

外国語要旨

学位論文題目 “Empresses and royal sovereignty in the Heian era”

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To understand *koken* -- the authority that the position of empress has -- is to grasp royal sovereignty from another perspective, and that leads to showing the political and social structure in the ancient era. In this thesis, I examine *Kisaki-no-Miya* -- the physical space that was built for empresses in the *Kokyu* (Inner palace) of the Heian *Dairi* -- and the ceremonies in that space.

In parts 1 and 2, I investigated the residence of the empress and her royal family, to include the emperor, former emperor, crown prince, and other princes or princesses, for about 250 years, from the early to the latter part of the Heian era. I especially focused on who had permission to enter the *Dairi* and who did not.

When the Heian Palace was built, the primary residents were the emperor and his wife empress. His parents who were the former emperor and his wife empress could not enter. This was the way of living for concentrating royal sovereignty on the emperor alone, and his wife empress supported his role. Her residence was *Kisaki-no-Miya* in the *Kokyu*. This arrangement strongly reflected the gender division of labor in China, but in the 9th century, political turmoil generated a time when the emperor could not live in the *Dairi*. To end the situation, the emperor and his mother, *boko*, decided to live together, in contrast to her husband, the former emperor, who was excluded from the *Dairi*. Her residence was *Kisaki-no-Miya*. This new living arrangement produced a sense of belonging, and state affairs smoothly progressed. This was *boko's* new *koken*. She managed the marriage of the emperor, and her blood relatives became the next empress. Her family line was then fixed as the *Sekkan-ke*. *Bokos* living in the *Dairi* were the engine of their regency. However, the authority of the empress in which she controlled *femme fonctionnaire*, *nyokan*, based on the gender division of labor in China became in name only.

In the 10th century, *boko* rule increased in the *Kokyu*. She made her children, including the crown prince, live in the *Kokyu*. Additionally, she provided the *sekkan*, who were her relatives, with anterooms in *Kokyu*. The characteristic structure of royal sovereignty in the *Sekkan* era, which the *boko*, the emperor and *sekkan* made “the circle of power,” was established in *Kokyu*. The pivot was the *boko*, and in her absence the wife empress was expected to substitute as the next *boko*.

However, not all the wife empresses got *koken* like the *boko*. When one emperor had two empresses, only one of the two was elected as “the circle of power,” and the other was excluded from

the *Dairi*. Her rights to live and to raise her child in the *Dairi* was influenced by the relationship to *Sekkan*. The *koken* of wife empress was reduced. On the other hand, the *koken* of *boko* was not limited after she became a priest or her son grew up. Michinaga Fujiwara promoted this policy. He limited the rights so that the non-relative *kisaki* could not enter the *Dairi*. Hence the heir to the throne was limited to his family line. His family extended power as the *Sekkan-ke* by such means.

In part 3, I examined *Kisaki-no-miya* which consisted of the space relating to the empress. Firstly, I considered *Kisaki-no-miya* as a ceremonial space and found the image of empresses in the early Heian era by knowing the scale and structure of the ceremonies, which helped emperors without infringing on their rights. Secondly, I considered the place of the *Kogushiki*, which is the government office that supports empresses. I discovered that the *Kogushiki* was placed in both the *Dairi jyoganden* and *Shikinomizoshi* which was located outside the *Dairi* but inside the *Dai-Dairi*.

In part 4, I examined ceremonies performed by empresses at the *Dairi*. I proved that the *Chugudaikyo* was a ceremony not only for wife empress but mainly for the *boko*. Only selected empresses who could live in the *Dairi* were favored by the highest rank of the court aristocracy who were originally subjects of the emperor. This ceremony allowed the empress to build relationships with them as sovereigns and subjects. *Chugudaikyo* is a factor of the *boko* era.

Koken included the power of controlling *nyokans*. The ceremony of *Nyobo-nyokan-kyoroku* represents this, originally. This minor ceremony is for the purpose of building relationships between the empress and *nyokans* as sovereigns and subjects. However, this ceremony declined at the peak of the *Sekkan* era, because the empress had already lost the *koken* of controlling *nyokans*. She was no longer superior to other *kisakis*, was still one of the highest ranks among them.

In the early Heian era, *koken* is to help the emperor by controlling *Kokyu* and *nyokans*, and this idea expresses *Kisaki-no-Miya* having the existence of *nyokans* inside. Afterwards, the greatest power that a *boko* got in linking with the regency government was routinely guarding her son, the emperor, through their living together in the *Dairi*. Only the mother empress, who was always close to the emperor, could produce a strong sense of belonging between her relatives and the emperor. It became *koken* that she established “the circle of power” among the emperor, *sekkan* and *boko*. As a result, the difference between the mother empress and the other *kisakis*, including the wife empress expanded, and the *koken* itself weakened. Because the *sekkan* and the *boko* had significant control of the *Kokyu*, the *Kokyu* lost the power of imperial line continuity. Therefore this led to succession of the Imperial Throne that did not come from the official marriage in the *Insei* era.