

## ABSTRACT:

## A Mausoleum Fit for a Shogun's Wife: The Two Seventeenth-century Mausolea for Sūgen-in

It has been established that in the seventeenth century, Tokugawa Iemitsu (1604-1651) launched a widespread program of art and architectural patronage, intended to claim legitimacy for his rule, including the construction of elaborate mausoleums for his father and grandfather. However, the part played by women in this process has not yet been examined. I argue that despite the seeming invisibility of these women in the historical record, Iemitsu purposefully incorporated his mother, Sūgen-in (1573-1626), into this aggrandizing program of architectural patronage. After Sūgen-in's death, her youngest son Tadanaga (1606-1633) had a grand mausoleum built for her at the Tokugawa family temple of Zōjōji, completed in 1628; the mausoleum was then rebuilt, only twenty-some years later, by her eldest son, Iemitsu. This new, 1647 mausoleum was constructed in a very different architectural style. Previous scholars have claimed that the rebuilding was due to Iemitsu's desire to outdo his younger brother. I argue that the new style for the 1647 mausoleum instead resulted primarily from Iemitsu's changing political needs and priorities. While the earlier structure was a square, single building in the tradition of other earlier mausoleums, the 1647 mausoleum was firmly located within the tradition of tripartite *gongen-zukuri* shrines, used for official Tokugawa shogunal mausoleums. I argue that through these changes, Sūgen-in's identity was integrated into a standardized Tokugawa memorial traditions.