sober grace one would expect to see in a specimen of eighteenth-century running round hand. In the following, I will consider other aspects of his or her work, all of which must have come from Boston rather than the other way around. These remarks are not intended to be a point-by-point refutation of the *PBSA* article, but they counter the main arguments and provide a more convincing sequence of cause and effect.

Emphatical Words. The copyist wrote out in a larger script sixty-eight words of special significance, beginning, for example, with "Nature" and "Nature's God" and ending with "Lives," "Fortunes," and "Honor." Allen and Sneff notice that forty-four of those words correspond to Tyler's "emphatical words," a 65% correlation, a reason why they consider the Sussex manuscript to be a source for the facsimile. In a footnote they observe an almost one-to-one correspondence of "emphatical words" between the manuscript and the Bridgham print, a correlation I calculate at nearly 90%. Surely that is a more revealing statistic and demands an explanation, but they draw no conclusions in the footnote and concentrate on Tyler instead. They trace the fashion for the "emphatical words" back to the original 1776 engrossed Declaration, which capitalizes most of the substantives as a matter of course and sometimes switches from round hand to black letter for extra effect in the last paragraph. One could go back one step further and say that the black letter was a stylistic decision on the part of the scribe, Timothy Matlack, who sought to transpose in script some of the letterspaced caps and small caps he encountered in his source document, the Dunlap broadside.

In any case Allen and Sneff assume that the ornamental scripts in Tyler's print were beyond his powers. They surmise that he must have consulted their manuscript or a now lost descendant of their manuscript while deciding which words to emphasize. They call him an engraver although he styles himself Professor of Penmanship in the imprint, which states explicitly that the engraving had been done by Peter Maverick. This division of labor helps to explain the advertising function of Tyler's *Declaration*. He intended it to be a specimen of calligraphic skill, not just the utilitarian running hand he taught his students but also the decorative lettering he proffered as his professional credentials. American writing masters drummed up business by publishing engraved copybooks with title pages couched in a multitude of plain and fancy scripts. In 1815, while teaching in New York, Tyler promoted his system of instruction in a patriotic print also engraved by Maverick, *Eulogium Sacred to the Memory of the Illustrious George Washington*. The *Eulogium* changes tone and tempo with calligraphic enhancements in selected passages of the text as well as embellished black letter in the title. He perfected that approach three years later when he produced his *Declaration*, fully capable of choosing the "emphatical words" on his own.[14]

This style of decorating the Declaration caught on immediately and remained in fashion throughout the nineteenth century. We have seen the succession of Boston editions, a step-by-step transmission of "emphatical words" from Tyler to Bridgham. If we are to accept that Tyler referred to the Sussex Declaration or

14. Ray Nash, *American Penmanship, 1800–1850: A History of Writing and a Bibliography of Copybooks from Jenkins to Spencer* (1969), nos. 83–88.