Confucius travelled to Qi and had an audience with Lord Jing. Lord Jing was delighted with him, and wanted to enfeoff him in Erji. He informed Master Yan about this. Master Yan responded: "You cannot do this. That man is arrogant and convinced that he is always in the right, so he cannot instruct inferiors. He loves music and is negligent in his dealings with the people, so
he cannot be ordered to take personal control of the government.\(^5\) Having given his orders he is lazy about seeing that the work is actually carried out, so he cannot perform his professional duties.\(^6\) He uses extravagant funerals to ruin the people and impoverish the country, while extended periods of mourning drag out the sadness [of the bereaved] and waste time, hence this man cannot be sent to encourage kindness among your people.\(^7\) The difficulties of putting any action into practice lie in the [human] heart; yet Confucians do not even consider the outside—that is why they wear such different clothing and try and make their appearance striking. These are not the men who can lead the masses and instruct the common people.

Ever since the disappearance of the great sages and the decline of the Zhou royal house, ceremonies and rites have increased in number and yet people's actions have become more and more brutal; music has become ever more complicated and the virtue of each generation has declined.\(^8\) Now Confucius wants to use this flourishing music to corrupt our generation; he will make the songs performed to string instruments and the dances performed to drum music ever more refined, in order to gather [yet more] followers and make the rituals of coming and going [from the court] ever more complicated [in order

\(^5\) The *Mozi*, 300 [*Feiru xia*], gives it as “he loves music and thus perverts the people” (*hao yue er yin ren*).  
\(^6\) The original text gives “he works hard” (*jian shi*) for “he is lazy about seeing that the work is actually carried out” (*dai shi*). This change is made here in accordance with the commentary by Sun Xingyan, *Yanzi chunqiu yinyi*, B.94.  
\(^7\) The transmitted text of the *Yanzi chunqiu* reads “extended periods of mourning are the Way [to express] sadness” (*jiu sang dao ai*). The comparable line in the *Mozi*, 300 [*Feiru xia*] reads “mourning for one’s ancestors drags out the sadness” (*zong sang xun ai*); the *Kong Congzi*, 255 [*Jiendo*] reads “excessive mourning [results in] giving way to grief” (*chong sang sui ai*). Wang Niansun, *Dushu zazhi*, 6:2.230, suggests understanding *dun* (the Way) as a graphic error for *xun* (to drag out). This suggestion is followed here. The expression *zi min* (to govern the people) is here translated as *ci min* (to encourage kindness among your people) in accordance with the commentary by Sun Xingyan, *Yanzi chunqiu yinyi*, B.95. This amendment is based upon the parallel line in the *Mozi*, 300 [*Feiru xia*].  
\(^8\) Similar concerns are expressed in many other ancient texts. The *Laozi* expresses concern about the adverse effect of ritual upon society: "Ritual is an attenuated form of loyalty and trustworthiness, and it is at the root of all disorder" (*Fu lizhe, zhongxin zhi bo er luan zhi shou*); see Wang Qianzhi, *Laozi jiasho* [Laozi Collated and Explained] (Beijing: Zhonghua shuju, 1984), 152 [38]. Likewise, many educated people in the Eastern Zhou dynasty would have agreed that refined music was a sign of social decline; see for example *Mozi*, 41 [*Sanbian 三辯*]: "As music becomes more lavish, good government decreases" (*qi yue yu fan zhe, qi zhi yu gua*).