A clear consensus about how to solve the significant problems associated with the Tang Dynasty’s failure to maintain stability and order emerged in the half-century following the Nushan Rebellion. Educated men had developed a coherent and persuasive approach that addressed the challenges faced by both the ruling family and the central bureaucracy. This essentially conservative program aimed to restore and revitalize the culture that had reached its zenith during the reign of Emperor Gaozong. Although members of the ‘realists’ participated in its development, the most eloquent spokesmen for this philosophy were men whose families had only recently established themselves in government service. Individuals such as Yu Sheyi and Liu Guoxi expressed their gratitude to the Tang by defending the central features of its political and intellectual culture.

While traumatic events and social disruption often produced an intense longing for earlier periods of stability, the earlier assumptions underlying such stability did not survive the cataclysms of the century following the Nushan Rebellion. Characterized as it was by numerous rebellions and the fundamental restructuring of both government and society, it witnessed the emergence of a number of intellectual alternatives. All sought to reestablish Tang power and provide the social order necessary for advancing the general welfare. The mainstream consensus that emerged from this debate revitalized earlier ideas and gave them a more systematic exposition.

This mainstream approach had deep roots, with some aspects going back to the early years of the Tang Dynasty. At the same time, it drew its ultimate inspiration from the classics of antiquity. It was not, however, a disembodied philosophy derived simply from abstract intellectual speculation but was formulated by experienced government officials who acted and spoke in a manner consistent with their views.
...to a complex of problems of administration. These difficulties, such as the large area to be covered, the need for constant change and the need for coordination, were not insurmountable. The key to success was the ability to understand the complexity of the situation and the need for coordination. The authorities in charge of the administration of the empire were able to implement the changes and coordinate the efforts of the local administrators. In this way, the empire was able to maintain its power and control over the affairs of the empire, even as the empire expanded.

The center of this approach was the assertion of the continuing validity of literary culture as the instrument for ordering the world. This was the ancient concept of literature, which encapsulated the ideals of this culture. Although many scholars have discussed the importance of this concept, both in general and specifically, a brief description of the term and its significance will help set the stage for the following discussion of mainstream literary thought. The term describes anything characterized by a pattern. This is a particular kind of pattern, a manifest pattern. In other words, it is a pattern that is evident to the senses and quickly implicated in cosmological thought and thereby became one of the first means for grounding human norms in the larger structure of the universe. However, it was a short way to the story. Wen was applied to the universe in two ways: first, patterns were found in the phenomenon of nature; second, the patterns were interpreted as guides to action. An important interpretive jump was thus made: from the empirical action of finding patterns, philosophers concluded that phenomena, such as the stars, the planets, and the natural world, had to have patterns. Here followed the identification of patterns in the most important elements of the universe. Thus, because the cosmos had patterns (even the heavens and human beings were believed to be characterized by observable patterns), such patterns could guide human action. As the 9ijing pointed out, one should observe the patterns of heaven to investigate the changes in the seasons of nature. This was good advice, but more important, it also suggested an evaluative aspect to the patterns. The identification of characteristic patterns was, in most cases, fairly straightforward because they suggested themselves naturally. Thus, the heavens revealed their pattern in the luminous celestial bodies, including the sun, the moon, and the stars, as well as the rivers and mountains, as embodied in the 9ijing. What about human beings? The 9ijing realized that human culture, too, included their}
DISCRETE PHENOMENA CERTAINLY WERE AN IMPORTANT COMPONENT AS WERE THE ARTS SUCH AS MUSIC AND LITERATURE. THESE HUMAN CULTURAL PHENOMENA WERE IN MANY WAYS EMPIRICAL PHENOMENA AND THEREFORE DESCRIPTIVE. WRITING, FOR EXAMPLE, WAS A SPECIAL PRESERVE OF HUMAN BEINGS BUT IT CONNECTED HUMANS TO THE LARGER COSMOS THROUGH THE ANCIENT MYTH OF THE ORIGIN OF WRITING IN AN AGE OF OBSERVATION OF BIRD TRACKS. HUMAN CULTURE WAS NOT SIMPLY DESCRIPTIVE. HERE WAS ALSO A NORMATIVE COMPONENT TO IT. THEN APPLIED TO HUMANS THE CONCEPT IMPLIED SOMETHING THAT REQUIRED FURTHER EFFORT. THIS ESSENTIALLY CRAFTED INTO A PATTERN. THIS WAS THE BASIS FOR CONFUCIUS’ ADMONITION IN THE "UO ZHUAN" THAT THE WORDS LACK PATTERNING THEN THEY WILL NOT PROCEED FAR. THE EFFORT IMPLIED IN HUMAN PATTERNING WAS EVIDENT IN ALL ASPECTS OF CIVILIZATION. SOMETHING THAT DISTINGUISHED THE CIVILIZED FROM THE BARBARIC. THE BASIS OF THIS ASSUMPTION EARLY TEXTS CONCLUDED THAT OFFERED MORE THAN SIMPLY PRACTICAL INFORMATION. IT WAS ALSO AN ESSENTIAL MORAL GUIDE FOR HUMAN BEINGS. THE SAME PASSAGE IN THE "JI JING" THAT SUGGESTED LOOKING TO HUMAN CULTURAL PATTERNS REN WEN TO TRANSFORM THE WORLD." THE MINGLING OF DESCRIPTIVE AND NORMATIVE ASPECTS IN COMBINED WITH THE BREADTH OF PHENOMENA TO WHICH PREMODERN THINKERS APPLIED IT RAISES SOME COMPLICATED TRANSLATION ISSUES. MEDIEVAL THINKERS RELIED ON THE CONCEPT "MULTIVALENCE" TO ENCOMPASS THE VARIOUS ACTIVITIES THEY UNDERTOOK WITH THE WORDS OF THE "PHENOMENA". A PERSON WHO ASPIRES TO WEN WILL UNITING THE SEMANTIC MEANINGS OF THE WORD "BECOMING" ACCLAIMED THROUGH EDUCATION. HE MAY SERVE THE GOVERNMENT IN AN ADMINISTRATIVE POST. HIS CAPACITY FOR SUCH A POSITION HAVING BEEN EXAMINED BY A PUBLIC TEST OF HIS WRITING, HE MUST HIMSELF NATURALLY DRAWN TO LITERATURE IN WHICH THE "AESTHETIC PATTERN" OF THE UNIVERSE BECOMES MANIFEST. WITH THE TERM THAT CONNOTES SOMETHING TRANSLATION DIFFICULTY IS ALMOST INEVITABLE. THIS IS NOT LEAST BECAUSE MEDIEVAL THINKERS IN GENERAL AND MIDDLE WRITERS IN PARTICULAR DEPENDED ON THIS MULTIVALENCE TO JUSTIFY THE PURSUIT OF WEN ITSELF. THE PAGESTHAT FOLLOW HAVE ATTEMPTED TO TRANSLATE THE TERMS ACCORDING TO THE GENERAL TONE OF A PASSAGE WITHOUT TRYING TO ATTAINT OR RESTRICTIVE CONSISTENCY. IN GENERAL, THERE IS AN ESTABLISHED HIERARCHY OF TRANSLATIONS USED HERE. THEN AUTHORS SEEM TO BE REFERRING TO VERY SPECIFIC ISSUES CONCERNING WRITING. "LITERARY" SEEM TO BE THE BEST CHOICE AT TIMES. MIDDLE WRITERS USE WEN TO REFERENCE THE ACTIVITY OF PRODUCING...
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AND RIVERS AS ITS ARTH, ERMNESS AND SUPPLENESS ARE MIXED TOGETHER;
THEN APPLIED TO HUMANS, THE BELLS, CHIMES, AND PIPES FORM THE
WEN OF THEIR MUSIC. HE NINE DESIGNS OF IMPERIAL ATTIRE AND THE THREE
TYPES OF GREETING GIFTS FORM THE WEN OF THEIR RITUAL. HE CANONS,
MANDATES, CHANTS, AND SONGS GIVE WEN TO THEIR WORDS.
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QUALITY OF GOVERNMENT AND THEREFORE SOCIAL WELFARE WAS NOT NEW IN THE

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HAD BECOME THE MOST POPULAR MANIFESTATION OF HUMAN WEN AND THERE

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ORNATE AND ARTISTIC STYLE THAT DOMINATED THE SOUTHERN IMPERIAL COURTS

DURING THE PERIOD OF UNION. THE STABILITY OF THE 6ANG, HOWEVER, ALLOWED THE

CONCERN TO REcede WHILE THERE CONTINUED TO BE CONVENTIONAL CALLS FOR LITERARY

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ACERTAIN COMPLACENCY DEVELOPED THAT GAVE BIRTH TO THE

REMARKABLE LITERARY ACCOMPLISHMENTS OF 6ANG 8UANZONG'S REIGN. THE NUSHAN

The accounts of decline offer a number of assumptions that help us reconstruct the logic behind the mainstream approach to reform. They assume that there is an interdependence between literary aesthetics and practical utility, which has long-standing classical sanction. Noted then, according to the 

"T" and "S" governed by means of culture. When the literary activities of the early ninth century were identified with the problem of the absence of guarantees that literary skill and moral behavior coincided in the early ninth century, they asked, for example, how examination candidates justified the continued use of literature on the examinations given that history had shown that great literary men were capable of significant moral lapses. The separation of morality and skill was possible because of a second problem: the distraction of artistry. After the Anshan rebellion, scholars again voiced the worry that writers would become so enamored of pointless literary displays that they would forget the serious potential of the activity in the immediate aftermath of the rebellion. Diu lamented that during the first stage of cultural history, which is considered the beginning of the Tang period, "it was a great sin to make poetry." During the Tang period, however, poetry was considered a means of expressing political ideals and moral values, and the control over the production of poetry was not only political but moral as well. During the next century, 'empty beauty' was considered bad for those who wrote it. The first group of poets who wrote in the new style, according to the "empty beauty," were those who spoke of the new style, and the first group who wrote in the new style was the "empty beauty."
The age of true correspondence in poetry: how they will be remembered in art, and in the future.

Then they will mix up truth and falsehood, bringing doubt to the future.

Tian was clearly worried about the moral implications of an inexact truth in poetry. She only considered the moral value of the classics, and she held them in the highest esteem. However, because the classics were too high, some scholars only considered them useful for future generations. Sao actually framed his understanding of the decline of literature in terms of the gradual loss of the ideal combination of moral values and beautiful language achieved in the classics. He believed that the loss of high natural imagery had achieved a perfect balance in all cases. The affective image emerges in specific natural objects, but the principle returns to the specific moral point. His work was in marked contrast to the literature of the Jin dynasty, which was dominated by decorative literature. While he clearly admitted that his poetry was often beautiful, it was only an empty beauty.

Some scholars viewed the seductiveness of literary artistry as so problematic that they emphasized the importance of the classics. Tian, for example, emphasized the power of the classics in his "Some Thoughts on Calligraphy." He argued that the classics could not only inspire aesthetic appreciation, but also help change the hearts and minds of people. He lamented the way that the jinshi examination had become more and more fashionable, thus fostering a situation in which candidates only studied popular literature and did not even open the classics. He criticized classical scholarship for being concerned only with words.

His attack on artistry was persistent and at times extreme. For example, he rejected a utilitarian approach to calligraphy. The conservative defense of Wen was not simply a knee-jerk reaction to the changes that engulfed the Tang in the late eighth century. For the scholar of calligraphy who defended it, it was so because they saw its potential to restore the power and glory of the Tang. What he did...
Translation: Literary Response to the Ming Restoration

Not ultimately succeeding is irrelevant until the mid-nineteenth century. Thinking men were more often than not persuaded that it could be the most important promise that we made was that it could connect the various aspects of human experience, which clamored for reform in the post-rebellion years. Argued that we were first and foremost the connection between the present and the ancients, the ancients were recognized as the repository of the teachings and techniques of the three ages. Literary writing was important because it was rooted in the three ages' "ending. Thus rooted it carried the intentions of the ancients, which were close associates of the ancients. Extended the scope of this temporal and moral connection, his preface to Shang's Literary Collection, he asserted that the gentleman polished his phrase and established his sincerity. When he had lived, he used comparisons and affective images to expand the way; when he had died, he used his compositions to pass its riches onto posterity. Together these two pieces suggest how 'Wen carried values in the literary writing was based on the ancients. Scholars and officials used it to clarify moral behavior and policies in their own time. Furthermore, writing became a record of how moral men applied the ideals of the ancients in earlier times. Implicitly they were instructing later generations on how to apply the ancients to their own situations. The ancients were simply the first step in this chain. Thus, in 841 BC, Hou noted that the ancients were transmitted by Confucius. The Wen of the three ideal dynasties of antiquity, the 8th and Hou dynasties, was thereby tied to the status of classical learning itself. Then the next generation, they picked up the idea of literature as a connection to the ancients. Several compositions he argued that the decline of literature resulted from the loss of its connection to the ancients. In the preface for Shang's Literary Collection, he admitted that Cen and Zhi had cultivated the language; but even they were weak in classical scholarship. At the time of the 3rd and 2nd centuries BC, the connection was so weak that literary documents had already deteriorated. Likewise indicted the hundred schools of the Warring States period for "blocking the road" to the ancients. They had obscured the meaning of the ancients and thereby led people astray. Also expressed optimism about the potential of 'Wen to improve upon the past (had solid classical precedent for that optimism).
The Supreme Court was not only a court of record, but also a guiding authority for moral and ethical conduct. The Court's decisions were characterized by a deep respect for tradition and an unwavering commitment to justice.

In contrast to the prevailing condition of the time, the Han Dynasty was a time of great virtue. During this period, the Ming and Qing Dynasties continued to rely on Confucian thought and the teachings of earlier scholars. In particular, the Han Dynasty is often cited as an example of how moral and ethical values can be effectively implemented in governance.

To better understand the power of the Han Dynasty, it is important to consider the role of the individual's inner life and outer public life. Although, as we will discuss in greater detail in the next chapter, the Han Dynasty also placed a great deal of emphasis on the examination system and the role of the government in ensuring that these values were upheld.

Nonetheless, the Han Dynasty's emphasis on loyalty and respect as the cornerstone of governance can be seen as a reflection of the broader cultural values of the time. In the words of one historian, "The Han Dynasty was a time of extraordinary virtue and wisdom, and its influence can still be felt today."
RECOGNIZED THAT WE COULD ALSO GUIDE INDIVIDUALS IN BECOMING MORAL MEN. THIS FOLLOWED FROM THE IDEAS THAT WE COULD SERVE AS A GUIDETO SOCIETY AS A WHOLE. WE SUPERFICIALLY CONSIDERED LITERARY COLLECTIONS EXEMPLAR OF SOMETHING THAT SCHOLARS ACCUMULATE INSIDE AND THAT GUIDES BOTH THEIR PERSONAL AND PUBLIC BEHAVIOR. WE PROVIDED A THIRD CONNECTION AS WELL THAT BETWEEN GOVERNMENT AND THE GOVERNED. THOUGH WE WERE CERTAINLY NOT ALONE, ONE OF THE MOST INSISTENT ADVOCATES OF THIS VIEW WAS AI*UYI. HE WAS PARTICULARLY INTERESTED IN THE INSTITUTION OF POETRY COLLECTIONS, SUPPOSEDLY EMPLOYED DURING THE HOU DYNASTY. HE DEVOTED THE SIXTY-NINE PAGES OF HIS ESSAY TO THIS INSTITUTION. HE ARGUED THAT THERE WAS A DIRECT CONNECTION BETWEEN THE QUALITY OF GOVERNMENT AND POPULAR FEELINGS. IF THE GOVERNMENT WAS GOING TO CORRECT ITS DEFICIENCIES, IT MUST MAINTAIN A CHANNEL OF COMMUNICATION BETWEEN THESE TWO. HE MAINTAINED THAT IF THERE WAS THE LEAST BIT OF GOOD IN THE ADMINISTRATION, THOSE BELOW WOULD CERTAINLY KNOW IT; IF THERE WAS THE SLIGHTEST DEFECT IN EDUCATION, THOSE ABOVE WOULD CERTAINLY HEAR ABOUT IT. HE TURNED TO THIS IDEA NUMEROUS TIMES IN LATER YEARS (IN A LETTER TO AI*UYI, FOR EXAMPLE). DESCRIBING HOW HE HIMSELF ATTEMPTED TO SPUR GOVERNMENT CHANGE BY COMPOSING POETRY THAT HE HOPED WOULD EVENTUALLY MAKE IT TO THE EMPEROR.

OTHER THINKERS SHARED THIS TRADITIONAL ASSUMPTION THAT LITERATURE REVEALED THE STATE OF THE REALM. WE HAVEN'T ASSERTED AT LEAST TWENTY YEARS EARLIER THAT IF THE VIRTUE, BENEVOLENCE, AND RIGHTEOUSNESS WOULD NOT HAVE BEEN VISIBLE HERE, THERE WOULD HAVE BEEN NO SONGS COLLECTED AND NO MUSIC TO ENJOY THE FUTURE IMPLICATIONS OF THESE INFLUENCES. 

THE POLITICAL UTILITY OF LITERATURE BECAME AN IMPORTANT GAUGE OF LITERARY QUALITY. AI*UYI'S PREFACE TO THE LIU HAN LITERARY COLLECTION ARGUES THAT LITERATURE IS COMPOSED OF TWO STREAMS, ONE THAT ANNOUNCES THE RULER'S INTENTIONS AND ONE THAT PRAISES VIRTUE OR NARRATES EVENTS. THE SECOND STREAMS WERE ESSENTIALLY POLITICAL AND AI*UYI UNDERSCORED HIS MESSAGE BY INCLUDING A LIST OF NINE FUNCTIONS OF LITERATURE. WE RETURNED TO THIS IDEA SEVERAL TIMES IN FUTURE YEARS (IN A LETTER TO THE EMPEROR).

FROM THE GUO ZHANG ZHDAO'S WESW, WE HAVE SEEN HOW AI*UYI ENGAGED IN A DYNASTY THAT HAD NOT BEEN RECLAIMED (EVEN BESTOWED THE MANDATE ON OUR DYNASTY BECAUSE...)

Distant Memory to the Falling Stars

From the Three Harmonies, the subject of an EEC (had rather to

Through Wenzhou literature (also recently... the time before...
corruption was thus determined. The dynasty was exposed to "the corruption of the world" and the "corruption of the people," which were seen as the root causes of decline. The only way to restore the dynasty was through the cultivation of virtue and the promotion of culture. In this way, the Wen dynasty governed the people with cultured teachings. Wen Jiao selected worthies on the basis of cultural conduct and recruited the elite Shi on the basis of literary learning. For more than two centuries, literary writing blazed forth. Therefore, scholars, whether worthy or not, all set their sights on Wen. "Wen" was thus regarded as the unifying characteristic behind all the functions of the state, from official recruitment to popular education.

The Nation of the Literary Man

By the second decade of the ninth century, systematic explanations began to appear that explained why Wen was so important. Qu Yuan was at the forefront of this effort. Mutual stimulation was the heart of the matter. "Human behavior required an appeal to feelings. His work worked because all were composed of the same substance. When it came to the ages and worthies above and the ignorant below, such as pigs and spirits, and the obscure, such as ghosts and spirits, all divided into different groups by kinship, but the energy Qi was the same, though their shapes were different. But their feelings, the "Qing," were one. "Wen" is a Preface to the Collected Works of Qu Yuan. It explains the relationship between this energy and culture. Wen, between (Eavon and Earth, there is pure and no umenous energy. In the myriad things, all get it, but man gets it to a greater degree. Among humans, literary men get it to an even greater degree. That this energy condenses as the nature comes forth as the will and is distributed as culture. Wen then develops organically from the very stuff of the universe. "Wen" and "Qu Yuan" adopted a similar view when they asserted that the literary man is the recipient of a special energy. "Wen" is thus able to justify the special place reserved for the culturally accomplished. Qu Yuan's emphasis on the proper use of energy in the world, the pure generative forces accumulating inside and the spreading of the sounds, takes form in "Wen."
The special role of the literary man responded to a real challenge: the accomplishments of the Han military in the first century of its rule have certainly impressed later commentators who saw a contrast between the martial tradition of the Han and the civil virtues of later dynasties. Even early in the Han, however, scholars were worried about the impact of the military on state and society. After the Nu Rihan rebellion, large sections of the country fell under the control of de facto independent military administrations, and the court responded with sustained efforts to create an effective military force of its own and periodic attempts to militarily intervene in the provinces. William Cullen’s research suggests that during the eighth and ninth centuries, civil officials and scholars attempted to augment the importance of civil culture. Though they certainly recognized the need for the military, con signed defenders of literary culture stressed the importance of using it at appropriate moments and restraining it with the civilizing influence of literature.

This was essentially the message of 13 Shou’s essay on restraining the military and cultivating the civil. Recognizing that military preparations and civil institutions were the “two handles” of the state but arguing that civil institutions should be valued as a constant norm, the military was only useful at discrete moments of crisis. Similar sentiments rest behind a rhapsody composed by the Grand Counselor Oei himself, who had experience with military affairs and was particularly rewarded for his role in bringing the recalcitrant Wei and Northern Yan and Northern Han under central control. Nevertheless, his rhapsody was a song of distress and an ode to peace, celebrating the imperial accomplishment in bringing the world to peace and taking its rhymes from the line “when the world is without crisis, devote effort to agriculture and restrain the soldiers’ will.” Oei simply implied that military activities should be abandoned as soon as possible. The preference for civil over military government was raised more directly in response to other political crises. Almost a decade before Oei wrote his rhapsody, the emperor Liu Zong had urged the removal of the commander of Haoyi in Southern Wei and Southern Han. This decision was partly based on the grounds that unlike his father, who had advanced through the military instead of via literary learning, Wen Xue’s caution over military commanders was shared by others at the time.
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The New Tang Dynasty government and the Ming Dynasty government were the two major schools of thought in Chinese history. The New Tang Dynasty government advocated the idea of 'wisdom and virtue' and emphasized the importance of learning. The Ming Dynasty government, on the other hand, focused on military affairs and the cultivation of soldiers.

Wang Xianzai, appointed because of his wisdom and virtue, was famous for his embellishment of documents. He did not labor in the wilds among sweating horses in military camps, yet he had posts superior to military officers. He was respected for his wisdom.

Wen Shih was perfect, after princes inherited tradition, and they usually entrusted state authority to literary scholars. Wang Xianzai's message was explicit that made the Tang great was its esteem for Wen. He explained why, I, Iang made a similar point in a memorial requesting improvement of the national university, Guoxue. Wu Zhenzhen, a former state minister, said: 'Under the Tang, the state recognized the importance of literature.' He recommended that Guoxue serve as a guide to morality. Thus, the thinkers used Wen's natural foundation to make their points. If one abandons Wen and has nothing he can imitate, then he abandons even and has nothing he can pay attention to. If one abandons art, he has nothing he can imitate. The view that this was a moral guide explains why it was also useful for identifying worthy men. In turn, was the ultimate justification for the inclusion of literary compositions on the Jinshi examination. Although more voices advocated greater attention to the substance of examination compositions, post-rebellion scholars continued to assert that one's literary output indicated the kind of man one was. Iang employed what was by then fairly common. The next chapter's employment of these ideas in a broader context unfolds.
In a broad sense, Confucius believed that "literature, the innermost form of the heart, is nothing but the expression of beauty. When he asserted that "then none look at it; (it) was a ritual poem," he had expressed a belief that literature, composed of the innermost form of beauty, could not manifest without the talent and beauty that are the essence of his literature. However, this is how the government could identify those who have talent for government service. We must ask what those scholars were seeking in the writings of their contemporaries.

He calls for reform that is ushered in post-rebellion in intellectual culture were almost universal, but to distinguish the consensus that emerged from its more radical alternatives, we must identify its defining characteristics. He most salient derived from the way that was believed to connect the various facets of human life, literary men were enjoined to be "complete." In other words, they should avoid one-sidedness that could diminish their ability to respond to their situation. Thus, mid-ang texts contain numerous references to what we might call the "completeness ideal," most frequently expressed by the terms "quand" and "bei." The ability to achieve "completeness" indicated as a superior moral achievement that was often designated as "complete virtue." The linking of complete virtue and literary pursuits was made early by Zhang (Eng) when he classified grades of when he addressed tot he, literary essay the gentleman is the best grade) and virtue is complete. Others referred to the concept in a variety of occasional texts, however, developed the theme of "completeness" in the greatest detail. He explained how a text achieves the ideal "steem vitality and underlying order" (i.e. simplicity and comprehensiveness). Those who are capable of good literature get it with these four; those who are incapable also lose it with these four. If one realizes them in their entirety, then he has gotten it. The argument of the essay developed from this initial assertion of the need to balance what appears to be contradictory literary qualities. Then revealed why this ability to bring desirable qualities into harmony was so important. Writers with this skill can write appropriately for the situation. In fact, literary models are such precisely because they have no set style; they adjust as appropriate.
ALTHOUGH QUAN PROVIDED THE MOST DETAILED DISCUSSION OF COMPLETENESS, LITERARY REFORMERS WHO LIVED THROUGH THE NUSHAN REBELLION ALSO EMPLOYED IT, FOR EXAMPLE PRaised QuAN’S COMPLETENESS WITHOUT PRESENTING IT AS AN OVERARCHING IDEAL. AUTHOR PRESENTED A COMPLETING ONE’S VIRTUE AS ONE POSSIBLE GOAL IN A QUESTION WRITTEN FOR THE XIUCAI EXAMINATION THAT ASKED CANDIDATES TO EXPLAIN HOW A SERIES OF SEEMINGLY CONTRADICTORY MORAL IMPEdIAMENTS COULD ALL BE TRUE. QUAN URGED TO EMERGE FROM RETIREMENT AND DEVOTE HIMSELF TO SAVING THE WORLD (USED BOTH TERMS FOR COMPLETE). DESCRIBING QuAN’S VIRTUE AS COMPLETE, HE BEI HERE IS SHORTLY WITHOUT LACK OF REFERENCE TO QUAN AND BEI. THE INTEREST IN COMPLETENESS CONTINUED AMONG MAINSTREAM SCHOLARS YOUNGER THAN QUAN. QUAN HIMSELF MADE COMPLETE VIRTUE THE CORNERSTONE OF HIS EVALUATION OF HU’s LIFE. QUAN EVEN IS SINGED WITH ITS ALLOTMENT AND IT IS DIFFICULT TO HAVE EVERYTHING. HU WAS SINGULARLY ENDOWED WITH CULTURAL BRILLIANCE WEN HUA. EVEN WITH A GOOD AGE, HE HELD A STRING OF NOTEWORTHY OF RESPECT AND BECAME A SENIOR STATE MAN. QUAN LOYALLY, HONESTLY AND FRIENDLY. HE REVERSED THE TALENTED AND ACCORDED WIT WITH THINGS. COMBINED THESE PURE QUALITIES AND NOURISHED THEM, HE CAN BE CALLED ‘COMPLETE VIRTUE’. QUAN THEN USEd THE IDEAL OF COMPLETE VIRTUE TO DESIGNATE THE COMBINATION OF CULTURAL BRILLIANCE AND POLITICAL SUCCESS THAT MARKED THE MODEL OF COMPLETE VIRTUE. ACCORDING TO QUAN WASH, WAS DIRECTLY RELATED TO THE CONNECTION BETWEEN PUBLIC AND PRIVATE LIFE THAT QUAN PROVIDED. QUAN ALSO ADDED TO THE RHETORIC QUAN’S PREFACE TO QUAN’s LITERARY COLLECTION. He DESCRIBED QUAN AS ‘COMPLETE’ FROM BEGRENNING TO END IN THE WAY HE UNDERTOOK WRITING AND THE WAY HE WORKED TO ‘TRANSFORM THE WORLD.’ IT IS EVEN POSSIBLE TO FIND REFERENCES TO COMPLETENESS IN THE WRITINGS OF THOSE WITH DECIDEDLY DIFFERENT APPROACHES TO INTELLECTUAL CULTURE THAN MAINSTREAM SCHOLARS, OTH. QUAN AT TIMES USED SIMILAR PHRASES ALTHOUGH THEY EMPLOYED THEM IN DISTINCTIVE WAYS. THAT, THEN, WAS THE LITERARY MANIFESTATION OF COMPLETENESS. IN ANOTHER NAME, HE WOULD NOT FIND ANOTHER IDEAL THAT APPEALED TO HIM MORE THAN COMPLETENESS. THE PRECISENESS OF COMPLETENESS FOR A SPECTRUM OF DIFFERENT PROJECTS, ALTHOUGH THEY APPEARED IN ACCENTUALLY DIFFERENT WAYS.
We will see to advocate balance and to avoid extremism. They have availed themselves of solid classical precedent for this position. The passage from the Classics that most impressed mid-Ngong writers was Nalects which warned, "When one's simplicity overcomes there is emptiness; when one's refinement overcomes the simplicity, then one is boorish; when one's refinement and simplicity are balanced will one be a gentleman." His maxim was well suited to the re-form sensibility that criticized excessive or ornamental in literary writing, but it also suggested the enduring value and necessity of literary refinement. What literary reformers in the mid-Eighteenth Century were inspired by the passage is clear from a perusal of their surviving writings, for example, produced an essay entitled "On Simplicity and Ornament" that emphasized simplicity in the mid-Ngong context but argued that the two qualities had to alternate too overcome problems associated with extremes of either quality. If Friends might have evaluated the writing of the Han and the Wei Dynasties using the paradigm of an argument about unifying both human feeling and beautiful expression, then Qing was more critical of literary history when he asserted that in the succession of historical periods since the Han Dynasty, no one had been able to strike the proper balance between intelligence and temperament. There also found the Nalects paradigm in instructive. He also began his "Monition for the Literary Field" with the need for balance between the two qualities. He prefaces to the Collected Works of Shen Wu alluded to the Nalects to describe the balance that had been achieved during the Ai Yuan Period. He also incorporated the Nalects paradigm into his discussion of completeness, which implied a sophisticated interpretation of the passage that combined the idea of a balance between simplicity and ornament with the notion of self-restraint inherent in his description of good literature. While late Ngong and only under certain conditions developed in the Nancha school, it has been more generally believed that the idea of the proper balance between intelligence and temperament was central to the development of good literature.
A narrative structure that maintains a balance in its literary ornamentation, is essential for establishing the effective portrayal of each aspect. For example, when the text is balanced, it should not be excessive, nor should it be lacking. This is illustrated by a famous literary collection by Ming Jiang (307–96), which exemplifies this balance in its literary composition.

Jiang’s work, in balance, used the principles of his own work to maintain a balance between language and underlying order. He sought to achieve a balance between phrasing and literature, which, according to Jiang, was essential for producing good literature and contributing to society. These examples are a guarantee of his ability to express an argument with appropriate elegance.

However, does mastery of this balanced approach to literature have to do with the practical benefits associated with scholars during this period? Some believe that the liberal arts and humanities are essential to the education of future leaders in a technological society. Many believe that prominent officials must be skilled in balanced literary composition.

Jiang also articulated the greater significance of completeness, which paralleled his definition of literary completeness, as defined in the "Jiujing." His essay suggests that Jiang was not harsh but rather adopted strong or lenient measures as appropriate to the situation. Therefore, the definition of "complete virtue" is not only a matter of individual character, but also a matter of influencing society. This is a compelling case that the essay was written to influence society, as described in the prefatory letter to "Jiujing." Jiang was also careful to explain why it was politically necessary to prize "complete virtue." In a comprehensive but in his
When the latter became a counselor in Wu, he described the impact of a man who had complete virtue. Such a man was able to bring together cultural and ethical achievements. As a result, he cleansed the senses of the world and returned the myriad things to their completeness.

Xing

But, everything beyond this letter, which focuses particularly on political accomplishments and those of Wu, we can see the powerful coherence Wu advocated. Giving government authority to those who had achieved complete virtue as identified by their complete literary style because they could return people to their complete natures, Wu's Preface for Wending gave a concrete illustration of how this worked. In addition to describing Wu's success in "Ianzhou", Wu explained the power of his literary work. As someone with a knack for "wen" wielding the writing brush wherever he was appropriate and on the frontier, he aroused the troops' expectations when standing in court. He set the various bureaucrats buzzing and when inside the palace, he completed the influence and authority of great policies.

One of the most important aspects of a man of ability is not only to be knowledgeable and prepared but also to know when to be silent and show restraint. Wu could do both. He was able to adapt to any situation and yet stand on his principles. But why did he have so many different new jobs? At Wu, the rank of the ministerial official, he was also known for his quickness and the ability to deal with emergencies. In the essay, Wu explained that this was because his literary skills had been honed for so many years. As an essayist, he had to be able to vary the style of his writing with different occasions. This ability was absolutely necessary for an official who had to confront different situations throughout his career. His essay is especially relevant to a bureaucracy that relied on generalists. If such an official had to be able to adjust his actions to the bureaucratic occasion, he needed to be adaptable. He knew that everything is subject to change, and varying forms was why. Otherwise, he could accept new poetic forms as long as they had the same impact as his "Huijing".

Wu's calligraphy further developed the parallel between literary pursuits and the other aspects of the scholar-official's life. That essay suggested that a single-minded devotion to one particular policy or theory would lead to problems. One of the examples he gave was the punishment of the (An) Scholar-classical scholars: Hao Zhao and Ang Ang because of their one-sided esteem for Wu. His essay implied that the same logic applied to culture and morality. The important point here is not simply that men had to adjust to changing circumstances but that was almost a truism during the mid-Song. Even so, one can see from this essay, "Huijing" on "What Impersonal Value?"
Even though those whose views differed dramatically from what they had labeled the main stream literary approach agreed with that idea, in that essay, I drew on an old tradition and asserted that the founding emperors of the Han and the Hsia dynasties corrected the faults of their times by adopting different values—loyalty, respect, or reverence. That made the age rulers of antiquity wise was their recognition of what was needed at the given time. If the same rulers would have adopted the same measures given the same circumstances, the important point is that mainstream scholars believed that wen itself as manifested in the textual tradition guided the literary man’s adjustment to changing conditions and was therefore integral to appropriability. The danger in reconstructing an intellectual system is that the intellectual tradition is not static, but rather dynamic. When we try to understand the continuing power of these concepts, we must understand their development. When the rebellion of the late Han and early Eastern Han statesmen was quelled, we must understand how it impacted the intellectual system. The rebellion of the late Han and early Eastern Han statesmen was quelled, and we must understand how it impacted the intellectual system. Afterward, private scholarship formed the backbone of scholarly production. More focused examination of the post-rebellion situation reveals a slightly more complicated pattern. Mainstream thinkers devoted themselves to defending the importance of the very center that was losing influence in the empire. The upsurge in demand for cultural and therefore literary reform that appeared during and immediately after the rebellion, centered around men who found themselves out of favor and away from the political center. Especially those who had had to flee the rebellion. In the decade or so after its conclusion, the impact of the rebellion, which was profound and widespread, was felt. The new and younger generation of scholars in the capital began to articulate reform ideas from the center itself. Perhaps the most prominent example of defenders of literary culture in the course of the first two centuries of the Han moved from the center to the periphery and back to the center again. Nevertheless, it returned from its exile significantly changed. The return of the intellectuals to the center was accompanied by a reevaluation of the intellectual system itself.
2.3. Reform in the "balance". Economic, political and social conditions partly drove the changes indicated above. The geneses of the essentially conservative mainstream lies in the early years of the Tang dynasty. Heimperially commissioned projects such as the compilation of the standard (historical) stories of the previous dynasties and ongoing Daoist texts codified the meanings of the Five Classics.

It represented the new dynasty's attempts to establish its legitimacy and draw the support of various powerful interests in order to make the case for Tang legitimacy entailed distinguishing it from the dynasties that preceded it. Advocating reform, especially cultural reform, was the clearest way of doing this. Thought these reform ideals may often have been honored in the breach, nevertheless, they provided the essential leavening for later mainstream ideology.

Hence, the series of rebellions in the late eighth century that began with the An Shang rebellion shattered imperial institutions. It also set in motion important social changes, at least in the challenge posed to the aristocrats of the Old Nationalist. The post-rebellion world. Many aristocrats had trouble securing government positions—a fact that naturally radicalized some of them. Yet the turn of the ninth century, however, another group with a vested interest in conserving the Tang order more than bolstered the intellectual supporters of traditional Tang culture.

Other scholars drawing on the scholarship of Wendy Doniger O'Nions have noted the potential implications of early Tang aristocratic ideology for the Old Nationalist's domination of Chinese government and society by stressing their mastery of the cultural tradition. It left open the possibility that men could advance without Old Nationalist pedigrees. It turns out a number of significant representatives of the mainstream discussed above came from families with less prominent backgrounds. Three cases illustrate the phenomenon.

1. The story of Su Yuanzai is our first example. Thought the sources force us to be somewhat cautious, it is clear that he was not the scion of a very prominent Old Nationalist family. While most medieval Chinese genealogies trace the Su family back far enough to establish credibility, though various sources do identify high-ranking ancestors, only from Su Yuanzai's sixth-generation ancestor Su Zong served in the Tang imperial court. This ancestor held respectable offices under the Tang, including a prefecture, a district magistracy, and an administrative position in the imperial military. Furthermore, his family was from Jiangshui, a region in modern Jiangxi province. Jiangshui was the home of a prominent Old Nationalist clan, yet traditionally, in the early tenth century...

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A PROVINCIAL NOTABLE: JUN WANG BIAO

If we look further, however, it is clear that this family was not part of the super aristocracy. The genealogical tables of grand counselors in the late Tang dynasty list only 39 individuals from the Jun family who served as a grand counselor in that capacity. This contrasts with the truly "real" Jun families, which are instructive and provide an example. The tables on the Jun family trace unbroken lines for two different branches back to the Tang dynasty. The family had also produced a grand counselor as early as the reign of the Tang emperor.

The genealogical tables for a single branch of the Jun family list individuals and although this branch contains only one grand counselor, many held offices above the rank of a grand counselor. His obscure background was even more obscured. Either the Sun Huang north of the Ai family was a family in the Ai family, or his obfuscation has led to several controversial theories concerning the Ai family’s origins. For example, he argued that the Ai was non-Chinese, while some believe that he came from a poor family. Thus, it represents the breakdown of class lines. However, the resources indicate that the Ai family’s immediate ancestors held offices under the Tang dynasty. The family produced only one grand counselor, and their position at the top of the rank and above was due to their ability to repeat this position, indicating that it had an official status.

The national dictionary traced the family to Hongshan and associated it with a branch in Ulung in modern Hunan. Furthermore, Ai You did not appear in the genealogical tables in the later Tang history. It is not until the Tang dynasty that no closer relative of Ai had become a grand counselor. Nevertheless, from his great grandfather’s generation on, the record of Ai’s family serving the Jun was good. His participation in the national culture even included examinations and he boasted that his family had produced classical scholars, like Jun and Ai You, a man who...
FORM THE "ALANCE HAD MASTERED 4 ANGELITE CULTURE AF TER HIS FAMILY HAD MADE IT TO THE OFFICIAL RANKS (HAVING ARRIVED ÔTHEY ALL HAD A VE STED INTEREST IN DEFEND ING THE SYSTEM HOWE VER, SA W THE NEED FOR MORE THAN JUST A RASHING OF EARLIER TRUISMS 4 H E SERIOUS CHALLENGE TO THE THRONE AND THE CAPITAL BUREAUCRACY DISCUSSED IN THE PRELUDE COMPULLED LITERARY THINKERS TO ADDRESS PROBLEMS MORE SYSTEMATICALLY) WE LOOK AT SOME OF THE ISSUES DISCUSSED ABOVE CHRONOLOGICALLY WE CAN RECOGNIZE THE DEVELOPMENT 1UAN$EYU DEVELOPED AND MORE FULLY ARTICULATED A SERIES OF IDEALS AND VALUES THAT HAD BEEN CHAMPIONED BY REFORMERS WHO LIVED THROUGH THE REBELLION! GENERATION LATER 4U9UXI EX PLAINED MORE FULLY WHY 1UAN'S VISION WAS POSSIBLE 4 H E VACUATED ÔCOMPLETENESS' 1UAN$EYU SPOKE ELOQUENTLY ABOUT THE CORRELATION BETWEEN LITERARY CHARACTERISTICS AND POLITICAL IMPACT 4U9UXI EXPLAINED THE MATERIAL BASE FOR THAT IMPACT WHEN THEY DISCUSSED THE IMPORTANCE OF THE SPECIALENDOWMENT OF QI THAT LITERARY MENDRAW ON "ESIDES PROVIDING A MORE COHERENT ARTICULATION OF ACCEPTED VALUES AND IDEALS THIS CONSERVATIVE POSITION HAD ANOTHER ADVANTAGE OVER ITS RIVALS 4H E GOAL OF BEING COMPLETE NEEDED AS WE HAVE SEEN THE ABILITY TO HOLD TOGETHER COMPLEMENTARY VALUES LITERARY CHARACTERISTICS IN THE CASE OF LITERATURE AND MORAL VALUES IN THE CASE OF PERSONAL CONDUCT THIS WAS NOT AN APPROACH THAT FORCED ITS ADHERENTS TO MAKE DECISIVE CHOICES THEIR POWER LAY IN ITS ABILITY TO ACCOMMODATE THE WHOLE RANGE OF POSSIBLE RESPONSES TO CONTEMPORARY CONDITIONS 4H E NABLED IT TO ABSORB OTHER APPROACHES AS EASILY 4H E NTHOUGH 1UAN'S GUWEN MOVEMENT CHALLENGED THE STATUS QUO DIRECTLY MAINSTREAM THINKERS CO CONTINUED TO OPT FOR THE RHETORIC OF ÔRETURNING TO ANTIQUITY' ÔFUGU WHICH WAS AFTER ALL A LONG STANDING IDEAL 4 SIMILARLY MAINSTREAM THINKERS CONTINUED TO OPPOSE EXCESSIVELY ORNATE LANGUAGE AND TO CALL FOR GREATER MORAL SUBSTANCE IN LITERATURE AND OTHER CULTURAL PURSUITS 4U9UXI COULD POSSESS A POEM FOR HMANG*I 4U9UXI PRAISED THE MORAL IMPACT OF HANGS POETRY AND LAMENTED THAT HER REMAINED UNEMPLOYED BEFORE LEAVING THIS CONSIDERATION OF LITERARY THEORY ONE LAST ISSUE REQUIRES DISCUSSION LITERARY STYLE 4 HERELUCTANCE OF MAINSTREAM LITERARY THINKERS TO TAKE EXCLUSIVE POSITIONS ALSO INFLUENCED THEIR APPROACH TO QUESTIONS OF STYLE ESPECIALLY THEIR CONDEMNATION OF EXCESSIVELY FLOWERY LANGUAGE THEY WERE QUITE COMFORTABLE WITH CONVENTIONAL STYLE THEY RECOGNIZED THE PERSUASIVE POWER OF BEAUTY 4U9UXI COULD THEREFORE DEFEND THE LITERARY ACHIEVEMENTS AND CUMULATIVE CONTRIBUTIONS OF THE 191X GENERATION IN THE SAME BREATHTHAT HE ADVOCATED A DIGNIFIED BALANCE BETWEEN REFINEMENT WEN AND SIMPLICITY ZHI 1UAN$EYU OWN STYLE
WAS QUITE ORNATE AND HE EXCELLED AT THAT STYLE THAT HE SERVED almost nine years drafting imperial documents. On the other hand, he was comfortable in both the conventional and the so-called new ancient style. He collected works divided his imperial proclamations according to whether they were written in the ancient or modern style. His attitude toward conventional style is also evident in discussions concerning novelty and innovation. We will see in Chapter the pioneers of Guwen were consistent in their alienation from contemporary intellectual culture. They therefore sought to distance themselves from the manifestations of that culture. Although all could and did use conventional style when necessary, their alienation led some to defend novelty even strangeness. In his theoretical statements, he emphasized creating ideas and fashioning words and thus justified an unfashionable style in the pursuit of learning from antiquity. He was even more outspoken as an advocate of innovation and elsewhere criticized those who were too conventionally refined and not sufficiently novel as we would expect from their ability to incorporate more conventional styles into their work. Mainstream intellectuals were certainly willing to reject novelty for its own sake. He best example is a letter to Li Shu written to Li Qiu’s guest that success did not result from consciously striving to make it unusual but instead legitimacy followed from appropriate intentions.

Conclusion

The above discussion reveals that there was a widely shared view that the literature of the early years of the dynasty was characterized by an alienation from intellectual culture. As a result, there was little fashion to conventional style, and with few prominent regional preferences. This alienation was demonstrated in the work of those who had the New Renaissance. He had been confirmed in their desire to transform policy and advocated that the old Confucian policies should be abandoned. They were not bound by the standards of the age. To this end, he had translated the literati of the age of the barbarians through his learning.
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