

# Two Readings of the *Lunyu*: With and Without the Edifying Effect of Music and the Complementary Concept of “Ritual and Music”

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## Abstract

The notions of the edifying effect of music and the complementary functions of ritual (*li* 禮) and music (*yue* 樂), which are emphasized in the “Yuelun” chapter of the *Xunzi* and the “Yueji” chapter of the *Liji*, would not be valid in the *Lunyu* if we consider the possibility that those ideas were formulated after the *Lunyu*. Although the *Lunyu* could perceive music from an ethical viewpoint, it is highly improbable that the *Lunyu* acknowledges music exerting an edifying effect based on its ethical value. If this effect is not valid, the complementary relationship between ritual and music is also inapplicable to the *Lunyu*. The concept of “ritual and music” appears to first gain conceptual significance in the *Lunyu*; however, music is not discussed as a complementary counterpart to ritual but as a subordinate concept of ritual, in that music is mainly portrayed in a ceremonial context where music forms a part of ritual performance. In spite of the questionable validity of understanding the *Lunyu* based on the edifying effect of music and the complementary functions of ritual and music, these ideas are presumed when interpreting some of the passages of the *Lunyu*, including *Lunyu* 17.4, 11.15, 13.3, and 17.11. These ideas are not necessarily assumed when understanding those passages; on the contrary, considering the possibility of those concepts emerging after the *Lunyu*, a more convincing interpretation of the *Lunyu* can be made by maintaining a distance from those notions.

**Keywords:** *Lunyu*, “Yuelun,” “Yueji,” edifying effect of music, complementary concept of “ritual and music,” ethical value of music

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## 1. Introduction

This paper contrasts two readings of *Lunyu* 論語 (Analects of Confucius) 17.4, 11.15, 13.3, and 17.11: one reading assumes “the edifying effect of music” and the complementary concept of “ritual and music” (*liyue* 禮樂) and the other does not.<sup>1</sup> I will then argue that the *Lunyu* is more properly understood when these two ideas are not presumed. By “the edifying effect of music” I mean that music edifies people on the basis of its ethical properties; in other words, music leads people to behaving in accordance with its ethical value.<sup>2</sup> I use the complementary concept of “ritual and music” with a focus on their contrasting yet complementary functions: ritual imposes order or distinction (*xu* 序 / *jie* 節) and music harmonizes (*he* 和) differences, which promotes a well-ordered, harmonious society.

The above two notions, as I will argue later, were most probably first advocated in the “Yuelun” 樂論 (Discourse on Music) chapter of the *Xunzi* 荀子 (Master Xun) and the “Yueji” 樂記 (Records of Music) chapter of the *Liji* 禮記 (Records of Ritual), both of which postdate the *Lunyu*. As they constitute the main arguments of Confucian discourse on music, they are often taken for granted when interpreting music in Confucian texts, and the *Lunyu* is not an exception. For example, it is argued that the discussion in “Yuelun” about the edifying effect of music and cultivation of the heart/mind from a political point of view originates from the *Lunyu*, and

<sup>1</sup> Both “ritual” and “music” would not be exact translations of *li* 禮 and *yue* 樂. As revealed by its various translations such as ritual, rite, decorum, and propriety, *li* has a wide range of meaning including religious ceremonies and social norms. This paper uses “ritual” in two main contexts: when discussing the *Lunyu*, this term mostly lies in a ceremonial context, but in other cases it mainly means social norms. These different definitions reflect the shift in the relationship between ritual and music I will discuss in this paper. Although the English term “ritual” does not fully embrace those meanings, it is by and large related to both in that it indicates a series of regulations either in a ceremony or society. According to “Yueji,” *yue* consists of vocal and instrumental sounds as well as dance, while being differentiated from *sheng* 聲 and *yin* 音 whose meaning is restricted to sound. In this paper, “music” mainly indicates a large-scale musical performance as defined in “Yueji,” especially when it is portrayed as ceremonial music; however, “music” is also loosely used without adhering to the definition of “Yueji” in other contexts.

<sup>2</sup> As known from the fact that music is included in the Six Arts (*liu yi* 六藝), namely six educational subjects to be a noble person, it is a long-held belief that music is effective in promoting a person’s growth. In addition, music can help achieve the aim of a ceremony by arousing positive feelings among participants. Those effects can also be called “the edifying effect” in a broad sense. However, I use this term in a narrower sense: this effect is based on the ethical value that music is believed to preserve.

this view is received in “Yueji.”<sup>3</sup> It is also indicated that music, as an edifying tool, is one of the most frequently mentioned subjects of Confucius (551-479 BCE); this subject is later explored by Xunzi (c. 313-238 BCE) and Han Feizi (c. 280-233 BCE) and it becomes orthodox in “Yueji” and “Yueshu” 樂書 (Book of Music) of the *Shiji* 史記 (Records of the Scribe).<sup>4</sup>

Not all scholars argue that Confucius supports the edifying effect of music, even though they admit some similarities between Confucius and Xunzi. For example, Cai Zhongde says that Confucius and Xunzi emphasize the ethical value of music; however, from Xunzi’s particular point of view, music is an edifying tool which makes a complementary pair with ritual.<sup>5</sup> However, the *Lunyu* has been interpreted not only by modern scholars but also by traditional commentators on the premise of the edifying effect of music as well as the complementary concept of “ritual and “music,” which I believe results from the marked influence of “Yuelun” and “Yueji” on what is called “Confucian discourse on music.” That is, these two ideas which belong to “Yuelun” and “Yueji” were retroactively applied to the *Lunyu* due to the increased importance of the two texts in later times.

The main body of this paper is divided into two main sections: the first section addresses the edifying effect of music and the second section deals with the complementary concept of “ritual and music.” In each section, I will first demonstrate that these two ideas were hardly explored before “Yuelun,” and then demonstrate two readings of *Lunyu* 17.4 and 11.15 (in the first section), and 13.3 and 17.11 (in the second section), with the aim of suggesting that these passages are more adequately understood without these two notions.

## 2. The Edifying Effect of Music

The edifying effect of music is clearly advocated in “Yuelun”: music, which is believed to retain ethical value, influences not only people’s heart/mind but also their behavior, in morally positive or negative ways.<sup>6</sup> I will

<sup>3</sup> Xu, *Zhongguo yishu jingshen*, 5-6.

<sup>4</sup> DeWoskin, *A Song for One or Two*, 29.

<sup>5</sup> Cai, *Zhongguo yinyue meixueshi*, 187-188.

<sup>6</sup> Besides the edifying effect, “Yuelun” discusses various aspects of music, such as music’s function of evoking feelings, dissimilar ways of enjoying music between a noble man and a petty man, and different types of music that are enjoyed between a well-ordered state

investigate the way that “Yuelun” attaches ethical value to music and examine whether other texts prior to “Yuelun” also advance similar ideas. I will argue that the ethical value of music was also appreciated before “Yuelun”; however, the edifying effect of music based on this value was yet to be as clearly advocated as in “Yuelun.” In line with this argument, I will suggest that it would be misleading to interpret *Lunyu* 17.4 and 11.15 whilst assuming the edifying effect of music.

### 2.1. The Ethical Value and Edifying Effect of Music in “Yuelun,” *Zuozhuan*, and *Lüshi chungiu*

“Yuelun” says that “if music [follows] the mean and is balanced, the people become harmonious without being dissipated. If music sounds solemn and dignified, the people behave in a uniform manner without disorder.”<sup>7</sup> From the correspondence between sound and behavior, we can assume that in order for music to exert ethical influence, music should retain ethical value in the first place. “Yuelun” suggests the resonance between sound and *qi* 氣 (ether/vital force) as a theoretical basis for this specific correspondence: “when evil sound stimulates a person, *qi* going against [the right way] responds to it” and “when refined sound stimulates a person, *qi* going with [the right way] responds to it.” Through this resonance which is based on shared ethical value, evil sound results in disorder and refined sound results in order.<sup>8</sup> In addition, it argues that refined sound prevents morally bad *qi* from stimulating the heart/mind.<sup>9</sup>

In line with the belief that music determines the chaos and/or stability of a country, music is perceived as a governing tool: “As an object that sages enjoyed, music can make people’s heart/mind morally good. Its [ability] to stimulate people is strong and thus alters manners and customs.”<sup>10</sup> In addition,

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and a chaotic state, but these aspects were already discussed before “Yuelun.” As I will discuss later, an edifying effect based on music’s ethical value is firstly explored in “Yuelun,” and as such I would suggest it deserves to be the main argument of “Yuelun.”

<sup>7</sup> *Xunzi*, “Yuelun”: “樂中平則民和而不流，樂肅莊則民齊而不亂。” Translation is mine; unless otherwise indicated, all translations are mine.

<sup>8</sup> *Xunzi*, “Yuelun”: “凡茲聲感人而逆氣應之，逆氣成象而亂生焉。正聲感人而順氣應之，順氣成象而治生焉。”

<sup>9</sup> *Xunzi*, “Yuelun”: “It would cause the intricacy or directness of melody, the elaboration or simplification of instrumentation, the purity or richness of sound, and the rhythm and meter of the music to be sufficient to stir and move the good in men’s heart and to keep evil and base *qi* 氣 sentiments from finding a foothold there” (使其曲直繁省廉肉節奏，足以感動人之善心，使夫邪汙之氣無由得接焉). Translation is from Knoblock, *Xunzi*, vol. 3, 80.

<sup>10</sup> *Xunzi*, “Yuelun”: “樂者，聖人之所樂也，而可以善民心。其感人深，其移風易俗。”

“If music is performed, the people face towards the right direction. Therefore, music is a great tool to rule over the people.”<sup>11</sup> In this way, “Yuelun” attaches ethical value to music and argues for an edifying effect based on the resonance between sound and *qi*, two components that share ethical value.

Was it a consensual idea that music retains ethical value and induces certain behavior in accordance with this value during the pre-Qin period? Let us seek an answer to this question by examining the *Zuozhuan* 左傳 (Zuo’s Commentary) and *Lüshi chunqiu* 呂氏春秋 (Annals of Mr Lü). The *Zuozhuan* describes the story of Jizha 季札 (576-484 BCE) who went to Lu 魯 and appraised the music of each enfeoffed state in relation to its governance. In addition, the *Lüshi chunqiu* discusses great music (*dayue* 大樂) and extravagant music (*chiyue* 侈樂) in the context of the rulership. These descriptions relate music to governance and thus seem likely to support music’s ethical value and edifying effect.

According to the record of the 29th year of Duke Xiang (Xianggong 襄公), Jizha listens to each state’s music and makes comments. For example, “It sounds worrisome but not wearing” (*you er bu kun* 憂而不困); “It sounds reflective but not apprehensive” (*si er bu ju* 思而不懼); and “It sounds pleasant but not excessive” (*le er bu yin* 樂而不淫). Moreover, after listening to the music of Zheng 鄭, he makes a prediction based on its overly complex melody: that Zheng would be the first state to perish.<sup>12</sup>

If we interpret Jizha’s prediction from the viewpoint of “Yuelun,” where music is considered to influence the heart/mind to be either compliant or non-compliant towards being governed, it can be understood that people reach a negative emotional state after listening to the music of their country and this emotional state exerts negative effects on people’s behavior. As a result, Zheng is replete with wrongdoers as to be the first state to perish. However, it seems that what Jizha says is not how music affects the heart/mind but how music expresses what is inside the heart/mind, considering Jizha’s reason for ascribing the worrisome sound to Wei 衛: “It sounds worrisome but not wearing. I heard that the virtue of Kang Shu 康叔 and Wugong 武公 of Wei was like this; therefore, this would be the tune of Wei.”<sup>13</sup>

Jizha’s remark presumes that those people’s virtue is reflected in music and so their virtue can be identified by listening to music. In this case, “being

<sup>11</sup> *Xunzi*, “Yuelun”: “樂行而民鄉方矣。故樂者治人之盛者也。”

<sup>12</sup> *Zuozhuan*, 29th year of Duke Xiang: “爲之歌鄭，曰，美哉！其細已甚，民弗堪也。是其先亡乎！”

<sup>13</sup> *Zuozhuan*, 29th year of Duke Xiang: “憂而不困者也。吾聞衛康叔武公之德如是，是其衛風乎！”

worrisome but not wearing” is not what is evoked by music but a musical expression of the virtue of Kang Shu and Wugong. In other words, it is not that music influences the heart/mind but that what is in the heart/mind is expressed in music: Jizha sees music as an expression of inner feelings and virtue, not as an external stimulus to evoke feelings.<sup>14</sup> Therefore, we can assume that Jizha’s story acknowledges the ethical value of music but does not suggest the edifying effect of music.

Jizha’s prediction is not based on the idea that overly complex melody exerts a negative influence on the people so as to bring about the fall of the state. Instead, it would be more convincing to construe that from the music, Jizha recognized the harsh political situation which would result in the fall of the state.<sup>15</sup> Jizha’s story shows the belief that music reflects what is in the heart/mind such as virtue and feeling, but it does not go further to argue that this music brings about psychological or behavioral changes according to its ethical properties, as “Yuelun” argues. In Jizha’s story, music has relevance to governance in that it reveals the political situation of a state either in the present or the past.

The *Lüshi chunqiu* provides the concepts of “great music” (*dayue*) and “extravagant music” (*chiyue*) which have no ethical connotations as apparent as “refined sound” (*zhengsheng* 正聲) and “evil sound” (*jiansheng* 姦聲) in “Yuelun.” Great music sounds delightful to the people in various social relationships, such as ruler and subject, father and son, and elder and younger.<sup>16</sup> This delight is acquired by satisfying sensory desire when people live in a time peaceful enough to allow themselves to enjoy music.<sup>17</sup> In contrast, extravagant music hurts life since it acts as an overly strong stimulus, like a clap of thunder. This type of music is performed under the rulership of an imprudent ruler who

<sup>14</sup> David Shaberg, taking Jizha’s story as an example, indicates that music can express various situations in the past, including political situations. Besides, he suggests that this story reveals Jizha’s particular sagacity: Jizha seized upon what music conveys when listening to it. Shaberg, *A Patterned Past*, 86-95. Considering that what Jizha appreciated was a large-scale musical performance, not only auditory but visual information is also given. Therefore, his evaluation can be based on both kinds of information, as Kim Hakchu and others suggest. “Gyechal gwanak-eul tonghae bon ak-ui uimi-wa jihyang,” 6. However, I would rather focus on auditory information in association with its relation to the heart/mind.

<sup>15</sup> Cai Zhongde interprets that Jizha inferred from the overly complex and fast melody that people cannot bear harsh and meticulous political ordinances. Cai, *Zhongguo yinyue meixueshi*, 44.

<sup>16</sup> *Lüshi chunqiu*, “Dayue”: “大樂，君臣父子長少之所歡欣而說也。”

<sup>17</sup> *Lüshi chunqiu*, “Dayue”: “聲出於和，和出於適。和適先王定樂，由此而生。天下太平，萬物安寧，皆化其上，樂乃可成。”

pursues his desire inordinately. Extravagant music does not merely injure the ruler's body but it also incurs the resentment of the people, sufficient to bring about the decline of the state.<sup>18</sup>

Great music and extravagant music represent good and bad music; however, good and bad are not defined ethically but physically. In other words, great music serves as an appropriate strength of physical stimulus whereas extravagant music acts as an inordinate strength of physical stimulus. As the two chapters of the *Lüshi chunqiu* do not postulate the ethical value of music, we can assume neither behavioral patterns corresponding to this value nor the consequent results of order and disorder of the state. In the *Lüshi chunqiu*, music is related to governance in the sense that the types of music for entertainment are varied depending on the ruler's level of virtue; in other words, music is one of the indicators that show the ruler's virtue, which is pivotal to determining the order and/or disorder of the state.

In the above two cases, music is related to governance yet in different ways from "Yuelun." That is, while "Yuelun" argues that refined sound contributes to a well-governed society by inducing good behavior, the *Zuozhuan* implies that one can diagnose political situations through music: in the former, music influences the heart/mind and in the latter what is in the heart/mind is expressed in music. In addition, according to the *Lüshi chunqiu*, different types of music are enjoyed depending on whether it is a settled time governed by a virtuous ruler or an unsettled time governed by a stupid ruler.

In "Yuelun," music is believed to play a crucial role in bringing about a settled time or an unsettled time; however, we can hardly find this belief in the above two cases. Therefore, I would suggest that the edifying effect of music based on its ethical value was not widely recognized during the time of "Yuelun," not to mention before this time, although the concept of seeing music from an ethical perspective can be traced back to before "Yuelun," as in Jizha's story.

The argument that there was little recognition of the edifying effect of music before "Yuelun" could gain support from the fact that the concept of resonance between sound and *qi*, which is the theoretical basis for this effect, has yet to be extensively discussed before the mid-Warring States period (473-221 BCE). For this reason, we should be careful in applying the concept of the edifying effect of music when interpreting the *Lunyu*.

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<sup>18</sup> *Lüshi chunqiu*, "Chiyue": "亂世之樂與此同。為木革之聲則若雷，為金石之聲則若霆，為絲竹歌舞之聲則若諫。以此駭心氣，動耳目，搖蕩生則可矣，以此為樂則不樂。故樂愈侈，而民愈鬱，國愈亂，主愈卑，則亦失樂之情矣。"

## 2. 2. Reading *Lunyu* 17.4 and 11.15 with and without the Concept of the Edifying Effect of Music

Confucius says that the Shao 韶 music, the music of King Shun, is perfectly beautiful and perfectly good while the Wu 武 music, the music of King Wu, is perfectly beautiful but not perfectly good.<sup>19</sup> According to Kong Anguo 孔安國 (d. 1st century BCE), these dissimilar evaluations result from the way they came to the throne: Shun succeeded to the throne by Yao's abdication while Wu ascended it by using military power.<sup>20</sup> In keeping with Kong's interpretation, Confucius's remark on the Shao music and the Wu music has mainly been regarded as an ethical evaluation of music. However, as Park suggests, an ethical implication does not need to be assumed, considering that Confucius also mentioned "good" (*shan* 善) when he heard someone singing really well.<sup>21</sup> Beauty and goodness can be associated with different aesthetic aspects.<sup>22</sup>

Even though it is not clear whether Confucius intended to assess moral implications when he mentioned the goodness of the Shao music, we can still open up a possibility that Confucius perceived music in an ethical way. If so, Confucius's evaluation can be considered similar to that of Jizha who imagined the virtue of Kang Shu and Wugong. That is, Confucius was under the impression of the virtue of King Shun when listening to the Shao music, and it is this virtue that made Confucius attach the value of goodness to the Shao music as Kong suggests.

The ethical value of the Shao music is also implied in Confucius's remark on this music: "I did not think that music could reach here."<sup>23</sup> However, this remark does not provide solid evidence for the ethical value of music theory, since we are not sure what deeply moved Confucius: his evaluation could be solely aesthetic or it could also include moral appreciation or other aspects. Without ruling out other interpretations, I would suggest that this remark favors the theory that Confucius felt exalted because he was morally inspired by King Shun's virtue, which was conveyed by the music.<sup>24</sup>

<sup>19</sup> *Lunyu* 3.25: "子謂韶，盡美矣，又盡善也。謂武，盡美矣，未盡善也。"

<sup>20</sup> Cheng, *Lunyu jishi*, 223: "韶舜樂名也。謂以聖德受禪故曰盡善也。武武王樂也。以征伐取天下故曰未盡善也。"

<sup>21</sup> *Lunyu* 7.32: "子與人歌而善，必使反之，而後和之。"

<sup>22</sup> Park, "Noneo-e natanan godae junggugin-ui miuisik," 25-27.

<sup>23</sup> *Lunyu* 7.14: "子在齊聞韶，三月不知肉味。曰，不圖為樂之至於斯也。"

<sup>24</sup> Some commentators give no credit to the deep impression made on Confucius by the Shao music which made him forget the taste of meat for three months. For example,

Although we can open up a possibility for Confucius's acknowledgement of the ethical value of music,<sup>25</sup> his remark does not support the reading that music can guide people to the right way in accordance with this value.

Although it is not clear whether Confucius regarded music as a governing tool which produces an edifying effect, *Lunyu* 17.4 was interpreted by assuming this effect.

The Master came to the town of Wu. Hearing the sound of stringed instruments and chanting, the Master smiled and said, "Why use an ox-knife to kill a chicken?" Ziyou replied, "In the past I heard it from you, Master, that 'when people of high station (*junzi* 君子) learn about the Way (*dao* 道), they will love their fellow people; when the common people learn about the Way, they will be easy to command.'" The Master said, "My young friends, Yan[Ziyou]'s words are right. What I said was only joking."<sup>26</sup>

According to Kong Anguo, what Confucius described was using the great *dao* (*dadao* 大道), namely "ritual and music" to govern a small town; the people are well governed without much effort if they are harmonized by music.<sup>27</sup> That is, Confucius thought that there was no need to use music in governing such a small town as Wu. Xing Bing 邢昺 (932-1010) presents a similar interpretation and Zhu Xi 朱熹 (1130-1200) also mentions edification by means of ritual and music: Zhu Xi says that Ziyou, chief governor of the town of Wu, edified his people using ritual and music, and therefore the people of the town all sang whilst playing string instruments.<sup>28</sup>

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it is said that despite the beauty of the Shao music, it is improbable Confucius forgot the taste of meat for three months since sages do not adhere to external things. Therefore, it is suggested that the characters 三月 be changed to one character 音. It is also argued that three months (*san yue* 三月) should be three days (*san ri* 三日). In this line of interpretation, *si* 斯 is even interpreted as the state of Qi, not as the level of music. Cheng, *Lunyu jishi*, 456-459.

<sup>25</sup> Another example that can support Confucius's endorsement of the ethical value of music is his remark in *Lunyu* 17.18: "I hate the way in which the sounds of Zheng mess up the music of *ya*" (惡鄭聲之亂雅樂也). In this remark, the sounds of Zheng and the music of *ya* can represent unethical and ethical music respectively. Nevertheless, we can still interpret this remark without assuming the ethical value of music: Confucius would not allow changes in the traditional form of music under the influence of the prevailing sounds of Zheng. What Confucius criticizes is not the sounds of Zheng themselves, but their causing changes in the music of *ya*.

<sup>26</sup> *Lunyu* 17.4: "子之武城，聞弦歌之聲。夫子莞爾而笑曰，割雞焉用牛刀？子游對曰，昔者偃也聞諸夫子曰，君子學道則愛人，小人學道則易使也。子曰，二三子！偃之言是也。前言戲之耳。" Translation is from Ni, *Understanding the Analects of Confucius*, 392.

<sup>27</sup> Cheng, *Lunyu jishi*, 1189: "治小何須用大道"; "道謂禮樂也。樂以和人，人和則易使也。"

<sup>28</sup> Cheng, *Lunyu jishi*, 1189: "時子游為武城宰，以禮樂為教，故邑人皆弦歌也。"

According to the above interpretations, ritual and music help people of high station take good care of their people and make the common people harmonious and obedient, as Xing Bing says.<sup>29</sup> Those who interpret “singing to the sound of stringed instruments” (*xiange* 弦歌) as an edifying tool identify *dao* as ritual and music, which reveals the tendency to juxtapose music with ritual while focusing on their complementary functions in governing the people. However, whether Confucius had ritual and music in mind when he referred to *dao* is doubtful; there is no obvious example where *dao* indicates ritual and music in the *Lunyu*. The main meaning of *dao* in the *Lunyu* is the right way humans should follow.<sup>30</sup>

When ritual (*li* 禮) and music (*yue* 樂) appear together in the *Lunyu*, they mostly mean a certain ceremony and accompanying ceremonial music, which bear virtually no relevance to *dao*.<sup>31</sup> Although it is not quite clear whether the aforementioned commentators presuppose the ethical value of music when they argue for edification by means of music, they seem to understand “ritual and music” from the viewpoint of “Yueji” not the *Lunyu*.<sup>32</sup> If so, we may reasonably assume that they subscribe to the theory of the edifying effect of music.<sup>33</sup>

Huang Kan 皇侃 (488-545) makes a different interpretation: an ox-knife is not music but *Ziyou*. Quoting Miao Bo 繆播 (3rd century), Huang Kan says “*Ziyou* became governor of a small town, and he could let the people live in their proper places. [Therefore, *Ziyou*] enjoyed the singing to stringed instruments.”<sup>34</sup> According to this interpretation, what Confucius indicated is that *Ziyou*, who has sufficient ability to govern a country with a thousand carriages, only governs a small town like Wu. In other words, Confucius regretted that *Ziyou* did not have a position suitable enough to demonstrate his ability, just as one killing a chicken using an ox-knife.<sup>35</sup>

<sup>29</sup> Xing, *Lunyu zhushu*, 68: “若在位君子學禮樂，則愛養下人也。若在下小人學禮樂，則人和而易使也。”

<sup>30</sup> In the *Lunyu*, *dao* appears nearly 90 times. According to Creel, this number is double all the occurrences of *dao* before the *Lunyu*. Creel suggests that the *Lunyu* redefines *dao* as “the way” above all other ways, which is the main meaning of *dao* in the *Lunyu*. Creel, *Confucius: the Man and the Myth*, 132-133.

<sup>31</sup> I will discuss how to interpret “ritual and music” in the *Lunyu* in Chapter 3.1.

<sup>32</sup> I will discuss the different relationships of “ritual and music” between “Yueji” and the *Lunyu* in more detail in Chapter 3.

<sup>33</sup> If these commentators understood “ritual and music” from the viewpoint of “Yueji,” they were possibly open to acknowledging the ethical value of music and its ethical influences, since this aspect of music entails the newly defined relation between ritual and music in “Yueji,” as I will argue in Chapter 3.

<sup>34</sup> Cheng, *Lunyu jishi*, 1189: “子游宰小邑，能令民得其所，弦歌以樂也。”

In Huang Kan's interpretation, the singing to stringed instruments is not for edification but for entertainment. The musical instruments excavated from the tombs of Marquis Yi of Zeng (Zenghou Yi 曾侯乙) around the 5th century BCE demonstrate large-scaled ritual music and small-scaled ensemble music.<sup>36</sup> The latter type of music, which was mainly composed of string and pipe instruments, was usually performed for entertainment. The singing to stringed instruments mentioned in *Lunyu* 17.4 was probably closer to this type of ensemble music.

If an ox-knife indicates Ziyou, this passage can be interpreted to mean that people of high station who have practiced *dao* do not require a large area to govern in order to be devoted to their people. Even though Wu was a small town, Ziyou must have governed it in accordance with *dao*. Confucius admitted that Ziyou's genuine commitment to his governance cannot be compared to killing a chicken using an ox-knife. This interpretation goes well with the wind-grass metaphor: "The virtue of those in high station (*junzi* 君子) is like the wind, and the virtue of the common people (*xiaoren* 小人) is like the grass. The grass will surely bend when the wind blows across it."<sup>37</sup> When people of high station display good behavior the common people will follow suit. Similarly, what Ziyou's story demonstrates is that a man of high position is able to cherish his people once he possesses virtue by following *dao*, while the people become compliant with governance once they possess virtue by following *dao*.

Another example that can be read differently on the topic of whether the edifying effect of music is presumed or not is a story about Zilu's 子路 playing the zither (*se* 瑟).

The Master said, "What is You's[Zilu's] zither doing in my gate? The other disciples ceased to treat Zilu with respect. The Master said, "You[Zilu] has ascended to the hall, though he has not yet entered the inner chamber."<sup>38</sup>

According to the "Bian yue jie" 辯樂解 (Explanation on the Discernment of Music) chapter of the *Kongzi jia yu* 孔子家語 (The School Sayings of Confucius),

<sup>35</sup> Cheng, *Lunyu jishi*, 1189: "惜其不得導千乘之國，如牛刀割雞，不盡其才也。"

<sup>36</sup> Regarding the two types of musical performance that the tombs of Marquis Yi of Zeng demonstrate, see So, *Music in the Age of Confucius*, 18-22 and 101.

<sup>37</sup> *Lunyu* 12.19: "君子之德風，小人之德草。草上之風，必偃。" Translation is from Ni, *Understanding the Analects of Confucius*, 293.

<sup>38</sup> *Lunyu* 11.15: 子曰，由之瑟，奚爲於丘之門？門人不敬子路。子曰，由也升堂矣，未入於室也。" Translation is from Ni, *Understanding the Analects of Confucius*, 268.

Confucius said to Ran Qiu 冉求 after listening to Zilu's playing as follows:

How serious it is that You[Zilu] has no talent! When the former kings established music, they let balanced sound play, thereby adopting it as [a criterion for] moderation. [This music] enters into the south and never goes back to the north. In general, the south is the place of giving birth and raising while the north is the area of killing and conquering. Therefore, the music of the noble person is warm and mellow and it keeps unbiased, thereby nourishing *qi* that gives birth and raises. The feelings of anxiety and sorrow are not inflicted on the heart/mind, and fierce and violent movements do not exist on the body. This is what is called the tune of the stable order. The sound of the petty person is not like this. [This sound] is too strong or too weak and it symbolizes *qi* that kills and conquers. [Therefore,] the mood of impartiality and harmony are not loaded on the heart/mind, and warm and harmonious gestures do not exist on the body. This is what is called the tune of chaos. . . . You[Zilu] belongs to the crowd of ordinary people and he has never been interested in the institution of the former kings; yet, he practices the sound of a ruined country. How could he preserve his body that reaches six to seven *chi*?<sup>39</sup>

Zilu might have played the northern tune instead of the southern tune. Confucius would have been dissatisfied with the music Zilu played because of its undesirable effects. That is, the sound of a ruined country has a negative tone; therefore, it exerts harmful effects on the body as well as the heart/mind.

The story described in the “Bian yue jie” chapter assumes the edifying effect of music, since it contrasts the tune of the stable order with the tune of chaos, after mentioning the influence of music on the body and the heart/mind. Similar to this story's assumption, Ma Rong 馬融 (79-166) interprets that Zilu's playing the zither was not in tune with *ya* 雅 (court hymns) and *song* 頌 (eulogies), which has virtually the same meaning that Zilu should have cultivated his heart/mind by listening to the tunes of *ya* and *song*.<sup>40</sup> Huang Kan presents a different interpretation: Zilu's strong personality was reflected in

<sup>39</sup> Kongzi jiaoyu, “Bian yue jie”: “甚矣，由之不才也！夫先王之制音也，奏中聲以為節。入於南，不歸於北。夫南者生育之鄉，北者殺伐之城。故君子之音，溫柔居中，以養生育之氣。憂愁之感，不加於心也。暴厲之動，不在於體也。夫然者乃所謂治安之風也。小人之音則不然。亢麗微末，以象殺伐之氣。中和之感，不載於心，溫和之動，不存於體。夫然者，乃所以為亂之風。 . . . 由今也匹夫之徒，曾無意於先王之制，而習亡國之聲。豈能保其六七尺之體哉？”

<sup>40</sup> Cheng, *Lunyu jishi*, 771: “子路鼓瑟不合雅頌。” In relation to this annotation, Liu Baonan quotes “cultivating the heart/mind through *ya* and *song*” (雅頌以養心) from “Yueshu” (Book of Music) of the *Shiji*. This quotation shows that, according to Liu, Ma's annotation assumes the effect of music on the heart/mind. Liu, *Lunyu zhengyi*, 454.

his playing the zither. Whenever Confucius heard of Zilu's playing, he sensed Zilu's early death caused by his strong personality; therefore, Confucius tried to persuade his disciple to control his temper.<sup>41</sup>

While "Bian yue jie" and Ma Rong assume the influence of music on the heart/mind, Huang Kan assumes that people's personality is reflected in music; the former advocates that music affects the heart/mind while the latter advocates that music expresses what is in the heart/mind. In Huang Kan's interpretation, Confucius is described as a sagacious person who predicts what will happen in the future, similar to the way Jizha is portrayed. This kind of portrayal is also suggested in another passage of the *Lunyu*: when Confucius beat the musical stone, a man recognized that Confucius had something in mind.<sup>42</sup> In addition, we already examined the possibility that Confucius discerned King Shun's virtue from the Shao music. These instances support the idea that it was not a strange belief around the Spring and Autumn period (771-476 BCE) that inner feeling and virtue are discernible from music.

Then, can we conclude that Huang Kan's interpretation is more convincing than *Kongzi jiyu*'s supposition? The answer to this question can be discerned from Confucius's evaluation of Zilu: "You[Zilu] has ascended to the hall, though he has not yet entered the inner chamber." Entering the inner chamber from the hall seems to be a metaphor for sustained effort. Then, what Confucius indicated was probably something that improves through continuous effort. However, choosing a type of tune does not seem a very suitable task to exert ongoing effort for, though not absolutely unsuitable either. What Confucius intended to say might be a comment on Zilu's technique for playing the zither, or it could be personality or morality reflected in sound. If we accept that Confucius placed moral value on the Shao music, we can say that Confucius assessed Zilu's playing based more on his morality than his technique; if Zilu has a great degree of morality, this would be reflected in the sound he makes, but he has yet to reach this degree.<sup>43</sup>

41 Cheng, *Lunyu jishi*, 771: "子路性剛，其鼓琴瑟亦有壯氣。孔子知其必不得以壽終，故每抑之。"

42 *Lunyu* 14.39: "子擊磬於衛，有荷蕢而過孔氏之門者，曰，'有心哉，擊磬乎！' 既而曰，'鄙哉，硜硜乎！'"

43 We even do not need to consider the sound of the zither seriously when interpreting *Lunyu* 11.15. Confucius might have been simply unhappy with Zilu playing the zither in his place for an unknown reason. It is uncertain why Confucius made a remark that sounded unpleasant about Zilu's playing the instrument. However, the other disciples might have ignored Zilu, assuming that Confucius disregarded him. Confucius, who recognized this unintended situation, tried to rectify the situation by saying that Zilu has ascended to the hall. In this case, the state of ascending to the hall does not necessarily have to do with playing the zither, since this evaluation can be made by Confucius's general observation about Zilu.

### 3. The Complementary Concept of “Ritual and Music”

The notion of an edifying effect based on music’s ethical value as endorsed in “Yuelun” paves the way for the complementary concept of “ritual and music,” namely creating differences by ritual and harmonizing differences by music,<sup>44</sup> or, in Ni’s words, separating different social roles and harmonizing their relationships.<sup>45</sup> In this chapter, I will first examine how the relationship between ritual and music is perceived in the *Guoyu* 國語 (Sayings of the States), *Zuozhuan*, and *Zhouli* 周禮 (Rites of Zhou), in order to argue that the complementary functions of ritual and music were hardly discussed before “Yuelun.” I will then move on to “ritual and music” in the *Lunyu*.

#### 3.1. Complementary and Subordinate Relations of Music to Ritual

We have examined the idea that the notion of the edifying effect of music might not be valid in the *Lunyu*. If this notion is not applicable, the complementary concept of “ritual and music” is difficult to approve as well. If so, “Yuelun,” where the edifying effect of music is first endorsed, most probably lays the cornerstone of the complementary functions of ritual and music; however, their complementarity is not distinct. The term *yue* 樂 appears 36 times in “Yuelun”: five of these occurrences appear in the term of *liyue* 禮樂 and another four are discussed along with ritual. With only nine occurrences out of thirty six, it can be suggested that “Yuelun” focuses on music only rather than discussing it in association with ritual. Moreover, even though “Yuelun” mentions the term *liyue*, their contrasting yet complementary relationship is not obvious except in the following sentences: “Music embodies harmonies that can never be altered, just as ritual embodies principles of natural order that can never be changed. Music joins together what is common to all; ritual separates what is different.”<sup>46</sup>

<sup>44</sup> “Yueji” often describes the complementary functions of ritual and music. For example, “Music serves to unite; Ritual serves to differentiate. With uniting there is mutual closeness; with differentiation there is mutual respect” (樂者爲同，禮者爲異。同則相親，異則相敬); “Great music shares in the harmony of Heaven and Earth. Great Ritual shares in the regulation of Heaven and Earth. There is harmony, thus the ‘hundred things’ do not suffer loss; there is regulation, thus [there are] sacrifices to Heaven and to Earth” (大樂與天地同和，大禮與天地同節。和故百物不失。節故祀天祭地). Translation is from Cook, “‘Yue Ji’—Record of Music,” 42 and 44.

<sup>45</sup> Ni, *Understanding the Analects of Confucius*, 89.

<sup>46</sup> *Xunzi*, “Yuelun”: “且樂也者，和之不可變者也，禮也者，理之不可易者也。樂合同，禮別異。”

In the foregoing quotation, harmony and order are contrasted as the main functions of music and ritual; therefore, we can say that their complementary relationship is suggested in “Yuelun,” but the idea is only marginally discussed. It is in “Yueji” that this complementary concept is firmly established, gaining cosmic significance through the linking of ritual and music to earth and heaven, which shows the influence of the Yin-Yang theory:<sup>47</sup> “Music is the harmony of heaven and earth, and ritual is the order of heaven and earth. There is harmony; therefore, hundreds of things all grow. There is order; therefore, numerous things are all differentiated. Music is created from heaven and ritual is established by earth.”<sup>48</sup>

A complementary relationship between ritual and music could be discussed only after “ritual and music” gained conceptual importance, and it is in the *Lunyu* that this gaining is accomplished. The term *liyue* (ritual and music) does not appear in the *Shijing* 詩經 (Book of Poetry), *Shujing* 書經 (Book of Documents), and *Guoyu*. The *Zuozhuan* mentions this term three times, but it appears together with other terms such as *ci ai* 慈愛 (affection and love) and *shi shu* 詩書 (poetry and document); therefore, conceptual independence has not yet been firmly maintained.<sup>49</sup> The *Zhouli* mentions this term in the phrases of “appearances of *liyue*” (*liyue zhi yi* 禮樂之儀) and “apparatuses of *liyue*” (*liyue zhi qi* 禮樂之器). It is also mentioned as two elements of the Six Arts, namely ritual, music, archery, horsemanship, calligraphy, and math (*li yue she yu shu shu* 禮樂射御書數). However, we might not be able to consider *Zhouli*’s examples seriously as these occurrences are quite low: only four times in total. Moreover, *liyue* is mentioned with a focus on the ritual apparatus or as an object of learning; the function of music complementary to that of ritual is hardly supported in the *Zhouli* either.<sup>50</sup>

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Translation is from Knoblock, *Xunzi*, vol. 3, 84.

<sup>47</sup> Scott Cook suggests that the *Xunzi* paves the way for interpreting ritual and music from the Yin and Yang perspective in “Yueji” by suggesting their contrasting yet complementary relation. Cook, “Xun Zi on Ritual and Music,” 29.

<sup>48</sup> Liji, “Yueji”: “樂者，天地之和也。禮者，天地之序也。和故百物皆化。序，故羣物皆別。樂由天作，禮以地制。”

<sup>49</sup> *Zuozhuan*, 27th year of Duke Zhuang: “禮樂慈愛，戰所畜也”；27th year of Duke Xi: “說禮樂，而敦詩書。詩書，義之府也，禮樂，德之則也。”

<sup>50</sup> The other example of *liyue* in the *Zhouli* appears as follows: “Ritual and music correspond to the transformation of heaven and earth” (禮樂合天地之化). “Ritual and music” in this sentence can be considered the complementary concept. However, it compares ritual and music with earth and heaven, which opens up the possibility that this description is under the influence of the Yin-Yang theory, which prevailed around or after the time of “Yuelun.” Thus, it would be misleading if we argue that the complimentary concept of “ritual and music” is valid even before “Yuelun,” based on this example of the *Zhouli*.

In the *Lunyu*, the term *liyue* appears seven times in five sentences and there are another three sentences that discuss ritual and music together. The number of occurrences is still not high, but this term independently appears without being grouped with other terms. In addition, considering Confucius's emphasis on ritual and his deep appreciation of music, it would not go too far to suggest that *liyue* first acquires conceptual importance in the *Lunyu*. This conceptual importance could contribute to establishing the complementary relationship between ritual and music in "Yuelun" and "Yueji." However, we cannot assume that this relationship is valid in the *Lunyu* since a subsequently formed concept cannot be applied to an earlier text. This brings up the question: how to interpret "ritual and music" in the *Lunyu*?

We can infer an answer from Confucius's criticism of the Ji family's having eight rows of dance.<sup>51</sup> Eight rows are only allowed to the Zhou king, but the head of the Ji family, whose position is merely a minister of the feudal lord of Lu, uses this form of dance. Confucius's criticism shows his belief that music should follow proper forms in consideration of social status and types of ceremony. Failing to comply with these forms is nothing but the collapse of ritual. In this case, music is not complementary to ritual but, as an accompanied performance of ritual ceremony, subordinate to ritual, which constitutes state institutions. The *Lunyu* does not solely see music as a state institution; however, when music is juxtaposed with ritual, music is almost always perceived as a state institution under the higher category of ritual.

### 3. 2. Reading *Lunyu* 13.3 and 17.11 with and without the Complementary Concept of "Ritual and Music"

Even though it is doubtful that the complementary concept of "ritual and music" is valid in the *Lunyu*, its interpretation seems to remain under the shadow of this concept, including *Lunyu* 1.12.

Master You said, "Bringing harmony (*he* 和) is the most valuable practical function of ritual propriety. This is what makes the way of the former Kings beautiful whether in things great or small. There are situations in which this will not work: If one tries to bring about harmony for harmony's sake without regulating it by ritual propriety, this is not going to work."<sup>52</sup>

<sup>51</sup> *Lunyu* 3.1: "孔子謂季氏八佾舞於庭，是可忍也，孰不可忍也?"

<sup>52</sup> *Lunyu* 1.12: "有子曰，‘禮之用，和爲貴。先王之道，斯爲美，小大由之。有所不行，知和而和，不以禮節之，亦不可行也。’" Translation is from Ni, *Understanding the Analects of Confucius*, 89.

According to *Lunyu* 1.12, regulation is one of the functions of ritual, and this regulation ultimately aims at harmony; even so, we should not overemphasize harmony as to obscure the value of ritual's regulatory function. Regarding this passage, Ma Rong says that "it should not be done to follow the principle of harmony in every situation without regulating it in accordance with ritual, only knowing that ritual cherishes harmony."<sup>53</sup> This interpretation almost restates the original text but at least shows that Ma Rong does not link harmony to music.

In contrast, Xing Bing identifies harmony with music, saying that "if one only follows ritual in every situation whether it is important or not without harmonizing by music, then something would not be carried out in his governance."<sup>54</sup> Huang Kan also interprets this passage by assuming the complementary functions of ritual and music: "When the king edifies the people, he should use both ritual and music."<sup>55</sup> However, those interpretations linking harmony to music are criticized by Liu Baonan 劉寶楠 (1791-1855): "harmony is what ritual holds. Thus, harmony is valued when practicing ritual. Huang Kan and Xing Bing are wrong when they identify harmony with music."<sup>56</sup>

*Lunyu* 1.12 does not even mention music, but only through the concept of harmony, the complementary concept of ritual and music seems to be easily presumed. This tendency implies that the premise of division by ritual and harmony by music, which was in all likelihood first advanced in "Yuelun," served as a useful concept when interpreting the *Lunyu* to some commentators. Then, as for the passages that discuss ritual and music together such as *Lunyu* 13.3 and 17.11, this tendency would be even stronger.

If names are incorrect, speech cannot be smooth (*shun* 順). If speech is not smooth, affairs cannot be accomplished. If affairs cannot be accomplished, ritual propriety and music will not flourish. If ritual propriety and music do not flourish, verdicts and punishments do not hit the mark. If verdicts and punishments do not hit the mark, people will not know how to move their hands and feet.<sup>57</sup>

<sup>53</sup> Cheng, *Lunyu jishi*, 48: "人知禮貴和，而每事從和，不以禮為節，亦不可行。"

<sup>54</sup> Cheng, *Lunyu jishi*, 47: "每事小大皆用禮，而不以樂和之，則其政有所不行也。"

<sup>55</sup> Cheng, *Lunyu jishi*, 46: "人君行化必禮樂相須。"

<sup>56</sup> Liu, *Lunyu zhengyi*, 29: "和是禮中所有，故行禮以和為貴。皇邢疏以和為樂，非也。" Regarding diverse interpretations of *Lunyu* 1.12, see Ni, *Understanding the Analects of Confucius*, 89-90. In addition to the two interpretations I have discussed, Ni presents another interpretation that understands *he* 和 as expressing the ideal state of practicing ritual: it is practiced so naturally (*he*) as to be considered one's second nature.

Kong Anguo interprets this passage as signifying that “ritual makes the superior comfortable and music alters customs; if these two functions are not fulfilled there would be a glut of wrong verdicts and punishments.”<sup>58</sup> Here, Kong assumes the edifying effect of music; if this effect is not exerted, customs are the same as they have always been, not guiding the people to the right way, which causes more people to be punished. Different from Kong’s interpretation, Fan Zuyu 范祖禹 (1041-1098) interprets that “ritual refers to a properly-arranged order in dealing with things, and music refers to harmony among things. If things are not successfully accomplished, neither order nor harmony exists. That is why ritual and music are not flourishing. If ritual and music are not flourishing, conducted political affairs do not comply with *dao*; as a result, verdicts and punishments are not properly given.”<sup>59</sup>

In Fan’s interpretation, ritual and music flourish after order and harmony are maintained; therefore, it can be said that order and harmony are mentioned in relation to ritual practice, including music which is an integral part of it. If ritual and music are not carried out in a way that is orderly and harmonious they cannot flourish, since order and harmony are two of their main aspects. In this case, ritual and music can be regarded as state institutions whose various aspects, such as how to arrange instruments and which musical piece is to be played at a certain ceremony, were traditionally stipulated. Violation of these stipulations is a clear signal that indicates the ruin of state institutions; subsequently, rules concerning punishments are imposed arbitrarily, making the people at a loss as to what to do. In this vein of understanding, the complementary functions of ritual and music are not postulated, and *Lunyu* 17.11 can also be interpreted without these functions, despite the long-standing perception of music as an edifying tool that goes with ritual.

The Master said, “When we say ‘rituals, rituals,’ are we merely speaking about jade and silk? When we say ‘music, music,’ are we merely speaking about bells and drums?”<sup>60</sup>

<sup>57</sup> *Lunyu* 13.3: 名不正，則言不順，言不順，則事不成，事不成，則禮樂不興，禮樂不興，則刑罰不中，刑罰不中，則民無所措手足。” Translation is from Ni, *Understanding the Analects of Confucius*, 301.

<sup>58</sup> Cheng, *Lunyu jishi*, 893: “禮以安上，樂以移風。二者不行，則有淫刑濫罰。”

<sup>59</sup> Cheng, *Lunyu jishi*, 893: “事得其序之謂禮，物得其和之謂樂。事不成則無序而不和，故禮樂不興。禮樂不興，則施之政事皆失其道，故刑罰不中。”

<sup>60</sup> *Lunyu* 17.11: 子曰，禮云禮云，玉帛云乎哉？樂云樂云，鐘鼓云乎哉？” Translation is from Ni, *Understanding the Analects of Confucius*, 397.

According to this passage, objects necessary for performing ritual and music such as jade, silk, bells, and drums are not of importance. If so, what should take the first priority? Regarding this question, Ma Rong says that “the value of music does not lie in bells and drums but in its function to improve custom and manners.”<sup>61</sup> In addition, Zheng Xuan 鄭玄 (127-200) says that “ritual is not simply to worship jade and silk; what makes ritual precious is that it esteems making the superior comfortable and governing the people well.”<sup>62</sup> Although it is highly doubtful whether Confucius regarded improving custom and manners as one of the principal effects of music, Confucius seems to be understood that way by some commentators, considering Ma Rong’s interpretation of *Lunyu* 17.11 as well as the *Xiaojing* 孝經 (Classic of Filial Piety), which records Confucius’s saying that nothing is comparable to music when it comes to improving custom and manners.<sup>63</sup>

If we understand music as one of the state institutions, there is no need to contrast music’s role with that of ritual; as part of ritual ceremony, music helps “facilitate the smooth process of the ceremony by evoking positive emotional inclination among participants.”<sup>64</sup> Music should be performed properly in consideration of social status and situation as specified by the whole procedure of ritual. Jade, silk, bells, and drums are the components under these regulations. When we look for the first priority Confucius took, we do not necessarily consider the functions of ritual and music; Confucius, who emphasizes the balance between the outer and the inner,<sup>65</sup> could criticize only paying attention to what is displayed without understanding the true meaning of ritual and music.

<sup>61</sup> Cheng, *Lunyu jishi*, 1217: “樂之所貴者，移風易俗也，非謂鐘鼓而已。”

<sup>62</sup> Cheng, *Lunyu jishi*, 1217: “禮非但崇此玉帛而已，所貴者，乃貴其安上治民。”

<sup>63</sup> *Xiaojing*, “Guang yaodao” 廣要道: “子曰。 . . 移風易俗莫善於樂。安上治民莫善於禮。”

<sup>64</sup> Jo, “Musical Harmony in the *Xunzi* and the *Lüshi Chunqiu*,” 380. P. Wong defines the relationship between music and ritual on two levels: on the one hand, they are undifferentiated on the level of practice. On the other hand, they are distinct in nature and function. As the specific functions of music, Wong presents “enhancing, refining and promoting a greater degree of engagement for those participating in ritual practices.” Wong, “The Music of Ritual Practice—An Interpretation,” 244. I also distinguish their relationship on two levels but from a dissimilar perspective: one is music’s subordinate relationship to ritual; Wong considers the functions unique to music to be carried out on this level, where music serves a ceremonial purpose. The other level is music’s correspondent relationship with ritual. Music’s edifying effect in this relationship probably evolved from the way ceremonial music works; however, by endowing music with more directly wielded power, music does not necessarily require a ceremonial context to exert its edifying effect. For this argument, see Jo, “Musical Harmony in the *Xunzi* and the *Lüshi Chunqiu*,” 379-380.

<sup>65</sup> *Lunyu* 6.18: “子曰，質勝文則野，文勝質則史。文質彬彬，然後君子。”

In the *Lunyu*, “ritual and music” are hardly perceived as a complementary pair for social order and harmony, as “Yuelun” and Yueji” assert. In the sense that music is part of ritual ceremony that constitutes state institutions, music is a subordinate concept of ritual, not a complementary one. Even though the relationship between ritual and music is differently assigned, their ultimate aim is the same: a well-ordered, harmonious society. That is, in the *Lunyu*, harmoniously performed ritual and music as stipulated are a reflection of a society of the same kind; in “Yuelun” and “Yueji,” the complementary functions of ritual and music pursue a well-ordered, harmonious society.

#### 4. Conclusion

Do we need to distinguish between ceremonial music that serves as a state institution and music for edification that serves as a governing tool when reading the *Lunyu*? This is the question that made me embark on this paper. As a core concept in Confucian discourse on music, the concept of “ritual and music” is often considered to have a singular meaning as long as it appears in Confucian texts: the meaning that demonstrates their complementary relationship. The *Lunyu*, where the term *liyue* starts to take on conceptual importance, is not an exception.

If music has a complementary relation to ritual, it needs to exert an edifying effect to foster harmony, as a complementing relation to ritual’s function of creating division. I have examined four passages of the *Lunyu* along with their interpretations, and my conclusion is that the *Lunyu* is more adequately understood when we do not assume the notion of the edifying effect of music of “Yuelun” and its interrelated concept of “ritual and music” in complementary relation. The edifying effect of music is based on the resonance between sound and *qi* which began to be widely discussed long after Confucius’s period; therefore, it is rather anachronistic to apply this concept to the *Lunyu*. Accordingly, the complementary concept of “ritual and music,” which requires the notion of the edifying effect of music as a presupposition, is also not valid in the *Lunyu*.

Not only the *Lunyu* but also other texts that are supposed to predate the *Lunyu* do not support the idea of the edifying effect of music and the complementary functions of ritual and music. Although those texts are open to the ideas of the ethical value of music and moral cultivation by means

of music in a broad sense, there is hardly any belief that music causes behavioral changes according to its ethical value. Therefore, it can be suggested that the edifying effect of music, which enables music to be an equal counterpart to ritual, was yet to be widely perceived before “Yuelun.”

Depending on whether or not the edifying effect of music is presupposed, *Lunyu* 17.4 can be read either as a story about Ziyou’s governing a small town with reliance on music’s edifying effect, or as a story about Ziyou not having the chance to demonstrate his ability. In addition, *Lunyu* 11.15 can be read as either regarding the positive and negative effects of music or regarding inner virtue as reflected in music. *Lunyu* 13.3 and 17.11 are also read differently depending on how one understands music in relation to ritual: music as a complementary counterpart of ritual or music as a subordinate element to ritual. Which interpretation is the right one is a question that cannot be answered for sure; however, considering that the edifying effect of music and the complementary concept of “ritual and music” might not have been valid before “Yuelun,” as well as the context of each passage, I would suggest that latter interpretations are more plausible than the former.

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## 基於“樂”的教化作用與互補式“禮樂” 概念適用與否的《論語》的兩種解讀

趙貞恩

### 中文摘要

《荀子》〈樂論〉和《禮記》〈樂記〉中所強調的“樂”的教化作用以及互補式“禮樂”概念，從時間上來看可能出現於《論語》之後，因此難以適用於《論語》。雖然可以認為《論語》是從倫理方面來認識“樂”的，然而很難進一步看作是以“樂”的教化作用為前提的。如果教化作用失效，那麼“禮樂”的互補性也難以適用於《論語》。《論語》雖然首度對“禮樂”賦予概念的重要性，但此時主要是從“儀禮”的脈絡上討論“樂”，“樂”不是與“禮”互補的對應概念，而是從屬於“禮”的概念。即，“樂”是遵循“禮”這種準則的“儀禮”構成要素之一。“樂”的教化作用與互補式“禮樂”概念是否適用於《論語》，尚存疑問，然而，對於17.4、11.15、13.3、17.11在內的《論語》諸多章節，往往是以這些概念為前提來解釋的。在解釋這些章節時，不必執意以“樂”的教化作用與互補式“禮樂”概念為前提，而是想到這些概念的出現可能晚於《論語》，並且摒棄帶有這些前提的解釋，才能夠更接近《論語》的本意。

**關鍵詞：**《論語》，《荀子》〈樂論〉，《禮記》〈樂記〉，“樂”的教化作用，互補式“禮樂”概念，“樂”的倫理價值