

**ENGLISH INTO GERMAN.
GERMAN COMPOSITION, OR,
ENGLISH PROSE SPECIMENS, TO
BE TRANSLATED INTO GERMAN**

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English into German. German Composition, or, English Prose Specimens, to Be Translated into German by A. L. Becker & Alfred G. Havet

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A. L. BECKER & ALFRED G. HAVET

**ENGLISH INTO GERMAN.
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UNIFORM WITH HAVET'S "FRENCH COMPOSITION."

ENGLISH INTO GERMAN.

GERMAN COMPOSITION

OR

ENGLISH PROSE SPECIMENS,

TO BE TRANSLATED INTO GERMAN, WITH THE ASSISTANCE OF
RENDERINGS AND NOTES ON THE IDIOMS AND
PECULIARITIES OF BOTH LANGUAGES.

BY

ALFRED G. HAVET,

OF THE BERLIN SOCIETY FOR THE CULTIVATION OF MODERN LANGUAGES;
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PREFACE.

THIS selection is intended for those pupils who have finished "The First German Book," and done, if not the whole, at least the greater part of "German Studies." It is constructed on exactly the same plan as "French Composition," and will, it is hoped, afford exercises encouraging to the pupils and satisfactory to the master.

Following the plan of my other publications, I have generally preferred extracts of a familiar and practical description to pieces of too rhetorical or lofty a style, which are not conducive to the acquirement of a conversational knowledge of a language. As some of the stories may appear rather homely, I have to state that they contain words and idioms which will prove most useful to all who are anxious to speak German, and for which they would vainly look in extracts of a higher character.

Certain compilations of this kind contain selections from the English poets; but I have refrained from giving any poetry, because pupils at school ought not to be expected to put into German Shakspeare's poetry, Milton's "Paradise Lost" Dryden's "Alexander's Feast,"

Goldsmith's "Deserted Village." If they succeed in turning English prose into good plain German, they and their teachers may rest and be thankful. A class cannot be expected to consist of literary men and future post-laureate.

I have given subjects which have been treated by German authors quoted in "The First German Book" and in "German Studies," because it will be at once curious and interesting to see how the writers of both nations have handled the same subject.

With regard to the RENDERINGS which Herr BECKER has prefixed to each of the pieces, he has endeavoured to give neither too many nor too few. When there were grammatical difficulties or idiomatic differences, he has inserted foot-notes, and not unfrequently referred to "German Studies" and "The First German Book," which, along with the present work, form a complete practical course of modern German, uniform in plan and spirit with my French series.

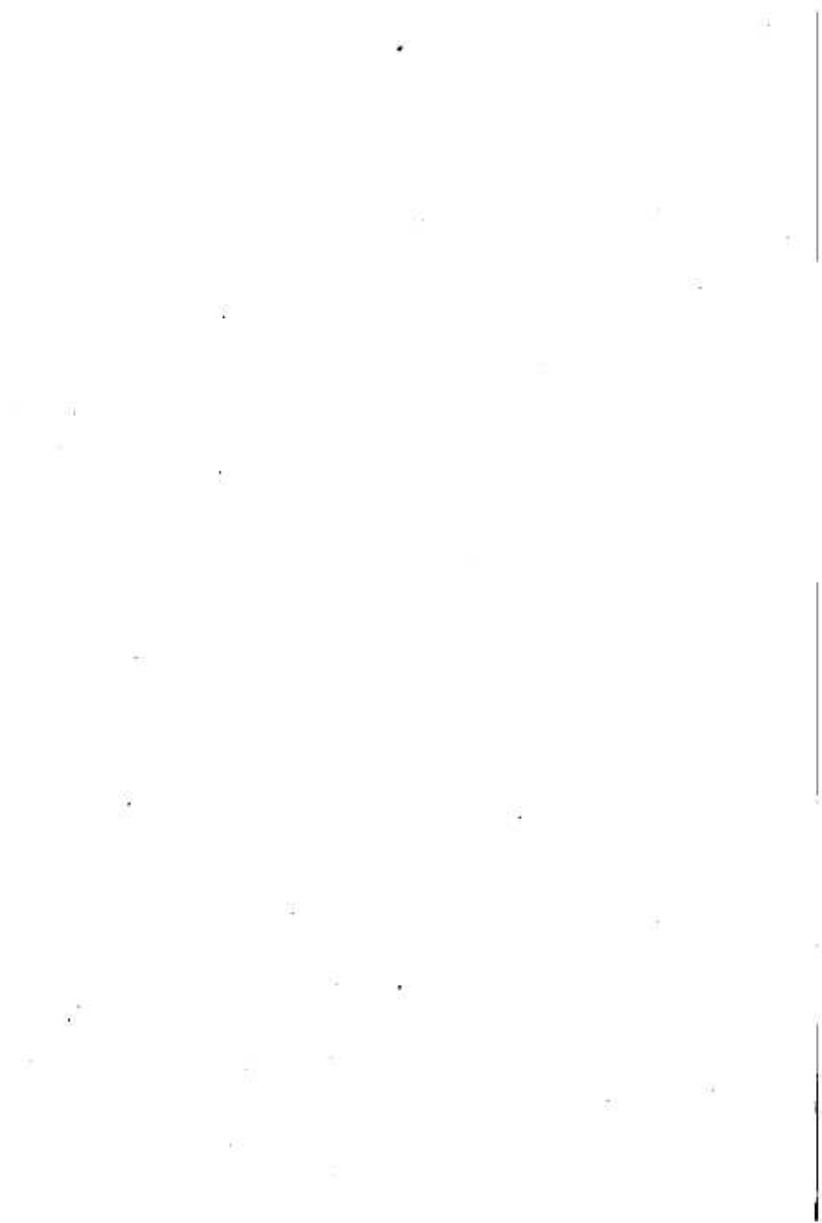
In conclusion, I avail myself of this fresh opportunity to thank those heads of schools and professors of languages who have adopted my different publications. I trust that this new book may be found as useful as its French companions.

ALFRED G. HAVET.

VILLA BOULEAU, AUTEUIL,
PARIS, July 1873.

In the spelling of "German Composition," the same principles have been followed as in "The First German Book," which is in accordance with the best modern grammarians (Heyse, &c.) and lexicographers (Sanders, &c.) The chief feature of that mode of spelling is the writing of ff or fß instead of ß, after a *short* vowel.

A. L. BECKER.



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