

the compositor's rule—the upper case almost out of reach—the lower case spread out handier before him—learning the boxes—the pleasing mystery of the different letters, and their divisions—the great "e" box—the box for spaces right by the boy's breast—the "a" box, "i" box, "o" box, and all the rest—the box for quads away off in the

WHAT COMPOSITOR, running his eye over these lines, but will easily realize the whole modus of that initiation?—the half eager, half bashful beginning—the awkward holding of the stick—the type-box, or perhaps two or three old cases, put under his feet for the novice to stand on, to raise him high enough—the thumb in the stick—

b	x	z	i	?	j	m	n	t	sem space.	a	r	.	-	Quadrates.	
												:			
v	l	m	n	h	o	y	p	w	v	i	s	f	g	En quads.	Km quads.
i	b	c	d	e	f	s	f	g	h	i	j	k	l	m	n
o	p	q	r	s	t	u	v	w	x	y	z	aa	ab	ac	ad
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p
r	s	t	u	v	w	x	y	z	aa	ab	ac	ad	ae	af	ag
i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p
r	s	t	u	v	w	x	y	z	aa	ab	ac	ad	ae	af	ag
i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p
r	s	t	u	v	w	x	y	z	aa	ab	ac	ad	ae	af	ag
i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p
r	s	t	u	v	w	x	y	z	aa	ab	ac	ad	ae	af	ag
i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p
r	s	t	u	v	w	x	y	z	aa	ab	ac	ad	ae	af	ag
i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p
r	s	t	u	v	w	x	y	z	aa	ab	ac	ad	ae	af	ag
i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p
r	s	t	u	v	w	x	y	z	aa	ab	ac	ad	ae	af	ag
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r	s	t	u	v	w	x	y	z	aa	ab	ac	ad	ae	af	ag
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r	s	t	u	v	w	x	y	z	aa	ab	ac	ad	ae	af	ag
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a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p
r	s	t	u	v	w	x	y	z	aa	ab	ac	ad	ae	af	ag
i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p
r	s	t	u	v	w	x	y	z	aa	ab	ac	ad	ae	af	ag
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a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p
r	s	t	u	v	w	x	y	z	aa	ab	ac	ad	ae	af	ag
i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p
r	s	t	u	v	w	x	y	z	aa	ab	ac	ad	ae	af	ag
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a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p
r	s	t	u	v	w	x	y	z	aa	ab	ac	ad	ae	af	ag
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r	s	t	u	v	w	x	y	z	aa	ab	ac	ad	ae	af	ag
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a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p
r	s	t	u	v	w	x	y	z	aa	ab	ac	ad	ae	af	ag
i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p
r	s	t	u	v	w	x	y	z	aa	ab	ac	ad	ae	af	ag
i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x
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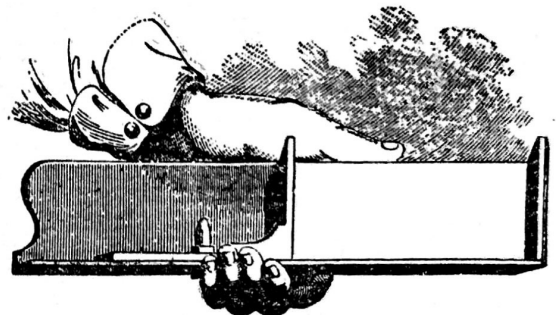
right hand corner—the slow and laborious formation, type by type, of the first line—its unlucky bursting by the too nervous pressure of the thumb—the first experience in *pi*, and the distributing thereof—all this, I say, what journeyman typographer cannot go back in his own experience and easily realize?



WALT WHITMAN,

author of *LEAVES OF GRASS*,

began his apprenticeship in 1831 at the age of twelve to printer William Hartshorne of the *Long Island Patriot*.



He wrote about his first experiences with type in a series entitled "Brooklyniana", originally published by the *Brooklyn Standard* in 1860-61.