

FABLES

written in

GREGG SHORTHAND

WITH

*Shorthand
Penmanship
Pointers*

Reprinted from THE GREGG WRITER

F A B L E S

written in

GREGG SHORTHAND

•

with

**SHORTHAND PENMANSHIP
POINTERS**



Reprinted from

THE GREGG WRITER

New York 16, N. Y.

READING

Reading is a pleasant habit to cultivate because it affords so many precious hours of enjoyment. A good book may be indulged in at any time, in any place, under any conditions. Moreover, reading increases one's knowledge of things in many directions, and will definitely develop mental facility.

If one reads with a purpose, so much the better. This fact need not detract from the pleasure to be had—and reading shorthand is an enjoyable way to improve one's technical skill.

Shorthand students—and we are all students, as to that—will find interesting and profitable hours of reading in this handy little volume. The book is small enough to be tucked into a purse or a pocket, and so may be available whenever you have a leisure moment.

Because shorthand is so quickly learned, almost any student, even though not too far advanced, may read these stories. The wit and wisdom of the age-old Fables have not been lost in this shorthand version. If you have not read them lately, then this book will have a fresh interest and importance for you. Besides, the more good shorthand you *read*, the better writer you will become!

These stories and the penmanship drills that follow them are reprinted from The Gregg Writer. We present this little volume in the hope that those who read it will derive as much pleasure from it as we have had in its preparation.

The Apple Tree and the Rose

— . C r o n . u .
 — L u d . o t t o s o ,
 ✓ " m z o o . o
 C e r g r o) z
 " r e e n s - C r
 , L u (a b B . o
 " o x " i . o - C
 N o , " L x n y)
 3 e e . u 2 w -
 . — J 2 d , " ")
 " o x " - C r o o :
 " T r o n C u r -
 d d o n - o u .
 o o - o l r o = 2
 " P i n u v e / — o .

The Boasting Traveler

. — if C
 — a b i z
 r o. J.
 r n d t g.
 — Q. J. -
 k h o t p
 f o r i. o u
 o — o n n
 o o. J. t o
 o l b s t o
 y o g u " e " /
 n , i e e ()
 z n s t b s t
 — b o ; / e
 ? (b) — n
 c o o n "

The Boy and the Butterfly

b r e s o C o o u .
 b r o C W L z c u
 r r n g i. d , o e e
 i r g o . u . o
 d n g / o , b b / V b .
 b . o . E m s / . E
 o o ; e o l v y
 Q o z / . C o d .
 n o o l z
 C a r t e r , b .
 b r z / b r z q u . n e
 J b . y k . o q / l o
 I d e s o . w / - t . o
 J o E d i " . —
 " P o d / b r - o n q "

The Boy and the Filberts

. x 6 (, .) .
 f e . n c e
 v s , l d g .
 . x 2 " - 2
 9 x :) (- .
 x 2 1 0
 e - x 8 /
 e . - .
 m - 2 . 6
 1 8 . 2 n i
 v (, n e o)
 x 2 1 2) ()
 d : " x 2 - 9)
 - 1 - 6) ~
 - x 2 - - "

The Boy and the Nettle

. x 6 4 x) -
 - x 1 ! . 2 .
 6 . o e i - 3
 - x 1 x s u d
 2 0 5 5 -
 f u x 4 2) n .
 " x 1 s 1 x c o -
 x e " , - x t " ,
 - x 0 - -
 6 . 5 x g 1 6
 . 2 1) x g 8
 9 9 9 e n . n
 x 0 c - 7 - - o
 p - o G . c n ~
 1 1 6 . 2 4 "

The Bull and the Mouse

h e f (. - o)
 f t w n r a e .
 (- o t i i -
 g r h r r x
 u o , i o) z
 . ~ q / l e l
 . . - o f o t
 l , r e) o
 f . - o f l e
 . . - h a l)
 - - . / e f e i
 (- o - - - " r
 f c r o t . r
 (o r o) o y
 r m - - o j)

The Cat and the Hen

. d i . o . o &
 d l e - e
 o v e . d . t.
 l r o o r : " o
 s - b r x v -
 b h x o o u -
 o l .) e l
 ! ! " " " t - o
 " (o r) -)
 g r z (o g -
 (- > " / s ?
 - - u t s
 d g - - u v
 d g e (2
 ~ ~ .

The Cock and the Lion

a l. n. sp
 b d m. n. sp
 in e 6 ()
 by p. e
 o. u. . e. g.
 2 7 n. u. n
 n n. e. g.
 l. o. n. d. d. d
 l. e. d. b
 o. r. o. g. l
 u. l. . b.
 a e. d. r. e
 f. l. e. a
 n. l. o. l. e.
 q. l. b. l. r.

The Country Maid

a b n. e.
 o. e. e. e
 l. 2 n. " —
 h — y ³⁰
 o. n. e. b. p
 l. w. 250 h. —
 l. u. c. ' 3 p.
 — b — . .
 n. b. e. 3 —)
 p. e. o. z. i. s
 o. l. g. n. n
 f. o. n. (g. n.
 j. b. n. o. e. o. s
 o. l. l. o. e. e
 l. =) l. U. e. p. e.

The Dog, the Cock, and the Fox

1. *K. u. n. l. m.*
 2. *oo o o i. b. m.*
M u - s he; r
n y o. l - . n y
s g o - p y
M y, p p
m o m u - h e;
 - *a* *l b o*
 i: " *o d .* *—*
l. n / o o
x n . " c u l
" — o — l x x
v n) n / o o
n - C . " .
K o) o .
c l l - b . l o .

The Donkey and the Frogs

1. *K o o . d*
w b u . w .
g e u . u v .
y , k . l v
l z r 6 .
o o z , v
e u . d .
— u , y -
w , d , z
 i: " *l / . l y*
Y e u p f .
z o t . } . —
z - x x " — 2
6 e y o u
7 - K f m .

The Farmer and the Dogs

. b) w l - b i /
 . 2 s v t u e q
 a) k. x x e
 n o u l . l s
 n g , b . q d
 n r t) b b
 - l - x . b
 , u . T r e =
 m - l o = . e
 - l o r . b . n
 - p r " q !
 n - b 2 b -
 n . e o l . e " x "
 - l t j - c d
 n t k s r - .

The Father and Two Daughters

. - o e a / /
 . x) r s . b .
 2 . o o b . f r
 x u g) n w o
 2 . " 2 " q . " q)
 x l . x a . o
 (1 . j e r s .
 (x " y . s b . b)
 n n / p o - o e e
 " x . c z " q ") o
 - e n d r) i s
 - o r - f - q , "
 " x " f f) - o
 " h d l) . s)
 e l - o c) !

The Fir and the Bramble

.2 = no & n P G.
 s s. (67 " " "
 - o / c; " " "
 - o o ✓ b)
 j ((d - b
 - o x " " " "
 - (67 " " "
 - e o o o)
 - o / " " "
 (67 o i 7 2)
 - .2 (9 o)
 - o x " " . 7 6
 - o , 2) 7 6
) 2 o 7 o
 6 6 y .

The Fox and the Goat

. k f l s .
 M a. () . a m
 o o . v s s r
 C e. w - h 2 v
 e -) 1 u (e
 v - k y " " "
 T - o l ; - v , 2
 T o o p e
 T u v e l 3 v "
 6 i n - n v l
 - T h o . 9 y u
 o - T l o p
 o . x p v
 " v i g - (a o) v
 T - s / - t "

The Fox and the Hedgehog

h o n g i g e
 H b r e s t . e
 g) o u k
 T w o g .
 L i c l p b d
 G w w
 H r e a d l c k
 W - / - .
 v " o " w - l .
 " " g r k " o l q
 " " h) p u (l
 A C k v o o
 g . u z o n
 n - n - n
 g - t - o b .

The Fox and the Woodman

h d c t i t q
 - - - - -
 - - - - -
 (l - - - -
 G e o o b . - -
 T , i / k - -
 - w i s / - -
 - o " " (o b ,
 L . - d . - - -
 S c - k e v . y
 d . d o - - -
 -) o . g , t i o
 (, , g . " o o y
 o , - k " o l o o
 g - o / k " "
 g o f i l . "

The Frog's Philosophy

6 i 7 - 6 2 h
 v o l) - 6 4 3
 (. u n : 2
 2 . e . 7
 - h " d o ! ")
 " v g r , v .
 ! " w o t r o c
 h e d t a o
 o f - t l t d
 2 t h e s
 q " i n - 1 .
 T r u . O
 o ; t o ; E i L
 - b o
 o t r e c o
 d j . b / h e o
 e a - g o m "

The Goatherd and the Goats

e . v o P o .
 v i V y , i d o
 e o S . g e l .
 v . I o d i n
 J a) - o) -
 Z , v r i t
 v i w o r
 v i C G r .
 o v o l b , o
 v o n - o v , -
 v o g t a
 v o g t i .
 v h o l C o r
 v . I r r b
 T . D i s - C
 e a P a - c .

The Head and the Tail

3 v in L. 20. - d
 & r s: " 07 n
 S. 10. 110
 - 6. 100
 " 22. " 2 " . 10
 " " 2 " 2 - 2
 100 1. 2. -
 : 12 6 2 - 2
 2 - 110 -
 19 - 1. 2
 100 10 2
 - 8 10 10 10
 100 2 10 10
 (10. 10) 10 10
 100 10 10 10

The Hedge and the Vineyard

1 2 3 4 5
 6 7 8 9
 10 11 12 13
 14 15 16 17
 18 19 20 21
 22 23 24 25
 26 27 28 29
 20 21 22 23
 24 25 26 27
 28 29 20 21
 22 23 24 25
 26 27 28 29
 20 21 22 23
 24 25 26 27
 28 29 20 21
 22 23 24 25
 26 27 28 29
 20 21 22 23
 24 25 26 27
 28 29 20 21

His Children's Heritage

. b (, p ~
 " ~ n) f :
 " ~ b o ~
 T.) ~ f (~
 " ~ s - f "
 (~ b o ~ z
 b ~ s ~ n o
 f) (o)
 z (~ e . c v
 ~ ~ ~ n ; (~
 (~ ~ ~) n u
 (~ ~ ~) a ~
 z , b ~ . ~
 f ~ ~ ~ ~
 f , ~ ~ ~)
 2 (~ b o .

The Horse and the Stag

. ~ b - ~ g
 " . ~ b) ~
 T.) . ~ n ~
 T.) . ~ e - i
 " T.) ~ w .
 - ~ p ~ ~ i
 - ~ R ~ -
 w . " o " f - ~
 " ~ ~ ~ . f
 - ~ ~ ~ ~ ~
 - ~ ~ ~ ~ ~
 - ~ ~ ~ ~ ~
 - ~ ~ ~ ~ ~

The Hunter and the Fisherman

. i t g o . 2 r c
 \ o s) .
 2 o g m i
 o , g h o o
 L g - i t n
 . L r . o d - g
 d . 2 . o s . o
 ' o r r r r r
 - g i o o o o
 p - g g i a i
 - g " o b
 2 1 c
 2 - 2 a - e)
 2 - 2 n e s
 - n o . "

Jupiter and the Bee

- l u a . 6 0 6
 u e - - 6 .
 g C (1) l
 2 u e i s 1 b l
 o g o o o n
 e v o v n . " b
 o o . 6 b b
 - o . 8 P o a
 - - - - P o a
 c i o o e o .
 o u g ' - o b l
 " c y r e s o
 - n ((, v ;) -
 o n) n o o -
 (n) d - -
 (n) g v o e .

The Kingdom of the Lion

- b r d) h e b
 . e 9) a e o
 o n s a . a o
 (9 ,) u 9 . a
 l . o 2 / p . a .
 a (o . o . v b
 l b u v o C
 l M ? u) .
 o o z m j
 e - g a s t
 o o s o o
 l r i v y -
 g g e - c i x " o
 l u , o v o
 o , c o z
 f o r n .

The Lark and Her Young

u. U . e s - . 2
 u & b / q I -
 u . g) c s t
 - o o o p v w s e
 b v c p e c c 3
 c i . n P o s e d
 - b o a n s r y
 y . " x b (n -
 o l) t o -
 x t " k . o)
 l o s i -
 n b e w -
 r . 2 c e " (3 "
 x o " g . o e b f y
 r g . o) e g "

The Lazy Horse and the Overburdened Burro

• - o & J f , i c)
c. b w f g h u e .
w r h u z P w
i v e f o o l v
d. " 2 s o d b
d o o n r " i c
r n d e n a ?
c. h u l V c i g T .
c. - o s l z
d r w h u l c i c
i f o - o r b v
h u e , " e l !) - e
o " d r i c " (- b .
- o b v y o c o
o c v b . / g r b " .

The Lion and the Hare

• e d o r . e
i l l - . o o . e
b r o u g h t e
• d / s w . (.
T - i o l - / .
- e w (e n
) e d . 9 .
L n d - e
L n g - /)
s f y e
e - c d o e e
b r o u g h t
b o y) . e n
- w i d - - o
i t d o u g h t .

The Lion in Love

The Mice and the Weasels

✓ - 8 Feb 1964 Spec
V. 1. - 6200 m.
S. P. D. S. N.
Reserve
- more
Landslides
✓ - 8 Feb 1964 Col
V. 1. 162 - 1
S. (Int. 18'). - c.
✓ - 8 Feb 1964
✓ - 8 Feb 1964
✓ - 8 Feb 1964

The Mice in Council

m b . (- e l .
 f o o t s o x y
 m . - s n (v)
 m o d s d
 v e . — c e e
 p i . - o ~
 ?) c , - g v o .
 . b r s o o .
 n o) o - c e
 n y r o o .
) - o i / o b
 e , o { ~ ?
) v o o z , o b
 -) o n , l v
 v . l c o x

The Miser

- e u o o l)
 t / s . n u t
 v o l o - . i
 r o w)) —
 j . o o a / c d u
 - d y n - i e .
 r q o o . r c l
 n o n l n o l d
 l o - e e J V c
 c J . C J x ,
 e - n y . o i
 o () e , c n v
 v : " e - (o . v)
 c i o o o J o .
 o . o o ;)
 o o - o o l o o
) / o n o n "

The Monkey and the Camel

1. - b. v k. j.
 C. n. l. j. g.
 . g. l. o. e
 C. r. n. o. o
 - - e. v
 - - i. o. o
 r. e. r. o. o
 / g. l.
 - - g. o
 - - - -
 . - ; l. b
 - - g. M. -
 o. e. b. o.)
 m. l. m.
 o. m. m. o
 t. o. g. u.

The Mule and his Purchaser

- - v g. j. - a
 J. J. n. j. - o. d
 n. - s. b. - n. o
 - - l. o. - . n. d
 o. m. - a. j. c
 o. o. l. n. - d. b.
 - - b.) n. d. s
 r. a. - o. l. : J
 - - l. l. - l
 b. o. c. n. o. n. o
 E. / o. l. b. ,
 - - l. - a. - -
 o. : " b. - f. n. o. w.
 o. o. g. b. - r. z. n
 - - w. e. o. b.) z.

The Mule Carrying Salt

• 8 in 2.0 a 2 b
5 2 = 0 1 , 6 6 c 1
✓ 6 . 7 . 6 C J
12 5 r n e C
— e . c . a > r i n g
- 2 9 1 2 — ✓
- 6 2 1 4 8 (l
h) r a y 2 0 0
i 7 1 . 0 0 1 1 , y
- 6 0 - 1 1 - 6 6
E 1 o 1 1 0 1 c r o
o - 2 = w 6 6 &
- 8 x 1 1 1 1 ,
e n o o p 1 6
C r o m 1 2 .

The Mules and the Robbers

1. *Marie*
2. *Ernst*
3. *Elisabeth*
4. *Julia*
5. *Walter*
6. *Karl*
7. *Edmund*
8. *Eduard*
9. *Walter*
10. *Paul*
11. *Elisabeth*
12. *Julia*
13. *Walter*
14. *Elisabeth*
15. *Julia*
16. *Walter*

The Old Woman and the Doctor

• J. n. if C
Co. 1st or 2
is 69/1000
ex. 1/200
J. D. 1. 81
• 0, 92 3. 5.
W. 8. 2. 1/10, 2.
C. C. 6. 6. 10.
W. 2. 1. 1. 1/10-
D. 8. " 10 -
S. M; 0. 6. 6. 2. 9
W. 10. 10. 1. 9
W. 6. 5. 9. 10. 8. (See
10. 10. 10. 10.)
— 0. 1. 6. 0. 2. —

The Old Woman and the Sheep

The Peasant and the Apple Tree

66. C.
in - w ()
E. G + E,
n. P. w,
T. o f 11
n. e J E,
() - w,
n. o d ()
d a n o e,
, L. b. - b
- w, C. d. o.
? p i n v n. v
. P. h u i o. / d
c i o s . w / ,
o l u s . b n o
d a n o o

A Precious Gift

1. *Pyrrhura*
2. *Pyrrhura*
3. *Pyrrhura*
4. *Pyrrhura*
5. *Pyrrhura*
6. *Pyrrhura*
7. *Pyrrhura*
8. *Pyrrhura*
9. *Pyrrhura*
10. *Pyrrhura*
11. *Pyrrhura*
12. *Pyrrhura*
13. *Pyrrhura*
14. *Pyrrhura*
15. *Pyrrhura*
16. *Pyrrhura*
17. *Pyrrhura*
18. *Pyrrhura*
19. *Pyrrhura*
20. *Pyrrhura*

The Raven and the Swan

i L J T . 2 e
 j (o J x /
 r v / 7 ^ . T
 o . x - s k .
 o J J T)
 r J r h
 r r e s . j p i
 (J J p i)
 w , v (o
 r 2) v
 g - o (o)
 r) . - 6 x
 J 9 , V , 1 .
 2 2 1 0 6 2 0 !

The Stag at the Pool

. w o .
 h m y , e e)
 o e / . . 2 , 2
 e u - v . " v
 (o r ") . " "
 - o i ; (o
 s o - o o)
 e J ! o 3 /
 o . s o o l /
 o - J / e o
 e d o o n o
 o - q o P 3 (,
 o v - r o o)
 e - o - i t
 e ? y , l .

The Swallow in Chancery

. a w b C e -
 -) u . v o f /
 e n n v 2 o .
 O - d - o g
 i s - c l o r
 b V a r e e e
 J V , J . G
 . r z : l . C
 I b u r e s o w
 d V s b w e
 " " " " " " "
 " (i) - o n n o
 y) (o g) b o
 u C - - C
 e o o o i f .

The Thief and His Mother

. n y n . 6 2
 - b n d a g u /
 i b r . s / d e
 - i n s . -
 . g m h a
 i v e d s
 g z a ' t z . i
 f . e l o . W l
 e p - e e -
 p - o C d , b
 f y - y - E
 f e . q . i d ; E
 L o n) - o n
 - o n z b o
 - o - - z u .
 V , L n p , i

The Tortoise and the Eagle

13. —
 O C — G
 R — S — X — P
 I — N — D — T — E
 A — U — D — E — V — Y — P — R — U
 W — . — —
 C — U — R — Y — H
 — R — O — C —
 E — O — L — E — P
 — C — (—) — C — E — O
 A — K — / — C — O — D — I — I
 O — C — B — L — I — N — R
 O — Z — , — I — I
 M — S — O — D — . — I
 L — C — G — E — .
 — R — X — P — I — S — E — .

The Trees and the Ax

1. — O — S — . — H —
 M — C — E — N — S — .
 T — I — O — S — I — D — I — S
 S — L — C — M — O — R — E
 O — R — C — J — A — N — P — O
 C — I — S — ? — V — Y — M
 T — I — N — S — F — D — M — T
 Y — C — S — B — G — C — O
 G — O — C — C — A — D — I — S
 Z — I — Y — S — I — E — R
 R — M — I — C — R — U — S — D — C
 I — B — P — C —
 E — R — S — " — C — D — P
 O — Y — C — I — D — A — D
 T — M — ? — I — Y — I — G — Q —
 26 — } — R — C — L — G — .

The Wolf and the Crane

Handwriting exercises for style development:

- 1. "n" ! . 6 m -
- 2. o o . e . f
- 3. v - o - g e l b
- 4. w) p u o b . o
- 5. e b ~ b o o w
- 6. t o a b . l - n
- 7. n e . l r d , s
- 8. o : " o) o b - 6
- 9. v 2 - (e , /
- 10. n b - 2 l r - o)
- 11. b v . n > " " "
- 12. n - e " ") ,
- 13. z b / r ~ b 6
- 14. (()) r - n
- 15. - n b - b f c . "

PENMANSHIP STUDIES

Easy reading and rapid writing of shorthand depend largely upon the "style" that has been developed.

The first essential of a good shorthand style is fluency; the antithesis of a slow, cramped writing motion. Fluency is quickly developed. It requires merely that you have a clear image of the outline you wish to make, and that you practice writing it until you can execute it with a free, continuous writing movement.

These penmanship studies for style development are intended:

1. To show the proper formation of curves and other characters, their slant and relative sizes.
2. To indicate the movement of hand in executing the forms, both separately and when joined to other strokes.

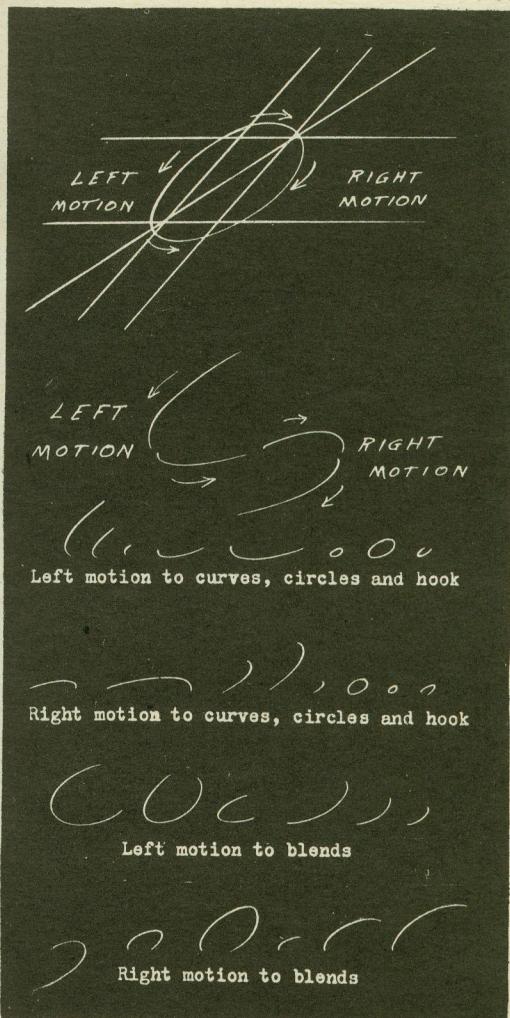
An important feature of any penmanship study is analysis. Analyze the outline you are trying to make before putting pen to paper; then compare your own notes with the shorthand plates frequently. SEE what is wrong with your writing, and wherein it may be improved.

The oval exercises presented are for the purpose of concentrating attention on the necessary writing motion. If practiced judiciously, they will help to establish fluency and hand control, as well as the perfection of characters. We

recommend that these motion studies be used only to the extent needed for developing basic motions, and as a brief "warming up" in fluency.

Practice of the outlines themselves provides the most valuable material for continued effort. Do not be satisfied until you can write at least five consecutive forms with reasonable correctness.

Count as you write, to stimulate *rapid* movement. Force a speed of, say, 100 to 200 strokes a minute with accuracy on these assignments. Review frequently the drills that you have covered, and always with a view to increasing speed and accuracy in writing them.



LEFT-MOTION HORIZONTAL CURVE DRILLS



Movement Drill



Proportion Drill



Movement Drill



Outline Analytical Study Drill

Analytical Study of Forms



Movement Drill' - II



Movement Drill

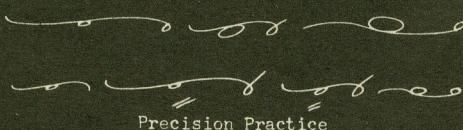
REVERSED CURVES OF EQUAL LENGTH



CIRCLE JOININGS TO REVERSED CURVES



Movement Drill



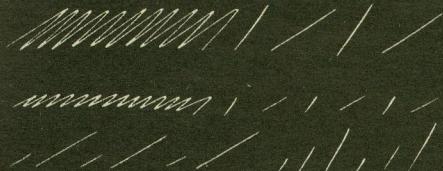
Precision Practice

REVERSED CURVES OF UNEQUAL LENGTH

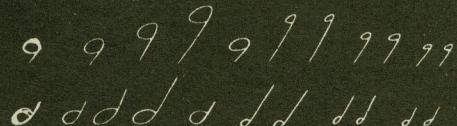
Movement Drill for Reversed Curves
of Unequal Length

Analytical Study of Forms

STRAIGHT-LINE CONSONANTS



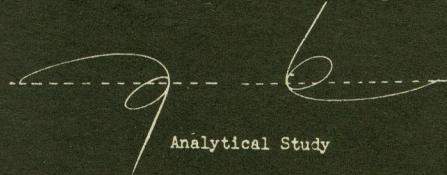
Movement Drill on Up-&Down Strokes



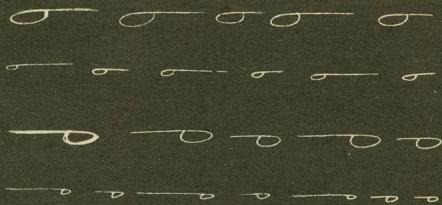
Facility Drill on Circle Joinings



Precision Drill in Circle Joinings

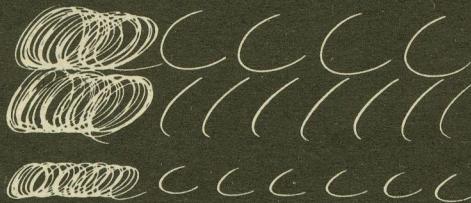


Analytical Study

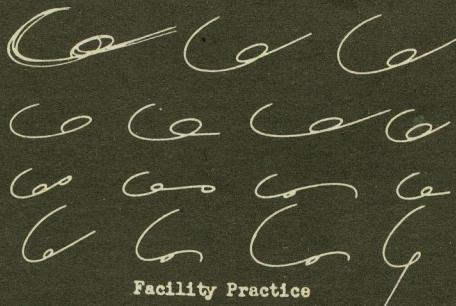


Facility Drill for Circle Joinings

LEFT-MOTION DOWNWARD CURVES



Movement Drill



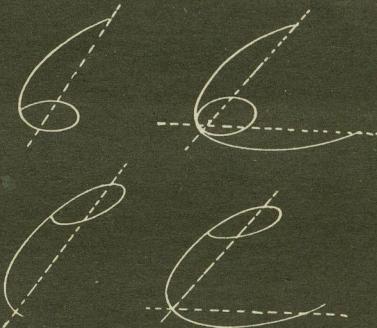
Facility Practice



Circles to Downward Curves



Facility Practice



Analytical Study

F AND V JOININGS



9 9 9 9 9
9 9 9 9 9

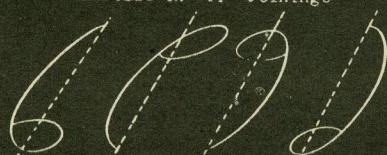
Fluency Drill

o o o o o o o o
a a a a a a a a
d d d d d d d d
l l l l l l l l
z z z z z z z z

Precision Practice

g Q Q Q
e e e e
r r r r r r
c c c c c c

Exercise on "fr" Joinings



Analytical Study of Outlines

o o o o o o o o
c c c c c c c c

Facility Drill

~~c c c c c c c c~~
b b b b b b b b
~~m m m m m m m m~~
n n n n n n n n

Precision Drill

~~e e e e e e e e~~
s s s s s s s s
e e e e e e e e
c c c c c c c c

Left-S to Consonants

}) }) } } } } } }

n n n n n n n n

v v v v v v v v

Right-S to Consonants

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