

Illustration Kamitani

# Hentai Manga!

## A Brief History of Pornographic Comics in Japan

**Kimi Rito**  
稀見理都

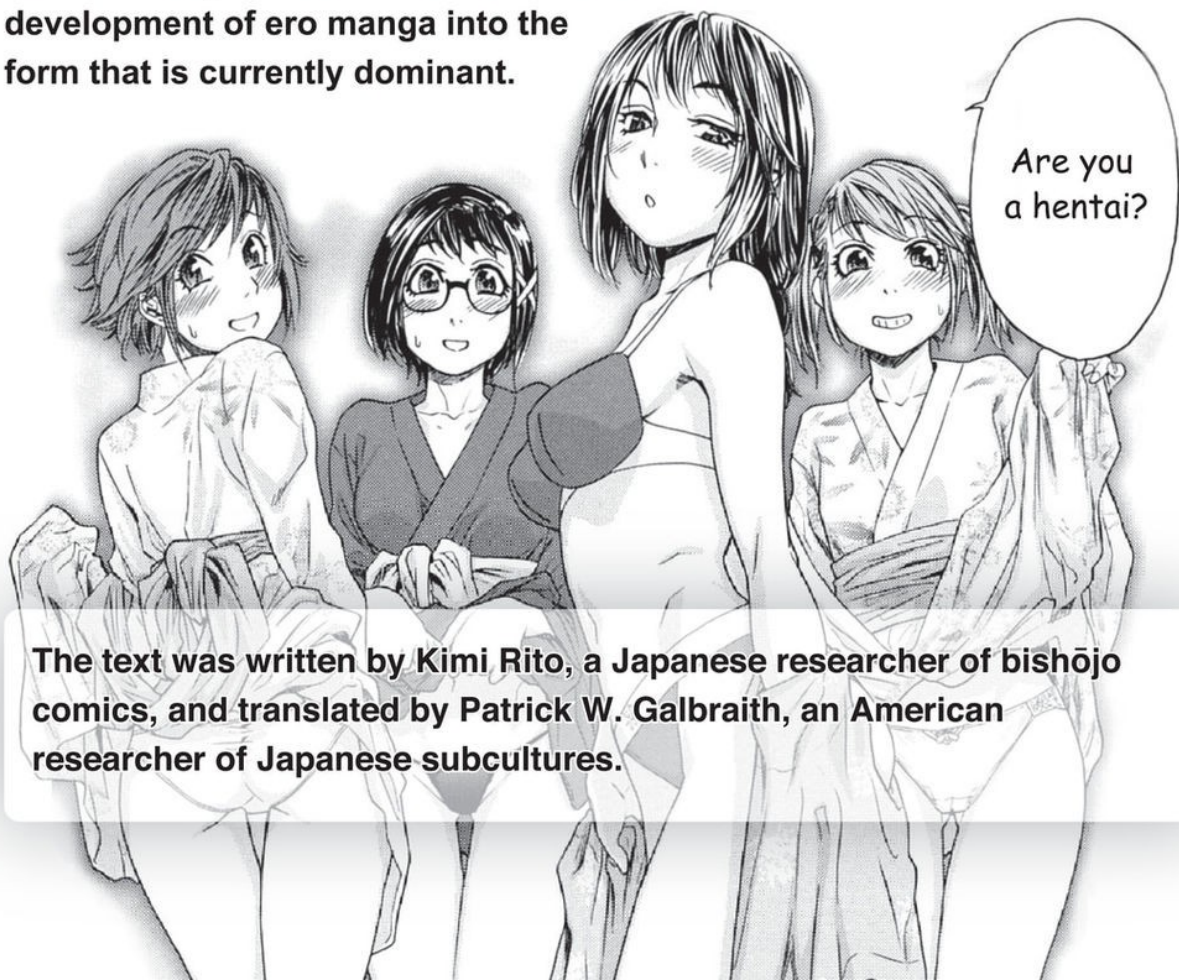


**HYBRID VERSION!**  
English & Japanese

**Adult Only +18**

# Introduction

In Japan, manga/comics (used here interchangeably) have developed into a medium that can be enjoyed by people of various ages. In terms of genre, there is everything from comedy to violence, love, human drama, history, cooking, religion, and more. In fact, such is the variety of manga that rather than question what genres there are, it would be quicker to ask what genres there are not. Amid all this diverse content, supported by diverse readers, of course there exist genres of pornographic comics enjoyed by adults. Even if we focus just on pornographic comics, it is a very large market comprised of many subgenres. Japanese pornographic comics – typically called *ero manga* (erotic manga) or *bishōjo* comics (cute girl comics) in their country of origin, but technically categorized as R-18, or content restricted to readers over the age of 18 – are for the most part treated as “*hentai manga*” overseas, but there is much more to them than supposedly “perverse” (the definition of *hentai*) content. Rather than appearing out of the blue in recent years, pornographic comics are a genre that can be traced back to the origins of Japanese manga culture and developed alongside more mainstream genres in much the same way. This pamphlet provides a brief history of pornographic comics in Japan. It traces the birth and development of *ero manga* into the form that is currently dominant.



The text was written by Kimi Rito, a Japanese researcher of *bishōjo* comics, and translated by Patrick W. Galbraith, an American researcher of Japanese subcultures.

# Contents

Chapter1		
<b>The birth of <i>ero manga</i></b>	.....	04
Chapter2		
<b><i>Lolicon</i> manga and <i>bishōjo</i> comics</b>	.....	06
Chapter3		
<b>From <i>bishōjo</i> comics to <i>ero manga</i></b>	.....	08
Chapter4		
<b>'Otaku' bashing and the <i>ero manga</i> ice age</b>	.....	10
Chapter5		
<b>Toward the <i>ero manga</i> bubble</b>	.....	13
Chapter6		
<b>Return of <i>bishōjo</i> comics and the birth of <i>moe</i></b>	.....	15
Chapter7		
<b><i>Ero manga</i> and regulation</b>	.....	17
Chapter8		
<b>Readers of pornographic comics in Japan</b>	.....	19
Chapter9		
<b>Japanese <i>ero manga</i> today</b>	.....	20

Cover Illustration and cut by Kamitani and Yamatogawa



# Hentai Manga!

*A Brief History of  
Pornographic Comics  
in Japan*



## CHAPTER 1

❖ The birth of *ero manga*

Many works were produced at the advent of commercial manga in Japan, including not only works for children, but also works for adults – some of which contained erotic imagery and some of which were mainly pornographic. In the beginning, pornographic comics were primarily published in weekly magazines and gossip magazines for adults. They were only a small part of these magazines, which focused on content other than comics. Magazines dedicated to pornographic comics specifically started to appear after the boom in *gekiga* comics – a genre characterized by more realistic drawings and violent content, which targeted adolescent and young adult readers – in the 1960s. At the beginning of the 1970s, *gekiga* comics converged with eroticism to become a new genre called “*ero gekiga*.” The first “*ero gekiga* magazine” published in Japan was *Manga Erotopia*, which came out from Wani Magazine Company (currently KK Bestsellers) in 1973. Particularly for American fans, who strongly associate *ero manga* with tentacle porn (*shokushu poruno*), it might help to understand the significance of this magazine to mention that this is where Maeda Toshio’s *Urotsukidōji* (1986–1987), which helped to establish the tentacle porn genre with its anime adaptation, was published.



Manga Erotopia



Ero manga in the gekiga style

However, the connection to *Urotsukidōji* might obscure more than it reveals about history. The early pornographic comics called “*ero gekiga*” were very different in terms of style, content, and readership than what is currently available and popular. The readers were primarily the generation born after



Urotsukidōji



Tentacle rape

World War II (between 1947 and 1949, to be precise), so-called “baby boomers,” who supported Japan’s period of high-speed economic growth. This was a generation that was familiar with manga and harbored relatively less resistance to it as a medium; they did not treat it as inferior, for children, or something to grow out of. *Ero gekiga* magazines, which contained pornographic comics that emphasized reality, were aimed at this generation and quickly gained strong readerships. Many such magazines were founded around 1975, and by 1977 – their peak – it is said that over 100 different titles were published a month. Just before and after the threshold year of 1980, these *ero gekiga* magazines declined drastically. In inverse proportion to the decline of *ero gekiga*, a certain genre of *ero manga* rapidly attracted new readers. That genre was “*bishōjo* comics.”

Various types of *ero gekiga* magazines

## CHAPTER 2

❖ **Lolicon manga and *bishōjo* comics**

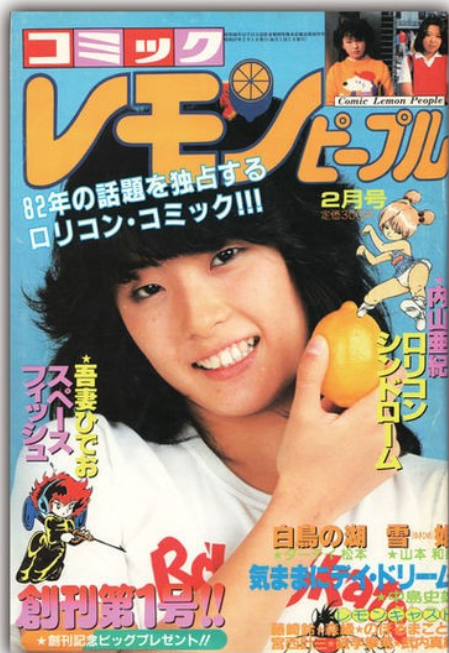
Comic Market

Twice a year in Japan, over the course of three days, over 550,000 people gather at the Comic Market to buy and sell independently produced coterie magazines and fanzines (*dōjinshi*). When the Comic Market was first held in 1975, it drew about 700 people, but expanded throughout the decade to become a major event for manga fans. The 1970s also saw the arrival of Azuma Hideo, who is called the father of *bishōjo* comics.



Azuma Hideo illustrations

Azuma shook up the *ero manga* scene with “anime-style” (*anime-chikku*) or “cute” (*kawaii*) characters that had been absent from erotic works until that time, while also earning respect for his surreal speculative fiction. When Azuma contributed to a coterie magazine in 1979, *bishōjo* comics became a major genre at the Comic Market. His supporters were not the baby boomers, who preferred *ero gekiga*, but rather a new generation of Comic Market participants who would come to be called “otaku.” (At this time, the word “otaku” was not used as a way to identity manga and anime fans, though.)



Lemon People



Manga Burikko

Based on the booming interest in girls in the 1970s – sparked by translations and commentaries on novels and films such as *Lolita*, *Sundays and Cybele*, and *Alice in Wonderland* – manga featuring anime-style or cute characters, so-called *bishōjo*, which had blossomed in the culture of coterie magazines and fanzines, were originally called *lolicon* manga. (*Lolicon* is an abbreviation of “Lolita complex.”) Responding to growing interest in the content, *Lemon People* (published by the Amatori Company), the first *bishōjo* comic magazine (as distinct from *ero gekiga* magazines), was founded in 1982. *Manga Burikko* (published by Self Shuppan from 1982) was originally an *ero gekiga* magazine, but faced with declining interest in its content and the rise of *Lemon People*, shifted to *bishōjo* comics in 1983. It was in this magazine, in that same year, that the word “otaku” was first used in a commercial publication to refer to manga and anime fans.

However, *bishōjo* comic magazines at this time were once again very different from what is currently available and popular. From the vantage of contemporary *ero manga*, the content of *Lemon People* and *Manga Burikko* is fairly soft. Works that contain no sex scenes at all are common, and even those that do have a light touch. The main factor in defining *bishōjo* comics at this time was that cute girls appear, and the prevailing opinion at the time was that sex was not entirely necessary. In the majority of cases, an anime-style or cute heroine appears in somewhat erotic scenes that contained panty shots and nudity. The content was not so different from what we now call “fan service,” which makes its status as “pornographic” somewhat unclear. In the early 1980s, artists and editors advocated calling these works

“*bishōjo* comics,” and the consciousness of them as “*ero manga*” was still not very strong. In this sense, in the early 1980s, *bishōjo* comics were close to the concept of “*moe*,” which developed in the 1990s. (More on *moe* later.)

Even so, to the extent that they included sexual expression, no matter how soft in comparison to the present, there were certainly readers who were aroused by *bishōjo* comics. These people, the ones who would be called “otaku” in the pages of *Manga Burikko*, were not exactly considered to be normal. It is clear that the “*lolicon* taste” was somewhat intellectual, and those associated with it gave the impression that they really wanted to enjoy sex but covered that desire up like a delusional middle-school student that did not want to face reality. Whether or not the content was pornographic or those aroused by it were weird, *bishōjo* comics were not categorized as age-restricted content at this time, meaning that anyone could buy magazines carrying such works. In a way, these magazines might have been suitable for young people going through adolescence and developing an interest in sex, but not quite ready for it.



Manga Burikko

In the mid 1980s, having gone through the “*lolicon* boom,” magazines carrying *bishōjo* comics went into a period of decline. Readers lost interest and were ready for a new type of *ero manga*. Onto the scene came a man whose genius rivaled that of Azuma Hideo, a man who sparked a revolution in the Japanese *ero manga* industry. With the arrival and popularity of this creator, *ero manga* became more mainstream and mass culture. His name was Moriyama Tō.

### CHAPTER 3

## ❖ From *bishōjo* comics to *ero manga*

Moriyama Tō (whose penname in mainstream magazines is Yamamoto Naoki) debuted in 1984 in an *ero manga* magazine, but his style was different from *gekiga*. If one had to say, he was closer to *bishōjo* comics. (Namely, his characters were “anime-style” and “cute.” This is unsurprising considering that Moriyama has said that he was influenced by Miyazaki Hayao, perhaps the most famous animator in Japan, who inspired him to

draw *bishōjo* characters that were slender but had large breasts.) Moriyama's works featured provocative sex scenes that had been absent in *bishōjo* comics until this point. The sex was hard and had an “anything goes” vibe that went well with his anarchic and novel stories. Moriyama's works were different in every conceivable way from what came before. His first three – *Yoi ko no seikyōiku* (The Sexual Education of a Good Kid, 1985, from Shōbunkan), *Toraware penguin* (Captive Penguin, 1985–1986, from Tatsumi Shuppan) and *Rafu & redi* (Rough and Ready, 1986, from Tsukasa Shobō) – all became explosive hits.



Yoi ko no seikyōiku



Toraware penguin



Rafu &amp; redi

With Moriyama's success, *bishōjo* comics, which had been up until this point primarily for a niche audience, became big business. Publishers rushed en masse to start up manga magazines that focused on eroticism, which could be founded at little initial cost and had a ready market primed by Moriyama. *Penguin Club*, the longest running *bishōjo* comic magazine in Japan – still on shelves today, in fact – was first published in 1986, during this boom. (Moriyama drew a work for the inaugural issue, which was published in color in its opening pages.) The 1980s was a time when various forms of otaku culture expanded rapidly, and *bishōjo* comics were no exception. Many manga artists who got



Penguin Club



Toraware penguin

their start in the Comic Market debuted professionally, drawing in more otaku readers, and these two factors led to the gradual increase of erotic content in magazines and intensification of sexual expression. Even though these were commercial publications, the prevailing editorial policy – “As long as you include sex to sell magazines, you can draw whatever you want!” – contributed to them feeling like fanzines, only bigger. A certain incident disrupted the upward trend of *bishōjo* comics, however – a tragic incident impacting not only *ero manga*, but all of otaku culture in Japan.

## CHAPTER4

❖ ‘Otaku’ bashing and the *ero manga* ice age

In 1989, an incident occurred that made the word “otaku” known to even the general public in Japan. In Saitama Prefecture in the suburbs of Tokyo, from 1988 to 1989, four girls between the ages of four and seven were kidnapped, molested, and murdered in what came to be known as the Tokyo/Saitama Serial Kidnapping Murders of Little Girls. The culprit, Miyazaki Tsutomu, was arrested in July 1989. Due to its sensational and grotesque details – not only did Miyazaki send letters of responsibility to newspapers, but also remains of the murdered girls to their families – the case garnered national media attention. When the media began reporting that Miyazaki was an “otaku” that had participated in the Comic Market, “otaku” were labeled “pedophiles” and a “reserve army of criminals.” This is the beginning of the era of “otaku bashing,” when people were made into suspects simply because they had an interest in manga and anime. Those who lived through this time hid their “otaku” selves, and bear such trauma that some still resist the idea of openly identifying as “otaku.” Based on the media reporting surrounding the arrest of Miyazaki Tsutomu, an extremely negative image of “otaku” – middle-aged men interested in manga and anime, who are difficult to understand and unsuitable for society – took hold in the Japanese popular imagination.



Miyazaki Tsutomu's room

It has since become clear that the core of this negative image was the result of intentional manipulation by the mass media. Right after the arrest of Miyazaki Tsutomu, reporters pushed their way into his room, photographed and filmed it, and then spread these images in gossip magazines and on TV shows. Images of his room show piles of thousands of videotapes and magazines, which no doubt seemed completely abnormal to average viewers. However, though it is true that there were so many videotapes and magazines in the room that there was no place to stand, members of the mass media, in an attempt to make the room look stranger than it actually was, sought out erotic and grotesque magazines from the collection and laid them out in the room so as to be visible in the photographs and videos that they shot. To put it bluntly, the infamous photographs of Miyazaki's room were set up to make it look as though he had far more objectionable content, specifically manga, than he actually did. The way it was shot, it was all too easy to conclude that the videos and magazines piled up were entirely erotic and grotesque (manga), but in fact they were only a very small fraction of Miyazaki's collection.

The circumstances of photographing and filming Miyazaki's room only came to light later, by which time the negative image of "otaku" had already saturated the mainstream, and manga and anime were increasingly thought



Miyazaki's magazines laid out by the media



of as forms of expression that negatively influence youth. The number of people who thought that there were problems with manga expression increased, and all forms of sexual expression were especially prone to criticism. The claim that manga characterized by “inferior expression” (*hijō ni mazushii hyōgen*) should be boycotted, part of what is popularly known as the “banish bad books movement” (*akusho tsuihō undō*), appeared in various places around Japan in 1990 and expanded to a national level. Such were the circumstances that manga publishers could not avoid taking action.

After discussion with the police, as a compromise, publishers introduced norms of self-regulation, most notably the “adults-only mark” (*seijin maku*). Publishers decided to, of their own volition, affix the mark to manga that contained strong sexual expressions and was deemed unsuitable for consumption by those under the age of 18. Further, sellers were obligated to place books with the adults-only mark in clearly marked sections – a system known as zoning – and

refuse to sell these works to minors. The *ero manga* industry was greatly damaged by these regulations. There were limits on illustrated content, for example needing to blur genitals, but the biggest issue was sales. After the negative media campaign and subsequent zoning, which meant fewer outlets carrying the works and decreased sales, the number of *ero manga* magazine titles fell drastically. As a result, work for artists producing pornographic comics dried up and many left the industry. Japan entered what might be called the *ero manga* ice age.



First book with adults-only mark



Erasing genitals by regulation

## CHAPTER 5

❖ **Toward the *ero manga* bubble**

You would think that the wave of self-regulation triggered by the Miyazaki Tsutomu incident would have completely smothered *ero manga* in the 1990s, but that was not the case. Certainly the regulations that began in 1991 and 1992 ushered in an era when it was hard to do business, but affixing the adults-only mark also had unintended consequences. By marking the magazines this way, content, which was now by definition not for minors, could be harder and more extreme. This had been the trend in content since the late 1980s, but understanding that it was for “adults only” was still significant. Whereas before the understanding had been that works had to reach a broad audience and should be for “all ages” – though the works in question were often right on the line – the introduction of restrictions on readers lifted all restrictions on content. *Ero manga* rapidly shifted toward becoming the masturbatory material that readers desired.

However, the industry’s decision to emphasize sex was also a farewell to forms of expression that could only have existed in the subculture up until that point. Distinct from the previous era – when artists could draw anything, so long as it contained an agreed upon amount of sex – the priority was now sex above all, which led to the pursuit of ever more intense representations and the development of *ero manga* in its current form. From this time on, sex scenes came to monopolize practically the entire work from start to finish. Nevertheless, this change in content overlapped with a period of strong sales in the publishing industry. It is

clear that *ero manga* was not without readers and fans, so many in fact that more magazines appeared and *ero manga* entered a bubble period. At the start of the *ero manga* bubble in 1994, more than 30 new magazines were founded; at its peak, over 100 new trade paperback editions of *ero manga* were published a month. This vigor continued until around the year 2000.



Comic Zip



Comic Kairakuten



Comic Aun



Comic Muga



Comic Gigatech



Comic Kaiser Penguin

New magazines appearing during the bubble

## CHAPTER 6

❖ Return of *bishōjo* comics and the birth of *moe*

Faced with not only more extreme content, but also the emergence of numerous rivals, publishers in the *ero manga* industry were embroiled in an era of intense competition. With respect to the history of warring samurai lords in Japan, we can call this the “*ero manga warring states period*” (*ero manga sengoku jidai*). Characteristic of this era is the growing sophistication of readers and rapid improvement of the artistry of *ero manga* itself. Color printing became more prevalent too. We also see many *ero manga* artists, possessing distinguished talents, aiming for something more and transitioning into mainstream magazines. Ōgure Ito (officially, his penname is “Oh! great”) of *Tenjho Tenge* (1997–2010) fame and Hirano Kōta of *Hellsing* (1997–2009) fame are artists who started out in *ero manga*. There are also many artists producing comedy-type works who come from *ero manga* origins, including Azuma Kiyohiko of *Azumanga Daioh* (1999–2002) fame and Ditama Bow of *Mahoromatic* (1999–2004) fame.



Ōgure Ito non-ero and ero



Hirano Kōta non-ero and ero



Azuma Kiyohiko non-ero and ero



Ditama Bow non-ero and ero



Another striking characteristic of *ero manga* of this time is its division into subgenres. Works that until this point had been published together in the same magazines suddenly broke off and were grouped together into established subgenres: big breasts (*kyonyū*), young girls (*rori*), sadomasochism (SM), hermaphrodites (*futanari*), young boys (*shota*), humiliation of prideful people (*ryōjoku*), and more. Readers became more comfortable with the content and knew that this or that magazine was more perverted (“*hentai-kei*”) while others featured light eroticism (“*raito ecchi*”). However, it is clear that the overall direction was toward harder content. In fact, by about 2000, with the understanding that the content was for adults and there would be no problem if it was properly labeled and zoned, genital blurring almost disappeared completely from *ero manga*. Some recall this as an era without censorship, but in fact it came surging back as soon as there was a complaint. This cycle of decreased censorship followed by an incident and increased censorship continues on to the present day.

※ NTR, a genre where one's woman is taken



Hermaphrodite anthology



Big breast vs. flat chest anthology



NTR anthology

Apart from the trend of *ero manga* becoming harder content, there was another movement in *bishōjo* comics at this time associated with the concept of “*moe*,” which started to be talked about from around 1995. It is difficult to explain “*moe*” precisely, but it indicates a state of excitement in response to the overall attractiveness of characters, which may include beauty, cuteness, purity, innocence, dignity, transience, and sex appeal. What is important is that if one is an otaku then s/he can probably understand the emotion to some extent. *Moe* is a word that expresses the feeling of being in love and a strong desire to share that feeling. Though the word was not in use at the time, it is my impression that those involved with

the “*lolicon boom*” in Japan at the beginning of the 1980s were feeling something close to *moe*. Given that *ero manga* was trending toward harder and harder sex scenes, *moe* may almost seem like a response by readers, who focused on the sex appeal of characters rather than sex scenes. Whatever the reason, beginning around the year 2000, mainstream magazines focusing primarily on *moe* were founded one after the other.



## CHAPTER7

### ❖ *Ero manga* and regulation

Changing topics slightly, I would like to offer a brief note on the regulation of *ero manga* in Japan. Devoted fans of Japanese content will already know this, but *ero manga*, like all pornography in Japan, regardless of whether it is still or moving images, actual or virtual, is marked by clear censorship in the form of “mosaics” (*mozaiku*) blurring genitals. This is because of Japan’s criminal code concerning displaying and distributing “obscene materials” (*waisetsubutsu*), which places limits on sexual content in public. However, in fact, nowhere in the actual law does it specify what is meant by “obscene.” The law does not say that genitals are obscene and must be covered by mosaics in *ero manga* in order for them to be openly sold. Rather, there is just a customary understanding that it is unacceptable to show the reproductive organs, even in illustrated form. In an earlier time, people were tried for obscene writing, but the selection of cases now clearly shows that images and drawings have become the main target.

Hence, in Japanese *ero manga*, even though it is now drawn with the understanding that it is only for adults, the genitals are censored with



mosaics. Publishers have experimented with making mosaics smaller and more transparent, up to the point of rendering them utterly unsuitable for the ostensible purpose of masking genitals. (Indeed, some publishers have even done away with mosaics, though this makes them an easy target for police scrutiny.) Publishers are not given instructions on how much of the genitals that they need to cover in order to avoid potential charges of obscenity, and have had to test the boundaries over time through trial and error.

Among the many experimental expressions testing and pushing the boundaries is “tentacle porn.” The thinking goes that it might be all right

to draw male genitals if they did not belong to a human – or if it was not a penis at all, but rather an appendage – and this led to further thinking about the limits of drawing sex with creatures. Further, if the problem is that genitals are visible in public, what if instead of drawing the penis before insertion into the vagina one drew what was going on internally during sex – making the body transparent to show the penis *inside* the vagina? This gave birth to the technique known as “x-ray.” In its long history, Japanese *ero manga* has always been struggling against regulations. Indeed, many forms of expression were born precisely because of regulations. The history of *ero manga* expression is a history of creative solutions to the problem of how to show something erotic when the reader is not permitted to see it.



## CHAPTER 8

## ❖ Readers of pornographic comics in Japan

In Japan, “*ero manga*” as a term refers primarily to pornographic comics for men, but there is also a staggering amount and variety of pornographic comics for women. Particularly well known are “ladies comics” (*redīsu komikku*), which are written primarily by and for adult women and contain depictions of sex. Further, as an extension of manga for young girls, “teens’ love” (TL) is a genre of romance manga that steps into the territory of teenagers in love, which may include depictions of sex. There is even a genre of manga written and consumed primarily by heterosexual women that focuses on love between beautiful boys and men. This so-called “boys’ love” (BL) manga, which also often contains sex scenes, is extremely popular and has developed into a substantial commercial genre with surprising visibility. Is there any country other than Japan where pornographic comics for women are anywhere near this diverse and abundant? In recent years, it is said that 80 percent of those accessing pornographic comics from their smart phones are female readers. This is the extent to which men and women, without much distinction, can and do access and enjoy pornographic comics in Japan.



And it is not just as readers that women are involved in *ero manga*. In addition to producing content such as ladies comics, TL, and BL, many women are also producers of *ero manga* for men. Though exact numbers have not been released, and it is difficult to survey given the prevalence of pennames (which are often gender ambiguous), it is said that of all the producers of *ero manga* for men, at least 30 percent are women. At certain magazines, over half of the contributing artists are women. Although *ero*

*manga* is said to be for men – terms such as ladies comics indicate comparable genres for women – we can probably say that a characteristic of *ero manga* in Japan is the existence of many female artists and readers. Both male and female otaku have from long ago loved cute girl characters, which suggests that this tends to be unrelated to one's gender.



Female *ero manga* artist imagined in *ero manga*

## CHAPTER 9

### ❖ Japanese *ero manga* today



Last year, in 2014, about 600 new trade paperback editions of *ero manga* were published in Japan. Not so long ago, there was an unconscious bias against *ero manga*, which was seen as somehow inferior to mainstream manga. However, we have reached a point where one can hardly perceive this hierarchy anymore, and the difference between *ero manga* and mainstream manga is only genre. It is an era when artists who debuted doing *ero manga* are now, as a matter of course, writing mainstream manga. In spring 2015, an anime called *Shokugeki no Sōma* (Food Wars) aired in Japan, based on an original manga serialized in *Shōnen Jump*, and it is a well-known fact that the artist behind it, Saeki Shun, is the *ero manga* artist “tosh.” With artists starting in mainstream manga and moving to *ero manga*, female artists producing BL and *ero manga*, and more, it seems that those working in pornographic genres have carved out a position of respect as manga artists.

The Japanese government's plans to promote popular culture around the world under the banner of “Cool Japan” of course do not include pornographic media, and it seems likely that the government would like to exclude such content if

at all possible. This stance is utterly foolish. Eroticism, sex, and pornography comprise a large portion of Japanese otaku culture, and have provided outlets for creators and revenue streams for companies that supported the culture's growth and expansion. There is nothing positive about introducing "otaku culture" to the world without talking about the culture itself. A century ago, the Japanese government made the same mistake by suppressing woodblock prints, particularly erotic ones such as *shunga*, during the nation's march to modernity.

That said, there are still many barriers that must be overcome if *ero manga* is to advance into a new stage and market overseas. Like manga in general, *ero manga* faces issues of translation and piracy that are undercutting potential official releases and profits. The most difficult issue, however, is regulation. It is obvious from cases around the world that expressions that are considered acceptable in Japan are not acceptable in other countries. For example, Lolita material – "loli" (*rori*), as in *lolicon* – is just a subgenre of *ero manga* in Japan, but in Canada and elsewhere,

some of this material is categorized as child pornography, and one can be arrested for possessing it. Similarly,

*ero manga* about bestiality is nothing special in Japan, but there are many nations that for religious reasons find it obscene. It is not

the case that Japan is more tolerant of

child abuse or bestiality, but there is a different tolerance for

manga that has contributed

to a wide range of

expressions in pornographic

comics that are not found in works produced elsewhere. There

is a lot of misinformation

about and bias against *ero*

*manga* outside of Japan. This pamphlet was produced with

the hope that it would

contribute to an exchange

with not only *ero manga* fans

outside of Japan, but also a

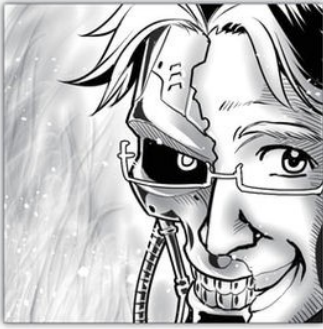
variety of people, which is key to

understanding *ero manga* and spreading

this magnificent culture around the world.



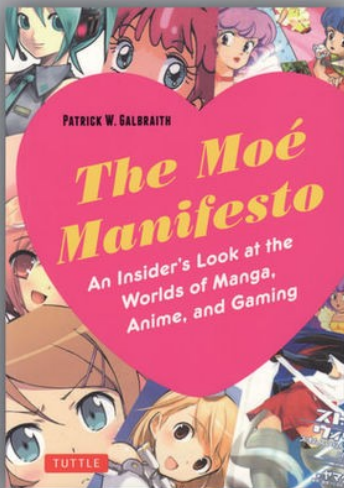
## About the author



**KIMI Rito** is a researcher of bishōjo comics in Japan who moonlights as the CEO of an information-technology company. He has written and independently published *Ero manga no gemba* (The Pornographic Comics Scene), which contains interviews with various people involved in the industry. The series, which started in 2009 and concluded in 2014, is an invaluable resource for researchers. Those who are interested in knowing more about Japanese ero manga can contact Mr. Kimi at <kimirito@manga-studies.com>. If you are interested in sharing your passion for pornographic comics but feel too embarrassed to be open, Mr. Kimi will get the ball rolling: "My favorite genre of ero manga is futanari!"

## About the translator

**Patrick W. GALBRAITH** received a Ph.D. in Information Studies from the University of Tokyo, and is currently pursuing a second Ph.D. in Cultural Anthropology at Duke University. Recent publications include *The Moé Manifesto* (2014) and *Debating Otaku in Contemporary Japan* (2015). He can be contacted at <patrick.galbraith@duke.edu>.



### The Moé Manifesto

An Insider's Look at the Worlds of Manga, Anime, and Gaming  
by Patrick W. Galbraith

### Ero manga no gemba

The Pornographic Comics Scene  
by Kimi Rito (Group Fractal Dimension)



# ここから日本語版！

## はじめに…

日本のマンガ文化は子供だけではなく、多くの年齢層の人が楽しめるエンターテインメントの1つとして発展してきました。ジャンルも、コメディからバイオレンス、恋愛ものから、人間ドラマ、歴史、料理、宗教までもと、ジャンルになっていないものはないというぐらい多岐にわたっています。その中にはもちろん、大人も楽しめるポルノジャンルも含まれています。さらにポルノコミックに限っても、さらに多くの細分化されたジャンルがあり、とても大きな市場を形成しています。海外では主に「Hentai Comic」として扱われる日本のポルノコミック（日本ではエロマンガ、美少女コミックと呼びます）ですが、もちろん近年急激に発展したわけではなく、日本のマンガ文化の誕生と共に同じように発展してきたジャンルでもあります。今回は、今の日本のエロマンガがどのように生まれ、変化し、今皆さんが今読まれている形式にまで発展したのかを、簡単ではありますが解説したいと思います。



このテキストは、日本の美少女コミック研究家である稀見理都が制作し、日本のサブカルチャーにとっても造詣の深いオタクアメリカ人で「The Moé Manifesto」の著者でもある、Patrick W. Galbraith さんに翻訳していただきました。

※ 日本語版ではページの関係からテキストのみになっています。そのかわり英語版と対応するページ数を記載しています。

## 第1章 エロマンガの誕生

*The birth of ero manga* (English page 04)

商業マンガが誕生し発展すると共に、子供向けだけではなく、大人向けのエロティックな表現、ポルノをメインとするマンガなども多く描かれるようになっていきます。最初は主に大人向けの週刊誌、実話誌などに載る形で多くのポルノコミック作品が発表されました。1960年代になると、そこから独立する形でポルノコミックを中心とするマンガ雑誌などが登場します。1970年代初めには当時人気を博していたマンガのジャンル「劇画」とエロが融合する形で、「エロ劇画」というジャンルが生まれます。劇画を簡単に説明すると、いかにもマンガっぽい絵柄というよりは、より写実的でリアリティーの強い絵柄で描かれた、主にバイオレンス的な内容のマンガなどを指していました。日本で最初に創刊された「エロ劇画雑誌」は、1973年にワニマガジン社（当時 KK ベストセラーズ）から発行された「漫画エロトピア」だと言われています。特にアメリカのファンの方でしたら、触手ポルノで有名な「うるつき童子」（著：前田俊雄）が連載されていた雑誌と言えれば少しはなじみがあるかもしれません。

ただ、初期の「エロ劇画」と呼ばれていたポルノコミックは今のものとはだいぶ絵柄や内容、そして読者層などが異なっていました。読者は主に日本の戦後生まれ（1947年～1949年）の日本の高度経済成長期を支えた「団塊の世代」であり、比較的マンガに抵抗なく親しんでいた最初の世代でもありました。そういう世代に向けた、リアリティーを重視したエロティックなマンガ「エロ劇画雑誌」が急激に支持され、1975年を機に爆発的に創刊させていきます。ピークを迎える1977年頃には月刊誌が100誌以上あったと言われています。しかし、そんなエロ劇画誌も1980年前後を堺に急激に衰退していきます。エロ劇画が衰退していくのと反比例する形で、あるジャンルのエロマンガが急速に新しい読者を獲得していきます。そのジャンルこそ「美少女マンガ」だったのです。

## 第2章 ロリコンマンガ、美少女コミックの誕生

*Lolicon manga and bishōjo comics* (English page 06)

日本には夏と冬に3日間でのべ55万人もの参加者が集う世界最大の同人誌即売会「コミックマーケット」が行われていますが、この通称「コミケ」の第1回が開催されたのが1975年。その時の参加者は700名程度。しかし、マンガファンが集うこのイベントが急速に拡大しはじめた70年代の終わりに登場したのが、美少女

マンガの生みの親とも言われている「吾妻ひでお」でした。彼の描く今までエロにはなかったアニメチックなキャラクター、かつシュールで SF ストーリーが人気を博し、美少女マンガというジャンルがコミケなどを通して一気にメジャーになっていきます。彼を支持したのが「エロ劇画」などを支持していた団塊の世代とは異なる、コミケなどに参加していたオタク層でした（ただし、まだこの頃は「オタク」という言葉はまだ一般化していませんでした）。当時はマンガ以外にも少女性愛文学や、少女ヌード写真集などがちょっとしたブームになっていて、同人文化の中で花開いたアニメチックでエロティックな美少女キャラクターが活躍するマンガも、最初は「ロリコンマンガ」と言われていました。（ロリータコンプレックス・マンガの略）

そのようなマンガの流れの中、日本で最初の美少女マンガ雑誌「レモンピール」（あまとりあ社）が1982年に創刊されます（発行自体は1981年）。また商業誌の中で初めて「おたく」という言葉のが用いられた「漫画ブリッコ」（セルフ出版）もこの年に創刊されました（このブリッコも創刊当初はエロ劇画誌でしたが、途中から路線変更し、美少女コミック雑誌へと転身します）。

ただ、この頃の美少女コミック雑誌もまた今のエロマンガとはかなり異なっていて、今見るとエロシーンなどはかなり緩い印象を感じます。実際エロシーンが含まれていない作品も多くありました。というのも、この頃の美少女コミックのメインは「美少女」が登場することであって、エロは必ずしも必要ではないという考えのほうが強かったからです。アニメチックなヒロインなどが、多少お色気シーン（パンチラや半裸）などで活躍するマンガなどの方がメインでした。そういう事から、作家や編集もこの時代では「美少女コミック」と呼ぶ事を提唱していて、「エロマンガ」という意識はまだそんなに強い感じはありませんでした。そういう意味では、この頃の美少女マンガは今で言う「萌」に近い概念でした。ただ、それでも性的な表現が含まれている限り、どんなにエロシーンが今より緩くても、それに興奮していた読者もいたとは思いますが。しかし「ロリコン趣味」はちょっとインテリ趣味で、中2病的な背伸びをした、本当はエロを楽しみたいのにそれを誤魔化すような雰囲気があったのも確かです。しかも、この時代の美少女マンガ雑誌は年齢指定がなく誰でも買うことができました。そういう意味では「性」に興味がある思春期の青少年には恰好の雑誌だったかもしれません。しかし1980年代の中頃になり、今の萌に近い「ロリコンブーム」も一段落してくると、より新しいエロマンガが求められるようになってきて、日本のエロマンガ界に革命を起こした「吾妻ひでお」とは別のもう一人の天才の登場によってエロマンガがより一般大衆化していくことになりま。す。「森山塔」の登場です。

## 第3章 美少女コミックからエロマンガへ

From *bishōjo* comics to *ero manga* (English page 08)

「森山塔」（一般誌でのペンネーム：山本直樹）はデビューこそ「エロ劇画誌」でしたが、彼の絵柄は劇画とは違い、どちらかといえば美少女マンガ寄りの絵柄でした（宮崎駿の影響でスレンダーで巨乳の女の子を描くようになったと後に述べています）。彼の作品はそれまでの美少女マンガとは違い圧倒的なエロ描写、ハードでもあり、アナーキーで奇想天外なストーリーと、何もかもが今までとは違う斬新な作品ばかりでした。そんな彼のデビュー3作「よい子の性教育」（松文館）、とらわれペンギン（辰巳出版）、ラフ＆レディ（司書房）が爆発的なヒットを記録します。

このヒットをきっかけに、今までどちらかといえばマニア向けだった「美少女コミック」が一気に一般大衆化し、多くの出版社がこぞって安価でエロを中心としたマンガ誌を創刊させていきます。現在も発行されている日本で一番歴史の長い美少女コミック誌「ペンギンクラブ」が創刊されたのがこの頃の1986年になります（創刊号の巻頭カラー作品は森山塔でした）。80年代はさまざまなオタク文化も一気に拡大していった時代、その広がりと共に「美少女マンガ」も勢力を拡大させていきます。コミケ出身のマンガ家を多くデビューさせ、オタク読者もより引き入れ、エロの割合も徐々に強くしていきました。ただ、それでもまだ「エロさえ入っていれば、自由に何でも描いていい！」という同人誌のりが強かった印象がありました。しかし、ある事件がこの拡大の路線に急激にストップをかけます。いやエロマンガだけではなく、オタクにとってとても悲しい事件が起こるのです。

## 第4章 「オタク」バッシングとエロマンガ冬の時代

'Otaku' *bashing* and the *ero manga* ice age (English page 10)

「オタク」という言葉が一般の人にまで知られるようになった事件が1989年に起こります。それは「オタク」にとってとても不幸な事件でした。1988年から1989年にかけて、埼玉県で4歳から7歳の少女が誘拐され殺害されるという痛ましい連続殺人事件が起こりました。俗に「連続少女誘拐殺人事件」と呼ばれるこの事件の犯人、宮崎勤が捕まったのが、1989年の7月のことです。犯行声明文を新聞社に送ったり、殺害した少女の遺骨を遺族に送りつけるなど、とても猟奇的でセンセーショナルな内容からかなり世間を震撼させた事件でしたが、彼がコミケなどに参加したことがある「オタク」であるということがこの事件をきっかけに広まり、「おたく」＝「ペドフェリアの犯罪予備軍」といレッテルを貼られ、アニメやマンガなどのオタク趣味を持っている人がバッシングを受ける事になります。この時代にバッシングを受

けたオタク達は、自分たちがオタクであることを隠し、非常に辛いトラウマを抱え、未だにカミングアウトすることに抵抗がある人がいるぐらいです。この事件をきっかけに、一般の人に「オタク」という言葉が非常にネガティブなイメージ（いい年をして、アニメやマンガなどを趣味にしている、理解しがたい社会不適合者）として定着していきます。

しかし、このネガティブなイメージが作られた原因に、マスコミの意図的な印象操作があったことが後に判明します。宮崎勤が捕まった直後、彼の部屋にマスコミが押しかけ、その光景をテレビや週刊誌などに晒したのです。そこに映し出されたのは、部屋を覆い尽くしていた何千本ものビデオテープや雑誌、という一般の人にとってはかなり異様に思える光景でした。しかし、確かに多くのビデオテープや雑誌が足の踏み場もないぐらいに詰まっていたのですが、マスコミはその異常性をより際立たせようと、あえてエロやグロな雑誌を探し出し、写真などに写り込むように並び替えて撮影を行っていたのです。まるで、この部屋にある雑誌やビデオが全てエログロものだと思わせるために（実際にはエログロものはかなり一部でした）。

しかし、既にこの「オタク」のネガティブなイメージは一般に浸透してしまい、マンガやアニメ自体が青少年に悪影響を与える表現、というイメージまで強めていきます。そういうマンガ表現に問題があるのではないかと考える人が増え、特にエロなどは格好の餌食になっていきます。非常に貧しい表現のマンガを排斥すべきという、俗に言う「悪書追放運動」などが1990年ごろ日本の各所で起こり、それが徐々に拡大し全国レベルに広がっていきました。出版者側もさすがに対応しなくてはいけないレベルにな発展していき、その妥協案として1991年に、出版社団体側、警察などの話し合いの結果、自主規制として「成年マーク」が導入されます。

性表現が強く、18歳未満の青少年に見せることがふさわしくないとされるマンガ図書に出版者側が自主的にこのマークを付けることを決めたのです。また書店側も、このマークが付いた書籍は棚を明確にゾーニングし、青少年に販売しないよう義務付けられました。

この規制で大打撃を受けたのが、エロマンガ業界でした。描ける内容も制限され、コマの性器などの修正も大きくなりましたが、なにより雑誌の販売部数は急激に落ち、単行本の発行数にも制限が付きました。そしてマンガ家の仕事も激減して、これを機に失業するマンガ家が急増し、エロマンガ冬の時代へと突入していきます。

## 第5章 エロマンガバブル到来

Toward the ero manga bubble (English page 13)

宮崎事件をきっかけに広がった自主規制の波、そしてエロマンガ冬の時代に入り完全に沈黙したかのように見えたエロマンガ業界ですが、実はそうではありませんでした。確かに、規制が始まった1991年、92年は業績的に厳しい時代になりましたが、成年マークが付き、18禁になった事は、よりマンガの内容をハード、過激なエロに方向転換させるきっかけになりました。1980年代後半にもその傾向はありましたが、それでも全年齢向けの範囲ギリギリという意識があったのも確かです。しかし、このマークはその壁を完全に取り去り、読者がより望む「自慰メディア」へと内容を加速させていきます。

しかし、業界のエロ重視の決定は、いままでのサブカルチャーならではの自由は表現との決別でもありました。エロさえあれば何を描いてもいい！という時代から、売れるためになによりエロが最優先で、より過激さを追求していく今のエロマンガの形態へと進化していきます。この頃から、マンガ作品のほぼ最初から最後までエロシーンが占めるようになってきます。ただ、この変化はこの時代の出版業界の好景気とも重なり支持され、急激なエロマンガ雑誌バブルへと進んでいきます。1994年からエロマンガバブル（好景気）が始まり、新創刊される雑誌が30誌を越え、最盛期には毎月発行される単行本が100冊を超える月などに達しました。この勢いは2000年ぐらいまで続きます。

## 第6章 美少女マンガの回帰、萌の誕生

Return of *bishōjo* comics and the birth of *moe* (English page 15)

より過激エロマンガへ、そして多くのライバル出版社の参入と、エロマンガ業界も今までと同じ事をやっていて成長しない時代、エロマンガ戦国時代へと突入していきます。読者の目も肥え、エロマンガ自体の作画レベルが急速に伸びたのもこの時代の特徴でした。特出した才能を持ったエロマンガ家達はより高みを目指し、一般誌へと移籍していく流れもこの時代には多く見られました。「天上天下」で有名な大暮維人も、「HELLSING」で有名な平野耕太も、エロマンガ出身のマンガ家です。コメディタイプの作家にもエロ出身の人は多いです。「あずまんが大王」のあずまきよひこ、「まほろまでいっく」のぢたま某、なども最初はエロマンガを描いていました。

この時代のエロマンガにもう一つ顕著に表れた特徴は、エロマンガ自体のジャンルの細分化です。今まで雑誌の中に一緒にされていたジャンルが、さらに巨乳、ロリ、SM、ふたなり、ショタ、陵辱などに細分化していきます。雑誌のカラーもより強く

なり、この雑誌はより Hentai 系、この雑誌はライトエッチ、など読者のいろいろな住み分けなども確立していきます。ただ、全体的にハードになっていったことは確かで、それと共にエロマンガの修正などが 2000 年ぐらいにはほとんど無くなるという、無修正時代などにも突入していきます（ただ、規制などの問題からすぐにまた修正が濃くなり、近年はそれを繰り返しています）。

エロマンガがエロマンガとしてよりハードになる流れとは別に、もう一つ美少女コミックとしてのムーブメントが立ちあがります。それが 1995 年頃から言われ始めた「萌え」という概念です。

「萌え」という感情を正確に説明するのは難しいのですが、自分達の好きなキャラクター達の内なる美しさ、かわいさ、けげなさ、あどけなさ、りりしさ、はかなさ、かつ性的であるという総合的な魅力を感じ、心が興奮する状態などを示します。大事なことは、その感情をオタクであればある程度共有できることでしょう。好きだという部分と、その好きだという気持ちを共有して欲しい！という願いが込められている言葉でもあります。1980 年初頭の「ロリコンブーム」も、「萌え」という言葉はありませんでしたが、この感情に近いものがあったと思います。

エロマンガがどんどんとハードなセックス描写に走っていく一方、キャラクター自身が持っている性的な魅力を見つめ直そうと反動が来たのかもしれませんが。2000 年辺りになると、エロマンガではなく一般誌で「萌え」を中心とする雑誌などが続々と創刊されていくことになります。

## 第7章 エロマンガと規制

*Ero manga and regulation* (English page 17)

さて話題を少し変えて、日本のエロマンガの規制のお話をしましょう。親愛なる日本のエロマンガファンの方であればもうご存じでしょうが、日本のポルノには、動画にも、画像にも「モザイク」という修正がかけられています。これは、日本の法律の刑法に、「わいせつ物陳列罪」という、H な物を公共の場に置いてはいけないという法律があるからなのですが、実はこの法律文には、「何がわいせつ」であるかは一切書かれてはいません。ただ慣習的に「性器」を出すと NG になってしまいます。それが絵に描かれたものであってもです。昔はわいせつとされた小説でも捕まることがありましたが、今は画像、絵が主なターゲットになっています。それ故、日本のエロマンガでは、大人が読む事を前提に描かれているマンガでさえ性器に修正をかけて出版される事になっています。なので、出版社はなんとかしてその修正を薄くしよう、もしくは無くてもいいような表現でエロマンガが描けないかと模索してきました。そこで生まれたのが表現の一つに「触手」もあったのです。人間でなけ

れば男性器を描いてもいいのではないかという発想から、クリーチャーなら大丈夫だろうと考えたからです。また、外に出ている性器だとダメなんだと考え、断面図という性器の内部を描く手法も考えました。日本のエロマンガは常にこのような規制と闘ってきた歴史が有り、規制があったからこそ生まれた表現などもたくさんあります。エロマンガの表現の歴史は、見えてないけど、どうやったらエロく見せられるだろうかという、クリエイターの創意と工夫の歴史でもあるのです。

## 第8章 日本のポルノコミック読者

**Readers of pornographic comics in Japan** (English page 19)

日本には主に男性向けのエロマンガが一般に「エロマンガ」と呼ばれていますが、ポルノコミックで言えば女性向けのポルノコミックも非常にたくさんの種類があります。主に大人向けの女性のために描かれたセックス描写を含むマンガとして有名なのが「レディースコミック」通称「レディコミ」です。また、少女マンガの延長で、ティーンの性的な表現まで踏み込んで描かれている恋愛マンガを「ティーンズラブ」、通称「TL」と呼んでいます。また、女性が楽しむ男性同士の恋愛マンガ（時にセックス描写を含む）「ボーイズラブ」、通称「BL」も非常に人気があります。たぶん、女性が楽しめるポルノコミックがこれだけ豊富に揃っている国は日本ぐらいではないでしょうか？ 近年、スマートフォンなどで配信されるポルノコミックの8割が女性読者だと言われています。それぐらい、日本では男女隔たりなくポルノコミックを楽しんでいると言えるでしょう。

また読者だけではなく、男性向けエロマンガの女性著者の割合もかなり高いと言われています。正確な数字は出ていませんが、だいたい全体の3割は女性作家だと言われています。女性率の高い雑誌では半分ぐらい女性作家で占められているものもあります。男性向けと言いつつ、女性作家、女性読者が多く存在しているのも、日本のエロマンガの特徴と言えるでしょう。オタクは昔から伝統的に、男女ともにかわいい女の子が大好きですから、自分のジェンダーに関係なくそういう傾向にあるのかもしれませんが。

## 第9章 日本のエロマンガの現在

**Japanese ero manga today** (English page 20)

日本では、去年で言えば年間約 600 冊の新しいエロマンガの単行本が発行されています。少し前までは、エロマンガと一般マンガにはエロマンガが下で、一般マンガ上、という無意識的な上下関係がありました。しかし、今日に至っては、そのよ

うな位置関係はほぼ感じられず、あくまで「ジャンルが違う」だけの住み分けになっている感覚でしょう。もともとエロマンガでデビューした作家が一般マンガを描くなんてことはもう当たり前の時代になりました。今年の春アニメ化した「食材のソーマ」(少年ジャンプ連載)の作画を担当している、佐伯俊はエロマンガ出身の「tosh」だということはあまりにも有名な話です。また、一般からエロに写る作家、BLもエロも描く女性作家、とポルノジャンルであっても、もうマンガ表現者として確固たる地位を築いている気はしています。日本政府などが進めている日本のPOPカルチャーを世界に広めていこうという「Cool Japan」構想には、もちろん表向きにはエロメディアは含まれていませんし、政府自体はできればそういうものは除きたいと考えているかもしれません。しかし、それは非常に愚かなことでしょう。日本のオタクカルチャーは、エロが支えてきた部分が非常に大きく、それを語らないで世界にオタク文化を紹介しても、何の魅力もありません。日本政府は「浮世絵」「春画」の時と同じ失敗をしてしまうことでしょう。

とはいえ、エロマンガの海外進出にはまだまだ越えなくてはいけない壁がたくさんあります。一番難しい問題がレギュレーションになります。日本ではOKな表現が、外国ではNGになるという問題が非常に顕著に表れます。例えば、ロリや獣姦などは、日本ではOKですが、アメリカやカナダで持っていただけで取り締まられた例などもありました。その他、翻訳の問題、海賊版の問題など問題もあり

ます。また、日本のエロマンガ自体の、海外での間違った情報、偏見、なども多く見られることでしょう。しかし、私は日本の素晴らしい「エロマンガ文化」の理解、普及のため、多くの外国の方と日本のエロマンガファンの交流のために役立つことを願っています。



## 日本語版 あとがき

この同人誌は、2015年の7月にアメリカのロスで行われた、アニメエキスポ 2015 内の企画「Hentai Festival 2015」に集まってきてくれた、アメリカのエロマンガファンに無料で配布した資料的冊子に、日本語版を追加したものになります。そもそもこの冊子はアニメエキスポのイベントに筆者がゲストとして招待され、日本のエロマンガに関する公演を頼まれたのがきっかけで、その補足分として制作したものです。たぶん、日本人が書いた外国向けの最初のエロマンガ史（美少女コミック史）に関する本になるんじゃないかと思います。

この本は、ある程度日本のエロマンガを楽しんでいるファンはもちろん、一般のアメリカ人が読んでもある程度内容が理解できるようにと心がけて制作しました。なので、内容的には非常な基本的な部分を、かなり大まかにしか解説はできていませんが、大きな流れとして、今の日本のエロマンガがどのように形成されたかなどを理解していただければと思っています。

近年、日本のポップカルチャー・サブカルチャーに興味を持ってくれる外国の方が非常に増えました。日本のエロマンガもそのひとつだと筆者は思っています。とりわけ、「エロ」に関する事柄は根本的な文化の差などが色濃く反映される部分だと思います。「何故日本人はこんなにヘンタイが好きなの？」「なんで大人向けエロなのに修正が入るの？」「なんで日本人は触手が好きなの？（むしろアメリカ人の方が好きのように見えますが）」と、コンテンツを楽しんでいるものの、まだまだ日本のエロに対する姿勢、価値観などは伝えきれてません。コンテンツも大事ですが、その根底にある精神、ものの考え方、歴史を含んだ文化そのものも楽しんでもらえば、より一層エロマンガも楽しんでもらえるのではないかと思いこの冊子を作りました。

かなり「入門編」ではありますが、この本をきっかけに日本のオタク文化、エロマンガのファンが増え、また個人的には、浮世絵、春画のように研究分野でも大いに発展してくれることを願っています。

稀見理都



2016年7月にロスで行われた「Anime Expo 2016」内でのパネル「ヘンタイフェス」に登壇したときの様子（カメラを構えているのが筆者）。エロマンガ Q & A にてティラノザウルスより質問を受け、それに答えるゲストの皆さん。種族を越えた交流が行われた（笑）。

## **Hentai Manga!** Hybrid Version **A Brief History of Pornographic Comics in Japan**

発行：フラクタル次元 編集・ライター：稀見理都 翻訳：パトリック・ガルブレイス  
カット・デザイン：大和川、カミタニ

発行日：2015年8月14日（初版）  
発行日：2016年8月14日（第2版）  
印刷：太陽出版  
連絡：kimirito@manga-studies.com

70s

80s

90s

now



The Ero-Manga Scene Since 2009

'Hentai Manga! A Brief History of Pornographic Comics in Japan