

## KARMA, ANOTHER BUDDHIST SONG.

In addition to the music of "The Hymn of Victory" we publish in the present number a Buddhist song which suggested itself to the author on revising his story *Karma* for a new edition.

The Buddhist theory of ethics is based on Karma, i. e., the law of deeds, which declares that the law of cause and effect holds good in the moral domain as in the physical, we reap what we sow, good deeds do not produce evil, and evil deeds will produce nothing good. The same idea versified reads thus:

"Plain is the law of deeds  
Yet deep, it makes us pause.  
The harvest's like the seeds,  
Results are like their cause,  
Apply thy will  
To noble use.  
Good deeds bring forth no ill,  
Bad deeds naught good produce."

## TWO BUDDHIST SONGS.

## THE HYMN OF VICTORY.

Words by Paul Carus.

After a German choral; adapted by Paul Carus.

*Rit.*

Through many births I sought in vain, The build-er of this house of pain; Now,  
build-er, thee I plain-ly see, This is the last a-bode for me. Thy  
ga-ble's yoke, thy raf-ters broke, My heart has peace, all lust will cease.

The musical score consists of three systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The first system begins with a *Rit.* marking. The lyrics are written below the vocal line.

## THE LAW OF DEEDS.

Words and Music by Paul Carus.

Plain is the law of deeds, Yet deep it makes us pause; The  
 har-vest's like the seeds, Re-sults are like the cause; Ap-ply thy will to  
 no-ble use, Good deeds bring forth no ill, Bad deeds no good pro-duce.

## OUR FRONTISPIECE.

Eduard Biedermann, a German American artist, the same who illustrated *The Chief's Daughter* and *The Crown of Thorns*, has been engaged by The Open Court Publishing Co. to paint a series of Buddhist illustrations in which the typical figure of the Buddha should be presented with due consideration to both, the ancient Buddhist traditions and to the spirit of modern taste so as to create an ideal of the Buddha type that would conform not only with our historical knowledge but also with modern art conceptions.

Mr. Biedermann, who has been educated in Europe and has gone through the most rigorous school of artistic technique, being at the same time well acquainted with the more progressive American thought, seems to be especially adapted for the execution of such work. We present for the present number one of his illustrations, "The Temptation," and shall have it followed by several other pictures of the same kind.

A student of Buddhist art will see at once that Mr. Biedermann has studied and utilised ancient Buddhist art, especially the pictures of "The Temptation" which we find among the frescoes of the Ajanta Caves, and we hope that our readers will appreciate the way in which he has accomplished his task.