Committee of the Association the desire to meet in the West every third year. Seconded and carried.

A letter from Professor C. E. Fay, of Tufts College, asking for an expression of opinion on the part of the Society with regard to entrance examinations in Modern Languages, was read; a committee consisting of Professors Cutting, Tolman, Wilkins, Edgren, and Dr. Zimmermann, was appointed to take action.

The Convention then proceeded to the reading of papers.

1. "Some Features of Modern French Criticism." By Professor Edouard Baillot, of the University of Indiana.

   On account of Professor Baillot's illness the reading of this paper was postponed.


   The paper was discussed by Drs. von Klenze, Carpenter, E. Leser, and the author.

3. "Malay Words in English." By Professor R. Clyde Food, of Albion College, Mich.

   The Saxon has always been more or less of a Bohemian. Adventure and commerce took him early to America, Africa, India, and the Far East, and as a result new commodities with strange names appeared in the homeland, and new words and expressions of foreign life abounded. If from the Orient, these words were readily accepted; for, since the Middle Ages, the distant East had exerted a potent charm over the imagination of western Europe.

   In 1497 Vasco da Gama rounded the Cape of Good Hope, visited India, and established the dominion of Portugal over the Indian seas, from southern Africa to Siam. By 1513 this dominion had reached the East Indies and had come into open conflict with the feudal Malayan princes of Malacca. After the defeat of the Spanish Armada England hastened to compete for the trade of the Orient. In 1589 a body of English merchants petitioned Queen Elizabeth for permission to send ships to the Indies; in 1600 the East India Company was chartered, and by 1614 factories were scattered
along the Indian coast, the Malay Peninsula, and even over the islands beyond. From this time on Malay words are constantly appearing in English; they come mostly through the reports of such adventurers as Captains Barker, Lancaster and Wood; partly also by way of the Dutch who had begun trading in the Malayan islands.

Within the last fifty years there has been an increase of interest in England concerning these eastern colonies, and consequently the Malay language has received more attention than formerly.

The chief obstacles in Malay for the dictionary makers have lain in the structural peculiarities of the language. Accurate transliteration is difficult. For several centuries the Arab character has been employed with some modifications. Vowel points are not used, and in various parts of the Archipelago various vowel sounds are employed with the same consonant combinations, causing many dialectical peculiarities. For example, the word spelled b’n-’l has these different pronunciations: bantul, bentil, bintool, boon-tal, boontool—the second and the third forms exactly the same in meaning.

The following list represents most of the words which, in one way and another, have found their way into our language. All discussion as to derivation and native use is necessarily omitted.

Amuck; from a’m’k, pronounced Ámo.
Bamboo; b’m-bu, bámboo.
Bankshall; b’ng-s’l, bängsül.
Bantam; a proper name.
Caddy; ka-tí, kätý.
Cassowary; ch’-su-ar’, käsüäri.
Catechu; ka-chu, käschoo.
Cockatoo; k’k’tuu, cockatoóah.
Compound; k’m-pong, kämpong.
Dammar; da-m’r, dämär.
Durian; dur-y’n, doórian.
Duyong }; du-y’ng, dooyong.
Dugong }; du-y’ng, dooyong.
Gambier; g’m-b’r, gämbeer.
Godown; g’d’ng, gådong.
Gong; gong (in Java agong).
Gutta-percha; g’t’h-p’r-cha, getta-purcha.
Java; ja’-w’, jäävää.
Junk; j’ng, jonk.
Kris; kr’s, kris.
Malaaca; m’-la k’, mäläka.
Malay; m’-lai-y’, ma-li-yoo.
Mangrove; m’ng-gi-m’ng-gi, mängi-mängi.
Mangosteen; m’ng-g’-sl’n, mängostän.
Orang-outang; au-r’ng hu-t’n, oräng-hootän.
Paddy; pa-di, pädi.
Papua; p'-pua, pūpō-ah.
Proa; prah-u, prā-oo.
Rattan; ro-t'n, ro-lān.
Sago; sa-g', sāgo.
Sapan; s'-p'ng, se-pāng.
Sarong; sa-r'ng, sārōng.
Doubtful etymologies:
Camphor, cinnamon, and veranda.

Remarks on this paper were made by Messrs. Eggert, P. O. Kern, H. Schmidt-Wartenberg, E. Lewis, and the author.

4. "Lenau's Nature Sense." By Dr. C. von Klenze, of the University of Chicago.

As I intend publishing an extended article on this subject, a few remarks will here suffice. Lenau was born in 1802 and died in 1850, and hence lived at a time when "Weltschmerz" and "Zerrissenheit" characterized almost all literature, not only in Germany, but elsewhere. With these was generally coupled intense subjectivity. In his case this subjectivity is even more morbid than in many of his contemporaries, as his whole life was darkened by a nervous disease which, from 1844 on, developed into insanity. With his morbidity he combined altogether exceptionally fine artistic feeling. Hence, his view of nature is generally one-sided, morbid, but always artistic. Like Werther, when he becomes hopeless (cf. Werther's letter of Aug. 18th, a most helpful passage for an understanding of the modern nature sense), Lenau is in the great majority of cases struck with the decay in nature. So the primaeval forest suggests the mortality of things and decay (in "Der Urwald"), and autumn is not the season of "mellow fruitfulness" as in Keats' Ode to Autumn, but of death and decay in nature. He speaks of "Todesleiden" of nature in autumn (Das Kreuz), or he says "'s geht wieder an's begraben," "die Wälder sind gestorben" (Herrnlied), the wind in autumn is "Sterbseufzer der Natur" (Herbstklage)—and many other passages. But sometimes all creation seems a form of death or of grief, "überall grüst dich Verderben In der Geschöpfen langen, dunkeln Gassen" (Einsamkeit), or he speaks of "Der grosse und geheime Schmerz der die Natur durchzittert" (Der traurige Münch), and so forth in many other passages. Hence, dew is often interpreted as a tear of heaven, and once a ravine even as a wound of nature (An die Alpen). Nature almost always seems cruel to him, "Das Menschentum hat keine Stimme Im finstern Rote der Natur" (Aus!); and all through the poem, Die Zweifler, runs the conviction that nature is a monster. Yet the beauties of nature are a keen joy to him, and he often takes refuge in nature. He longs for the ocean (Der Maskeball and elsewhere), speaks of the woods as a proper