compositors got them wrong in books and broadsides even in the eighteenth century. Otherwise Allen and Sneff do not dwell on the Sussex misspellings and do not try to explain them except to observe that they are more likely to stem from manuscripts than printed matter.

The facsimile signatures in Bridgham's miniature Declaration were responsible for the spelling mistakes in the Sussex Declaration. The signatures were already corrupted in transmission when Bridgham's artist copied them from the Boston Bewick broadside but were distorted even more when he cut them down to fit in his rectangular composition (figure 3). Tyler can be blamed for a calligraphic lilt he gave to the *d* in Floyd, which was nudged downward in his print and tilted even more in the miniature. The copyist read it as an *s* followed by a flourish. Samuel Huntington customarily abbreviated his first name as Sam^{el}. with a flourished superscript, sometimes writing two identifiable letters but more often just a double loop. The Boston Bewick Company's facsimilist closed the double loop or allowed it to be closed while making the transition from intaglio to letterpress. Bridgham's artist read the altered superscript as a *u* instead of *el,* a good guess but wrong nonetheless as can be seen in other examples of that signature before and after 1776. As far as the copyist was concerned, the superscript *u* was a legitimate abbreviation, an easy choice to make in comparison to the less legible names. The *n* in McKean, for example, was gradually twisted out of shape in the prints of Tyler, the Boston Bewick Company, and Bridgham, whose artist compressed and elongated it in such a way that the copyist opted for a *p* in the Sussex Declaration. Copying the *c* in Stockton, Bridgham's artist made a slip of the pen interpreted by the copyist as a cursive *r,* that too a plausible assumption although Storkton is not a common name. The name Witherspoare is unknown to genealogists and that mistranscription can only be explained by Tyler's decision to make an *a* out of the second *o* in the original and tidy up the final flourish, which was coarsened and then retrenched in the Boston facsimiles. I could cite other errors, mostly faults of the writing master and the miniaturists.

They were not the only ones to go astray in their attempts to transcribe the names. Printers of letterpress broadsides sometimes used facsimiles as their source documents with the best of intentions but with regrettable results. As one might expect, those farther removed from the original were more likely to make mistakes. A Philadelphia broadside published in 1855 repeats one of the names, misspells five of them, and gratuitously includes the Philadelphian Thomas Willing, who voted against the Declaration and did not sign the document. Lithographic artists encountered the same problems when they tried to make sense of the facsimile signatures. None of the Declarations I have seen to date is more delinquent in the spelling of the signatures than a lithographic map of New York City published ca. 1855 by Charles Magnus. A German immigrant, Magnus may not have been familiar with American proper names or with the English language, for he even had problems with the title, which commemorates the seventy-ninth year of "Indepedence." The map is decorated with a view of City Hall, steamships in the harbor, and the Declaration in the usual border of state seals, the text in a uniform cursive, and the signatures in a "gothic" all caps sans serif script. Magnus or his artist used the Binns print or one of its derivatives as a model for the border and a source for the text, which contains the same