

**PERSONAL SHORTHAND READER  
NR 1. IRVING'S RIP VAN  
WINKLE, WRITTEN IN PERSONAL  
SHORTHAND WITH FONETIC  
PRINT KEY**

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Personal Shorthand Reader Nr 1. Irving's Rip Van Winkle, written in personal shorthand with fonetic print key by Godfrey Dewey

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**GODFREY DEWEY**

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Personal Shorthand  
Reader Nr I

*Irving's Rip Van Winkle*

*Written in Personal Shorthand*

*with fonetic print key*

*by*

Godfrey Dewey, AB, EdM



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THE HOUSE OF APPLIED KNOWLEDGE

Established 1905 by Caspar W Hodgson  
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More than a thousand different systems of shorthand have been published for English alone; yet not one has met the important and distinctive requirements of general non-professional use. Shorthand systems have hitherto been devised for the professional amanuensis. Student, lawyer, preacher, and educator have continued laboriously to make their many notes in longhand — except for the occasional rare individual who has laboriously mastered a complex professional system for simple personal use. Always there has been the need for a system of personal shorthand serviceable to the many; that would enable the busy note taker, after no unreasonable amount of special study, to write rapidly, accurately, and simply. After many years of research and experience such a system has at last been worked out by Mr Dewey. His method is simple and clearly presented, yet scientific, and its publication is an educational event of far-reaching importance. It gives World Book Company no little satisfaction to offer Mr Dewey's text on *Personal Shorthand*, together with the *Exercises* and the *Reader* which supplement it; for in a very special sense these are "Books that apply the world's knowledge to the world's needs"

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## Preface

It is impossible to read too much well-written shorthand. It is true that the hand as well as the mind must be trained to write shorthand, but for most writers, at most times, the limiting condition of shorthand speed is not manual disability in writing but mental hesitation in recalling what to write. This mental hesitation is materially reduced by thoughtful repeated reading of good shorthand notes. Reread your own notes occasionally, but also read at intervals the more careful outlines of printed shorthand.

Altho the outlines of this reader are based on the complete Personal Shorthand text, reading may advantageously be begun as soon as Part 3 is completed; for most of the limited number of outlines the writing of which is influenced by Part 4 will be self-explanatory in *reading*.

Under present educational conditions, the average student experiences nearly half of the difficulties of learning a simple shorthand system such as Personal Shorthand, in connection with the elementary fonetic facts of English, which are concealed by our intricate and disorderd conventional spelling, rather than with the distinctively shorthand factors. For this reason reading fonetic

print is a valuable shorthand exercise, particularly in the early stages of study. The key to this shorthand reader is printed in fonetic print to give opportunity for such practise. It will be profitable to read thru the fonetic print version at least twice, soon after completing Part I of the Personal Shorthand text.

GODFREY DEWEY

CAMBRIDGE, MASS  
June, 1922

*A few simplified spellings are used thruout all Personal Shorthand publications. It would be inconsistent in the extreme for a fonetic shorthand system, which writes consistently by sound, to ignore the tremendously important movement for reform of English spelling which commands the united support of the leading language scholars of both England and America.*

*Simplified Spelling Board, 4 Emerson Hall, Harvard University, Cambridge, Mass, will send full information concerning this important movement on request.*





The first line of shorthand is a series of connected strokes, starting with a horizontal line, followed by a series of curves and loops.

The second line is a series of connected strokes, starting with a horizontal line, followed by a series of curves and loops.

The third line is a series of connected strokes, starting with a horizontal line, followed by a series of curves and loops.

The fourth line is a series of connected strokes, starting with a horizontal line, followed by a series of curves and loops.

The fifth line is a series of connected strokes, starting with a horizontal line, followed by a series of curves and loops.

The sixth line is a series of connected strokes, starting with a horizontal line, followed by a series of curves and loops.

The seventh line is a series of connected strokes, starting with a horizontal line, followed by a series of curves and loops.

The eighth line is a series of connected strokes, starting with a horizontal line, followed by a series of curves and loops.

The ninth line is a series of connected strokes, starting with a horizontal line, followed by a series of curves and loops.

The tenth line is a series of connected strokes, starting with a horizontal line, followed by a series of curves and loops.

The eleventh line is a series of connected strokes, starting with a horizontal line, followed by a series of curves and loops.

The twelfth line is a series of connected strokes, starting with a horizontal line, followed by a series of curves and loops.

The thirteenth line is a series of connected strokes, starting with a horizontal line, followed by a series of curves and loops.

The fourteenth line is a series of connected strokes, starting with a horizontal line, followed by a series of curves and loops.

The fifteenth line is a series of connected strokes, starting with a horizontal line, followed by a series of curves and loops.

