89-90:

\*As in medieval China up to the eighth century, court banquets were a generative site of poetry in early Japan. They were mostly held in the palace, at mansions of the aristocracy or at detached palaces beyond the capital on the occasion of excursions, seasonal festivals or Academy-related events.

They produced collective poetry on set topics, which, increasingly in the Saga anthologies, included rhyme-matching. This engendered a rich vocabulary of sophisticated judgment of the natural world and human emotions. Typically banquets included various “subjects” and the emperor, who had a dual role as sovereign worthy of panegyric praise for his civil virtues and erudition, and also as imaginary equal to his poet-courtiers. This role-play was pronounced in Saga’s salon and might have encouraged the popularity of certain fictional scenarios that bore little relation to Heian realities: the Chinese “border poem” lamenting bleak frontier wars, “boudoir laments,” and the “pining wife poem” allowing male poets to write in a female voice about the pains of separation.

【就像八世纪左右的中国，宫廷宴会是一个诗的生产site。】

【在生产选集的时候，他们依照选定的主题进行创作。而这生产出了大量的词汇来表达对自然和人类情感的复杂判断。

典型地，宴会包函朵中subjects和天皇，天皇本人具有双重身份：一方面作为被称颂的对象，另外一方面也被想象和他的宫廷诗人们诗平等的。这种角色扮演在佐贺朝廷中可以看到，并且促进了特定虚拟剧情的流行，这些剧情和平安朝的现实基本上没有什么关系。】