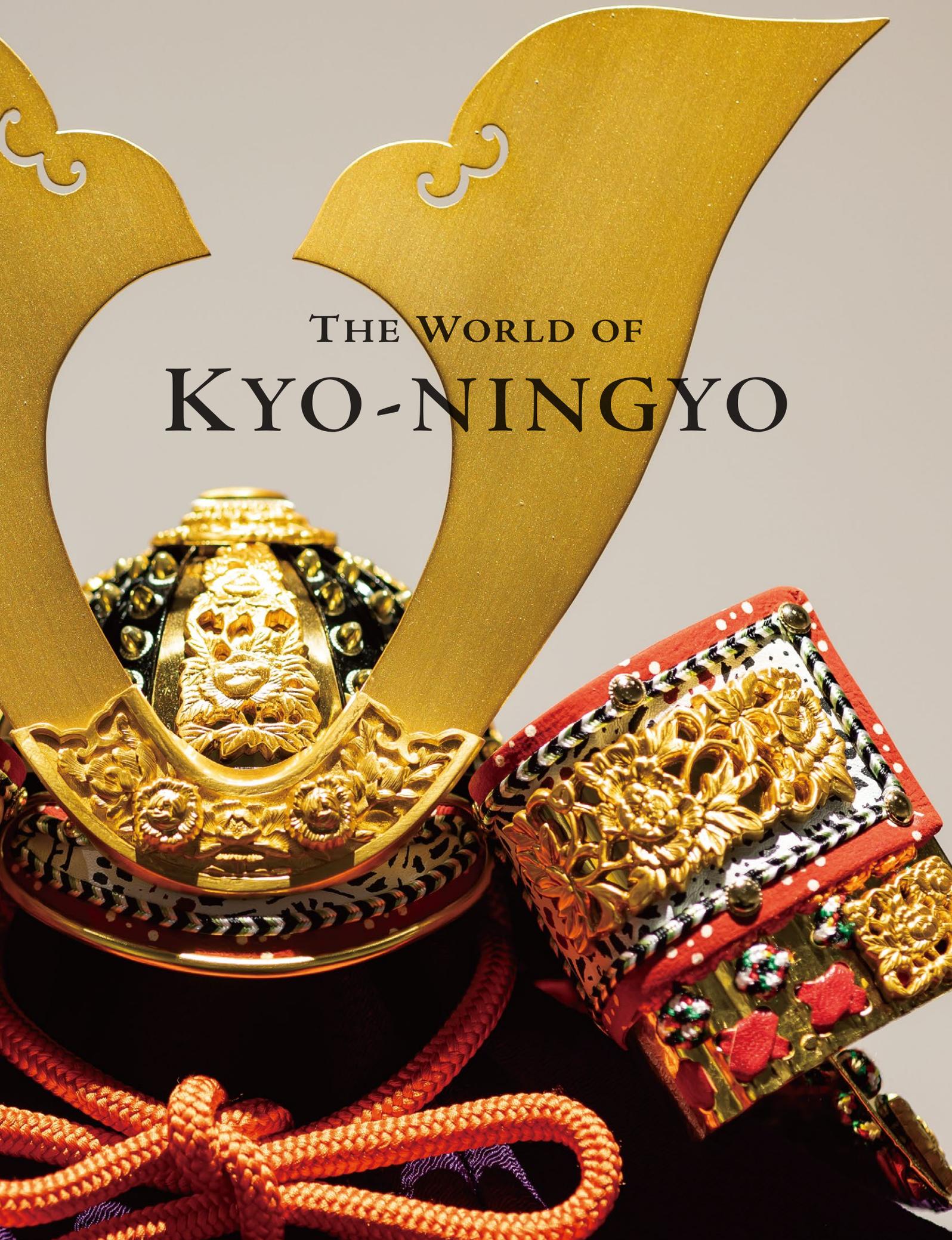


京 人 形 の 世 界

THE WORLD OF
KYO-NINGYO



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執筆

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歴史と技 | *The History and Techniques of Kyo-ningyo*

京人形は、平安時代の貴族の姫君の遊び道具として愛玩された人形に端を発し、江戸時代には京の土産品として珍重されました。江戸時代前期の『毛吹草』に寺町通の名産として人形細工があげられ、『雍州府志』によれば、京極の東、四条に衣装人形を作るものが多いとあります。江戸時代中期頃より京から江戸へ下る人形店が多くあり、江戸の優れた人形店と東西で技を競い合ったといえます。

1986年3月に通商産業大臣(現・経済産業大臣)によって国の伝統的工芸品に指定、2006年11月に特許庁の地域団体商標に登録され、その名品は京都市や奈良市の尼門跡寺院に多く所蔵されています。

Kyo-ningyo, or Kyoto dolls, originated as playthings cherished by princesses during the Heian period (794–1185), later becoming popular Kyoto souvenirs during the Edo period (1603–1868). An early Edo text, *Kefukigusa*, lists doll craftsmanship as a specialty of Teramachi Street, while *Yōshū Fushi* states that many period doll makers were located to the east of Kyōgoku, on Shijō Street. From the mid-Edo period onwards, many *Kyo-ningyo* shops moved to Edo (now Tokyo), sparking competition between the finest shops of Eastern and Western Japan.

In March 1986, *Kyo-ningyo* was designated as a Traditional Craft of Japan by the Minister of International Trade and Industry (now the Minister of Economy, Trade and Industry). In November 2006, it was also registered as a Regional Collective Trademark by the Japan Patent Office. Today, many of these masterpieces are housed in imperial temples in Kyoto City and Nara City.



京人形の分業 | *The Division of Labor for Kyo-ningyo*

京人形は、京都市および周辺で伝統技法により作られる日本人形の総称で、御所人形・雛人形・五月人形・市松人形など多彩な種類を含みます。西陣織の裂地を用いた装束や京表具の屏風、精巧な小道具が気品ある姿を形づくりします。生産は高度に分業化され、各工程を専門の職人が担い、最後に着付師である人形司が組み上げて完成します。

The term *Kyo-ningyo* refers to Japanese dolls crafted using traditional techniques in Kyoto City and surrounding areas. It encompasses a diverse range, including Imperial Palace dolls, *hina* dolls, May Festival dolls, and *ichimatsu* dolls.

Their elegant appearance is created through costumes made from *Nishijin-ori* fabric, folding screens with Kyoto-style mounting, and intricate props. The process of making them is highly specialized, with each step handled by a dedicated artisan. Finally, a dresser, also known as a doll master, assembles and completes the doll.



手足師

桐材から手足を削り、針金で指の骨格を作り、胡粉を重ね磨いて柔らかな肌合いを生みます。揃えられた指先は京都らしく茶道や舞踊に通じる所作の美しさを思わせます。

Limb Artisans

Artisans carve limbs from paulownia wood, form the framework of fingers and toes with shaped wire, and apply layers of *gofun* (white pigment), polishing them to create a soft, skin-like texture. The neatly aligned fingertips evoke the beauty of gestures associated with Kyoto traditions, such as tea ceremony and dance.

髪付師

撚っていない絹糸を黒く染め、染め上がった糸を櫛で丁寧に梳き、熱したコテで伸ばして艶と流れを整えます。こうして生糸は漆黒で艶やかな京人形の髪へと生まれ変わります。

Doll Hairdressers

Hairdressers dye unspun silk thread black, then carefully comb and stretch it with a heated iron to refine its luster and flow. This process transforms raw silk into the lustrous jet-black hair of *Kyo-ningyo*.



頭師

桐塑で頭の生地を作り、胡粉を幾度も重ねて磨き、眼や唇を胡粉で肉付けし、小刀で表情を整えます。こうして生まれる穏やかで気品ある表情が、京人形の魅力です。

Doll Head Artisans

Artisans craft heads from paulownia wood, polishing it with layers of *gofun* (white pigment). More details are added to the eyelids and lips with *gofun*, and the expression is refined with a small knife. This process gives *Kyo-ningyo* their serene and dignified expressions.



甲冑師

鉄板や銅板を切り出し、叩き、曲げて兜や胴、小札など各部位を形づくりします。成形後は漆を塗り重ね、乾燥と研磨を繰り返して強度と美しさを備えた京甲冑に仕上げます。

Armor Smiths

Smiths cut, hammer and bend iron and copper sheets into the shapes of each component, including helmets, breastplates, and small plates. Then, they repeatedly apply, dry, and polish layers of *urushi* lacquer, creating Kyoto armor that is both strong and beautiful.



着付師

分業で作られた各職人の仕事の良さを引き出しながら、一体の京人形として品格ある姿に上げることが求められ、その役割から「人形司」とも呼ばれます。

Doll Dressers

Dressers must bring out the excellence of each artisan's work while also unifying their crafts into a single dignified *Kyo-ningyo*. For this reason, they are also known as "doll masters."

金襴

人形の大きさや装束に合わせ、文様や配色、質感を精密に設計することで、衣装として仕立てられた際に最も美しく映える金襴が生まれ、京人形の品格と格調を根底から支えています。

Brocade

Brocade is created by meticulously designing patterns, color schemes, and textures to match the size and attire of the doll. This fabric is most beautiful when tailored into clothing, which fundamentally supports the dignity and elegance of *Kyo-ningyo*.



屏風

人形の大きさや装束の色柄、全体構成を見極め、主張しすぎない品格ある空間を生み出します。屏風は人形と一体となって完成し、京人形の世界観を静かに支えています。

Folding Screens

The artisan carefully assesses the size of the doll, the colors and patterns of its attire, and the overall composition in order to create a dignified space that doesn't insist upon itself. A screen is completed when it becomes one with the doll, quietly supporting the aesthetic and atmosphere of *Kyo-ningyo*.

京人形 歴史年表

— 平安時代 —

「ひいな遊び」の登場

『源氏物語』(末摘花、紅葉賀、蛩、夕霧の各帖)に、貴族の姫君たちが小さな人形で遊ぶ様子が記される。これが現代の雛祭りの源流となる。

— 江戸時代 —

職人技の確立と大衆化

前期：名産品としての確立

女子の間で手作りの紙人形で遊ぶ習慣が定着(『日次紀事』等)
寺町通りの人形細工、四条周辺の衣装人形が京の名産として知られるようになる(『毛吹草』、『京羽二重』)

中期：雛飾りの形式化

現代に近い「夫婦一対の人形と雛道具」を飾る形式が広まる(『和漢三才図会』)
京の人形店が江戸へ進出し、東西で技術を競い合う(『江戸雛仲間公用帳』)
1772～1788年(安永～天明)：五月の節句が「外飾り(兜など)」から「内飾り(人形)」中心へと変化。

後期：華麗なる御殿飾り

京都を中心に「御殿飾り」が流行。精巧な飾り具足など、京人形らしい華美で洗練された文化が極まる(『守貞謄稿』)。

— 明治時代 —

存亡の危機と再興

1873年(明治6年)：改暦による五節句の廃止。需要が激減し、転業や倒産が相次ぐ
1887年(明治20年)頃：新暦・旧暦・月遅れの併用により、徐々に雛祭りが復活。
1894年(明治27年)：明治天皇の銀婚式を契機に、雛祭りが再び国民的行事として盛んになる。
1894年～1905年：日清・日露戦争の影響を受け、明治天皇や乃木大将、軍艦などをモチーフにした「戦争物」の人形が流行

— 昭和・平成 —

伝統の継承と保護

1955年(昭和30年)：京人形商工業協同組合の設立
1986年(昭和61年)3月：通商産業大臣(現・経済産業大臣)によって国の伝統的工芸品に指定
2006年(平成18年)11月：特許庁の地域団体商標に「京人形」が登録
2006年(平成18年)12月：特許庁の地域団体商標に「京雛」が登録
2007年(平成19年)1月：特許庁の地域団体商標に「京甲冑」が登録
京都で作られた質の高い京人形を守るための「地域ブランド」として保護される



A Timeline of Kyo-ningyo History

Heian period

Aristocratic girls begin to play with hina dolls

In *The Tale of Genji* (Chapters “The Saffron-Flower,” “The Festival of Red Leaves,” “The Glow-Worm,” “Yugiri”), references are made to young aristocratic ladies playing with small dolls—the origin of the modern-day Doll’s Festival.

Edo period

Artisan techniques established, dolls popularized among the people

Early Edo period : Dolls established as a local speciality

The custom of playing with hand-made paper dolls takes root among young girls (as recorded in *Hinamikiji*, etc.). Teramachi Street’s doll craftsmanship and the Shijo area’s period dolls become famous local specialities (*Kefukigusa*, *Kyō-habutae*).

Mid-Edo period : Doll’s Festival displays develop certain form

Displaying husband-and-wife dolls with certain accessories—in a form similar to modern customs—becomes popular (*Wakan Sansai Zue*). Kyoto’s doll shops expand into Edo (old Tokyo). Eastern and western makers begin to compete to show superior technique (*Edo Hina Nakama Kōyō-chō*).
1772–1788: Boys’ Festival displays shift from helmets to primarily showing dolls.

Late Edo period : Splendid palace displays

Palace displays become popular, mainly in Kyoto. The gorgeous, refined culture representative of *Kyo-ningyo*, like elaborate armor displays, reaches an extreme (*Morisada Mankō*).

Meiji period

Threat to survival of dolls, revival

1873: Japan’s five seasonal festivals are abolished due to the new calendar system. Demand for dolls drastically falls. Shops continue to go bankrupt or pivot to other jobs.

1887: People gradually begin to celebrate Doll’s Festival again after lunar calendar events are combined with the Gregorian calendar.

1894: The Emperor’s silver wedding provides momentum for Doll’s Festival to regain popularity as a national event.

1894–1905 : Under the influence of the Sino-Japanese and Russo-Japanese wars, war-themed dolls based on the Emperor, General Maresuke Nogi, battleships, etc. become fashionable.

Showa & Heisei periods

Inheriting and protecting tradition

1955: The Kyo-ningyo Commerce and Industry Cooperative is established.

March 1986: *Kyo-ningyo* is designated as a Traditional Craft of Japan by the Ministry of International Trade and Industry (now the Minister of Economy, Trade and Industry).

November 2006: *Kyo-ningyo* is registered as a Regional Collective Trademark.

December 2006: *Kyo-hina* (Kyoto dolls for Girls’ Day) is registered as a Regional Collective Trademark.

January 2007: *Kyo-kacchu* (Kyoto doll armor) is registered as a Regional Collective Trademark.

Regional brands are established to preserve the culture of high quality locally crafted *Kyo-ningyo*.



作品と様式 | Works and Styles

京人形とは

京都で培われた歴史や有職故実に基づき、熟練した職人が制作する日本人形の総称です。雛人形や五月人形、風俗人形、御所人形、市松人形など種類は多岐にわたり、平安貴族の遊びに端を発する雅で格調高い作りが特徴です。そのうち「京人形」「京雛」「京甲冑」は商標登録されています。

What are Kyo-ningyo?

Kyo-ningyo refers to Japanese dolls made by skilled artisans based on Kyoto's history and ancient imperial court customs. Distinctly elegant and refined due to their origins as playthings for Heian period (794–1185) aristocrats, these dolls encompass a diverse range, including *hina* dolls, May Festival dolls, period dolls, Imperial Palace dolls, and *ichimatsu* dolls. *Kyo-ningyo*, *Kyo-hina*, and *Kyo-kacchu*—Kyoto dolls, Kyoto Doll's Day dolls, and Kyoto armor respectively—are registered trademarks in Japan.



京雛

上巳の節句に飾る。向かって右に男雛、左に女雛を置く京都独自の飾り方が特徴で格調が高い。

Kyoto hina dolls

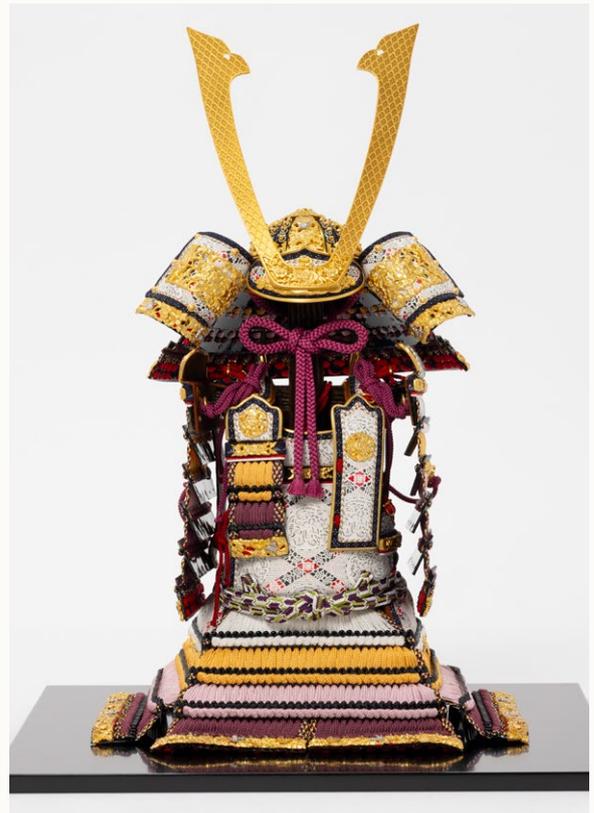
Elegant dolls displayed during Girls' Day. The Emperor doll is placed on the right and the Empress doll on the left, an arrangement unique to Kyoto.

京甲冑

端午の節句に飾る。有職故実に基づき、平安から鎌倉期の雅な姿を再現した、緻密な金工・漆工が光る高級甲冑。

Kyoto armor

Dolls displayed during Boys' Festival. Based on ancient imperial court customs, these high quality sets recreate elegant Heian (794–1185) and Kamakura (1185–1333) period armor with precise metalwork and urushi lacquerwork.



風俗人形

各時代の風俗を西陣織等の豪華な衣装で表現した観賞用人形。精微な考証に基づき、物語の一場面を雅に描き出しています。

Period dolls

Dolls for display representing the customs of different periods with splendid costumes crafted from *Nishijin-ori* cloth and other quality materials. Based on detailed historical research, each doll elegantly brings a scene from a story to life.

御所人形

宮中からの賜り物に端を発する、ふっくらとした白い肌が特徴の童人形純真無垢な姿に健やかな成長の願いを込めています。

Imperial palace dolls

Dolls of children with distinctive white skin and round features, originally given as presents from the Imperial Court. Their pure appearance is imbued with prayers for healthy growth.



現代空間と京人形 | *Modern Spaces and Kyo-ningyo*

伝統と暮らす悦び

和室が減り、マンションなどの現代的な住空間が主流となる中、飾り場所や収納に困らない小型の人形が好まれる傾向にあります。しかし、どのような空間においても、京人形が放つ「ほんまもん」の存在感は決して色褪せません。

京人形は、平安時代の貴族の遊びに端を発し、御所文化の中で育まれてきました。その最大の特徴は、頭、髪付け、手足、小道具、そして着付といった各工程を専門の職人が担う高度な分業制にあります。幾重にも胡粉を塗り重ねた気品ある白い肌、漆黒の艶やかな髪、そして西陣織の金襴地を贅沢に用いた衣装は、シンプルなモダンインテリアの中で美しいコントラストを描き、空間に凛とした奥行きをもたらします。

職人たちが「子どもを育てるような気持ち」で、完成すれば見えなくなる内部にまで惜しめない手間暇をかけて作り上げる人形は、世代を超えて受け継がれる確かな品質を誇ります。生活様式が変わっても、人形に託す人々の愛情は変わりません。現代の日常空間にこそ、職人の魂と純粋無垢な安らぎが宿る「本物の京人形」を、もっと自由に、感性のままに取り入れてはいかがでしょうか。



The Joy of Living Alongside Tradition

There are now fewer Japanese-style rooms in Japan, with modern living spaces like apartments becoming the norm. As a result, people tend to prefer small dolls that are easier to display and store. However, the authenticity of *Kyo-ningyo* and their presence will never fade away, no matter what kind of space they occupy.

Kyo-ningyo originates from the Heian aristocracy, cultivated within the culture of the Imperial Palace. Their most distinctive feature is the high-level process in which each part—the face, hair, hands, feet, accessories, costumes, etc.—is crafted by specialist artisans. The elegant pale skin created with layers of *gofun* (white pigment), lustrous jet-black hair, and costumes with lavish lengths of *Nishijin-ori* gold brocade create a beautiful contrast when placed in simple and modern interiors, also bringing the space a dignified depth.

Crafting dolls lovingly as if they were raising a child, artisans spare no time or effort, even for interior sections that cannot be seen once finished. The resulting dolls transcend generations and boast unmistakable quality. Our lifestyles may change, but the love entrusted to dolls by people remains constant. We hope that you will also take the chance to embrace authentic *Kyo-ningyo*—filled with pure tranquility and the essence of its artisans—freely according to your own sensibility.

結び

いつの時代においても、京人形は人々の暮らしに寄り添い、
子どもたちの健やかな成長を願う思いとともに、生活の中に溶け込んできました。
私たち京人形商工業協同組合は、これからも受け継がれてきた技術を大切に継承し、
さらなる向上を目指して日々研鑽を重ねてまいります。
そして皆様のもとに、暮らしに彩りを添える人形との出会いが訪れますことを、心より祈念申し上げます。

Conclusion

No matter the era, *Kyo-ningyo* has always fit into the lives of people along with their wishes for the healthy growth of children. We at the *Kyo-ningyo* Commerce and Industry Cooperative will keep on striving to inherit techniques passed from generation to generation and improve them even further. We sincerely hope that all of you will also find a connection with dolls that will brighten your life.

