

# FABLES

Fables Written In Gregg Shorthand

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(Don't try this kids!)	

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# F A B L E S

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*written in*

GREGG SHORTHAND

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*with*

SHORTHAND PENMANSHIP  
POINTERS



Reprinted from

THE GREGG WRITER

New York 16, N. Y.

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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

The Apple Tree and the Rose  
 were once very good friends,  
 and they lived together in a garden.  
 The Apple Tree was very kind,  
 and he gave the Rose many leaves  
 and flowers to wear. The Rose  
 was very beautiful, and she  
 gave the Apple Tree many sweet  
 apples to eat. They were  
 very happy together. But  
 one day the Apple Tree  
 was cut down, and the  
 Rose was left all alone.  
 She was very sad, and she  
 withered away. The Apple Tree  
 was very sorry, and he  
 gave the Rose many flowers  
 to wear. The Rose was  
 very happy, and she  
 gave the Apple Tree many  
 sweet apples to eat. They  
 were very happy together  
 again.

## The Boasting Traveler

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 1 o 1. 0 y  
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 o d C 3 r — o  
 y P 4 2. "C" d  
 h y i e "C"  
 3 r s r C 3 r  
 — o 1 0 1 1 0  
 1 1 C 1 1 r 1 0  
 1 C o r "





## The Boy and the Filberts

The boy and the filberts  
 were very good friends  
 and they played together  
 every day. One day  
 the boy was sitting  
 under a tree and he  
 was eating a filbert  
 when he saw a squirrel  
 sitting on a branch  
 above him. The squirrel  
 was looking at him  
 and he was eating a  
 filbert. The boy  
 said to himself, "I  
 wonder if the squirrel  
 likes filberts as  
 much as I do."

The Boy and the Nettle

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 7 8 1 1 2 .  
 6 . 0 2 1 3  
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 16 17 18 19  
 " 20 21 22 23  
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 31 32 33 34 35  
 36 37 38 39 40  
 41 42 43 44 45  
 46 47 48 49 50  
 51 52 53 54 55  
 56 57 58 59 60  
 61 62 63 64 65  
 66 67 68 69 70  
 71 72 73 74 75  
 76 77 78 79 80  
 81 82 83 84 85  
 86 87 88 89 90  
 91 92 93 94 95  
 96 97 98 99 100

## The Bull and the Mouse

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 2 / h r r  
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 - u . s e j o h e i  
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 r n e - ? f i l o "

## The Cat and the Hen

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## The Cock and the Lion

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## The Country Maid

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## The Dog, the Cock, and the Fox

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 - 2 1 0 0  
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The Donkey and the Frogs

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 d : " l / " l r  
 r i e c r p d o  
 n o l . j ( . \_  
 l r v x " \_ 2  
 6 e i n y o e  
 y r o h p i n i

## The Farmer and the Dogs

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## The Father and Two Daughters

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 e i n d r / i v e  
 o r e y e r " /  
 " e " / f i c o  
 " g ) d r / n y )  
 e a - o b ) ! "



# The Fox and the Goat

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 e m / j m l e  
 v . k y " m  
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## The Fox and the Hedgehog

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## The Frog's Philosophy

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 . " v y u , r o k .  
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 o ; v o z E L  
 e s o  
 l o i n e y o  
 d i s t r i b u t o r  
 e s i . 9 u m . "



## The Goatherd and the Goats

1. The goatherd  
 was sitting on the  
 hillside, and the  
 goats were grazing  
 around him. He  
 was looking after  
 them very carefully.  
 One of the goats  
 was very naughty  
 and was running  
 away from him.  
 He called out to  
 it, but it did not  
 come back. The  
 goatherd was  
 very angry and  
 was shouting at  
 it. The goat was  
 running away  
 very fast.

## The Head and the Tail

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 2 11 8: "07 15  
 1 10 10 10  
 1 10 10 10  
 "22" "2" 10 10  
 "10" 10 10  
 1 10 10 10  
 1 10 10 10  
 2 10 10 10  
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## The Hedge and the Vineyard

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## His Children's Heritage

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 " o k o b  
 f o s f ( c p  
 f . h n y s h " )  
 e e b . p . y r  
 b w r y m o  
 r f r l o s r  
 e , l e a . m v  
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 e d e r y r m  
 b o o 7 " e e  
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# The Horse and the Stag

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## The Hunter and the Fisherman

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## Jupiter and the Bee

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## The Kid and the Wolf

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## The Kingdom of the Lion

The Lion  
 is a  
 very  
 strong  
 animal  
 and  
 is  
 found  
 in  
 many  
 parts  
 of  
 the  
 world.

The  
 lion  
 is  
 a  
 very  
 strong  
 animal  
 and  
 is  
 found  
 in  
 many  
 parts  
 of  
 the  
 world.

## The Lark and Her Young

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 s. j. i. e. s. d.  
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 o. d. n. p. o. o. o. o.  
 r. b. e. s. n. s. r. y.  
 y. "r. h. l. n. -  
 o. f. s. r. o.  
 i. y. "s. o. s. e.  
 e. s. e. i. e.  
 n. k. e. n. o. -  
 n. e. l. e. "l. 3"  
 s. o. "g. n. e. s. y.  
 n. o. o. s. "y."



## The Lion and the Hare

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 L m y r l  
 o h y r  
 i . e d o i e  
 b r y " o  
 h o y l ! e  
 r h l o - o  
 i t o u l . - "

## The Lion in Love

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 ( u r k i h.  
 G r m o w e:  
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 e r t e o t e  
 s x a y o b t e  
 " u y b / s o n 2 o  
 / " > i e / o e  
 w s m t u r  
 - u o b e x . 7 /  
 t y i e 2 4 .









## The Monkey and the Camel

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 4. 1. 2. 3. 4.  
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 14. 1. 2. 3. 4.  
 15. 1. 2. 3. 4.  
 16. 1. 2. 3. 4.  
 17. 1. 2. 3. 4.  
 18. 1. 2. 3. 4.  
 19. 1. 2. 3. 4.  
 20. 1. 2. 3. 4.





## The Mules and the Robbers

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 8. 1 2 3 4 5 — y  
 9. 6 7 8 9 — — 6  
 10. — — — — a d  
 11. 3 4 — — — — 6  
 12. — — — — — " 5  
 13. — — — — — — —  
 14. 1 2 3 4 5 — — e  
 15. — 6 7 8 9 — — "









## A Precious Gift

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 n. o. b. i. s.  
 f. i. d. e. l. e. r.  
 e. n. i. m.  
 e. n. o. b.  
 n. o. d. i. a.  
 p. r. i. n. c. i. p. a.  
 n. o. n. e. l. e.  
 n. e. p. o. n. e.  
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## The Raven and the Swan

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 w , v l o r  
 v d i v  
 e , o l o o  
 ) l o z e t  
 l y r h > l o  
 z z l o t e e !

## The Stag at the Pool

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## The Swallow in Chancery

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## The Thief and His Mother

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 . b e h e h a  
 i . n e e d i  
 e y o , r a z . u  
 f . e b o . h d p  
 e p - e e . o o  
 p . o . e d , b r  
 f y , y . o - f  
 b b . y . i . o 3  
 b o i n 1 - o o h  
 o n y h b o  
 o . o . n e s .  
 d y h n i .

## The Tortoise and the Eagle

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## The Trees and the Ax

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 n r e n e .  
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 . n . n i o n e  
 o / n r i n r o  
 l e i n g v g n  
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## The Wolf and the Crane

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 e b ~ ~ b o o w  
 t w e b . l r m y  
 n e . l n a , s  
 o r : " o l e b ~ b  
 l v t - b e , l  
 n o b - g o l r - o l  
 b u . n y > " " "  
 w r e " - j ,  
 w l t ~ ~ b b  
 ( b ) j r m  
 - m s ~ . h f e . "



## 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.

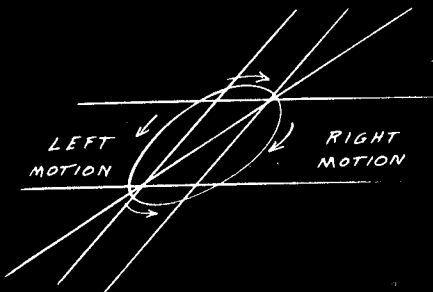
An important feature of any penmanship study is analysis. Analyze the outline you are trying to make before putting pen to paper; then compare your own notes with the shorthand plates frequently. SEE what is wrong with your writing, and wherein it may be improved.

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 to curves, circles and hook



Right motion to curves, circles and hook



Left motion to blends

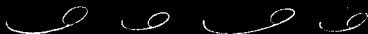


Right motion to blends

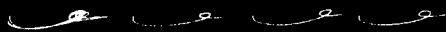
## LEFT-MOTION HORIZONTAL CURVE DRILLS



## Movement Drill



## Proportion Drill

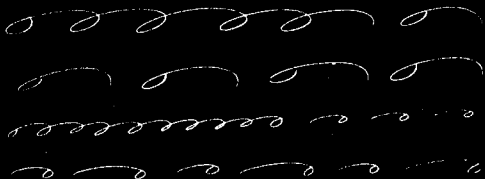


## Movement Drill



## 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



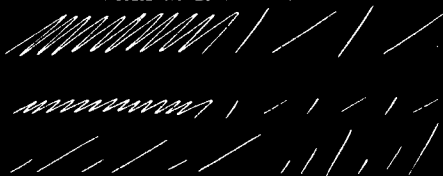
Precision Practice

## REVERSED CURVES OF UNEQUAL LENGTH

Movement Drill for Reversed Curves  
of Unequal Length

Analytical Study of Forms

## STRAIGHT-LINE CONSONANTS



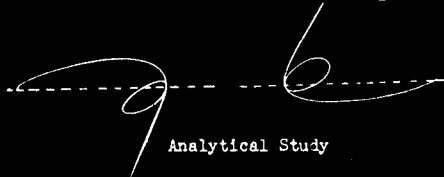
## Movement Drill on Up-&amp;-Down Strokes



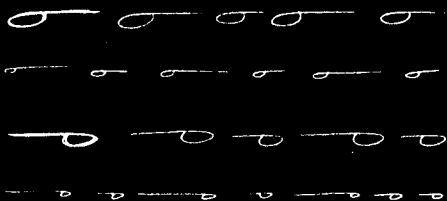
## Facility Drill on Circle Joinings



## Precision Drill in Circle Joinings

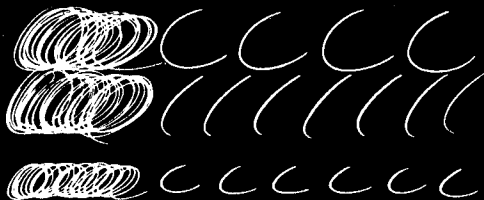


## Analytical Study

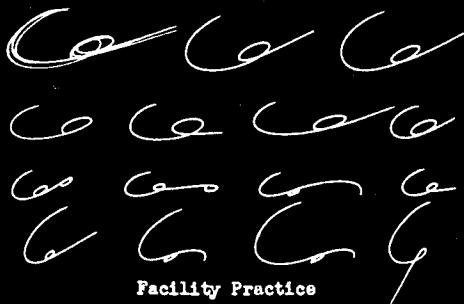


Facility Drill for Circle Joinings

LEFT-MOTION DOWNWARD CURVES



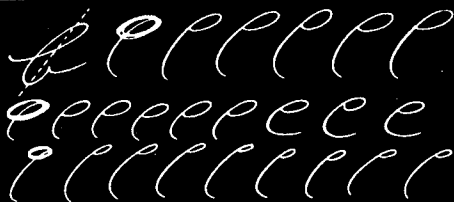
Movement Drill



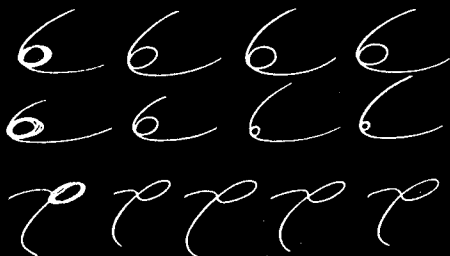
Facility Practice



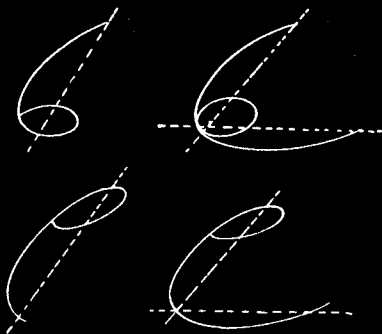




**Circles to Downward Curves**



**Facility Practice**



**Analytical Study**

**F AND V JOININGS**

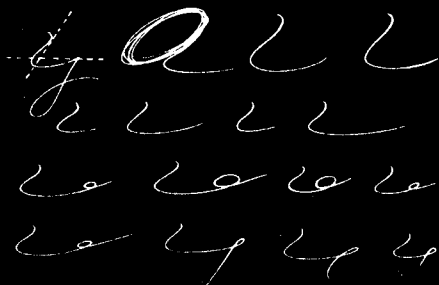




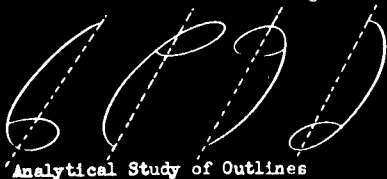
Fluency Drill



Precision Practice



Exercise on "fr" Joinings



Analytical Study of Outlines

*o e e e e e e e e e*

*e e e e e e*

### Facility Drill

*oo u u u u u u u u u u*

*h h h h h h h h h h*

*w w w w w w w w w w*

*r r r r r r r r r r*

### Precision Drill

*ll ll ll ll ll ll ll ll ll ll*

*ll ll ll ll ll ll ll ll ll ll*

*e e e e e e e e e e*

*e e e e e e e e e e*

*r r r r r r r r r r*

### Left-S to Consonants

*ll ll ll ll ll ll ll ll ll ll*

*r r r r r r r r r r*

*r r r r r r r r r r*

### Right-S to Consonants

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