

tion, in complaints of the *persecution* which their American brethren underwent from their countrymen, during the Revolutionary war. But these complaints have awakened little sympathy; and impartial men have been more disposed to partake the indignation which was kindled against the quakers, and to admire the forbearance which these sectaries experienced. While America was a prey to all the misery and horror of a war conducted with the most barbarous licence and savage cruelty, the voice of quaker thanksgiving was heard to celebrate every additional disaster that befel her arms, and every increase of peril that menaced her liberty.

Brissot, whose unbounded admiration of the American quakers has betrayed him into some remarks upon their conduct more encomiastic than correct, has stated that Washington during the revolutionary war partook the prevailing prejudice and animosity of his countrymen against the quakers; but that he afterwards adopted very different sentiments, and assured Brissot that he considered their simplicity of manners, good morals, economy, and general reasonableness, as a powerful support to the new government which the revolution had established in America. The simplest and most intelligible explanation of this change of sentiment, seems to be, that Washington disliked the quakers when he was struggling against established monarchical power, for the same reason for which he liked them when he was administering established republican authority — that is, for their peaceable and unresisting submission to existing forms of government. Their weight against him in the one case, became weight in his favour in the other.

NOTE XX. Page 430.

One of the most interesting pictures that ever was painted, is that noble composition of Trumbull, an American painter, which represents the members of this congress in the act of subscribing the Declaration of Independence. It is impossible to survey the countenances there delineated, without acknowledging that these are men worthy of the great transaction in which they are engaged, and whom their country may well be proud of having produced. No affectation appears in their looks — no coarseness — no dramatic extravagance — no turbid passion — no effeminate refinement: but a graceful plainness and simplicity, manly sense, deliberate thought and courage, and calm determined possession of noble purpose. Comparing this picture with the corresponding French one, representing the *Serment du jeu de Paume*, (as I earnestly did one day in the house of La Fayette at Paris, while this great man directed my attention to them both,) we beheld a striking illustration of the contrasted character of the two nations. What fiery, turbid, theatrical aspect and gestures, the French artist has given to his countrymen! The one ceremony appears a fleet-