email address in addition to your User ID and password to log in.

Login Procedure under the New Authentication Method

1. Enter your User ID and password on the login screen, and click the Login button.
2. Check the authentication code sent to your registered email address.
3. Enter the authentication code to log in.

Using the Keep Me Logged In checkbox

If you check the Keep Me Logged In checkbox and log in successfully, you will remain logged in on the same device for 60 days. During that period, you will not need to enter your User ID, password, or authentication code to access the website.

Please do not use the Keep Me Logged In checkbox on devices that are shared with others, such as computers at your workplace or school.

Frequently Asked Questions (FAQ)

Answers to frequently asked questions are provided on the following page. Please check this page before making an inquiry.

[Frequently Asked Questions: Logging in Using the Email-Based Authentication Method](#)

Selected list of articles from NDL periodicals

The NDL Monthly Bulletin No. 781, May 2026/No.782, June 2026

If you click the volume number of each issue, you can read the full-text of NDL Monthly Bulletin. The text is provided in PDF format (in Japanese).

No. 781, May 2026 (PDF: 5.41 MB)

- <Book of the month – from NDL collections>
Suketojutsu shoho: Japan's first guide to ice skating
- NDLkotenOCR-Lite for text conversion of pre-modern materials
- <Series: Behind the National Diet Library>
Part2: Acquiring books and other printed matter
- <Tidbits of information on NDL>
Can you find NDL bookplates in the National Diet Library's collections?
- <Books not commercially available>
Zoheikyoku 150nen no ayumi
- <NDL Topics>

No. 782, June 2026 (PDF: 13.4 MB)

- <Book of the month – from NDL collections>
A woodblock artist devouring literature on coffee:
Nihon koki bunken shosei
- Analyzing the evolution of Japan Search
- <Travel writing on world libraries>
Libraries in Almaty, Kazakhstan
- <Tidbits of information on NDL>
Preparing for a single moment: Internships on library and information science
- <Books not commercially available>
Tokyo daigaku sogo kenkyu hakubutsukan shozo niwatori gangu · geijutsuhin shiryoshu = Collection catalogue of arts and crafts of domestic fowls
- <NDL Topics>