



# Quaker Hill Quill



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## “Shocked with Delight”

Samuel Bancroft, Jr.: Wilmington Quaker Industrialist and Art Collector

by Carol Clapham

*How did a major collection of British Victorian Pre-Raphaelite art come to be housed in a wing of an American Art museum in Wilmington, Delaware? How did a sober Quaker mill owner become a major collector of this esoteric school of British art? Therein lies a story.*

Joseph Bancroft emigrated to this country from England in 1825 after completing an apprenticeship in cotton manufacturing with his uncle Joseph Bright in Lancashire. In 1831 he established a textile finishing business on the banks of the Brandywine River. He came from an English Quaker family, and he married Sarah Poole, part of the large Quaker community of Philadelphia and the surrounding vicinity; through her he was connected to most of the old Quaker families of Delaware. Their two sons, William and Samuel (1840), began working in the business as adolescents.

Samuel described his education as “practical, not collegiate, or even classical,” but he read a great deal in English literature, especially poetry, even writing some. William and Samuel became full members of the firm, Joseph Bancroft and Sons, in 1865, whereupon Samuel married Mary Askew Richardson. They began building their home (called Rockland) near the Brandywine River; like their employees, the Bancrofts lived near their mills.

Two years later Samuel won election to the Delaware House of Representatives as a Republican, though he eventually joined the Democratic Party from both a philosophical and a practical point of view, as his firm imported machinery and processes from England, and would be hurt by the protective tariffs advocated by many of his fellow Republican industrialists. His father had introduced many innovations to the cotton finishing business such as a window shade material guaranteed not to fade, and one of the first successful black dyes in this country; Samuel continued those innovations, and under later successors, the Banlon process was developed.

After Joseph died in 1874, William and Samuel assumed ownership of the cotton mill as partners. Though small compared to the industrial giants of the era, it was one of the larger in the Wilmington area, comparable at that time to the DuPont powder mill established in 1815 further up the Brandywine. The DuPont and the Bancroft companies



Archives: Photograph of Samuel Bancroft, Jr., c. 1910. Samuel and Mary R. Bancroft Pre-Raphaelite Manuscript Collection, Helen Farr Sloan Library and Archives, Delaware Art Museum.

had in common that both were controlled by their respective families for several generations, and both developed close-knit, paternalistic mill communities. Both provided housing, banking, and shopping for their workers, with churches, schools, and other amenities. Both families de-

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veloped philanthropists and collectors whose benefactions were important to the development of Wilmington.

Samuel was not interested in administration of the business and focused on sales and the development of new manufacturing processes, letting William run daily operations. They specialized in heavy glazing to material used for awnings and tents. The business was prosperous, allowing the two brothers and their families to live comfortably within upper middle class.

By 1880, the Bancroft brothers were developing interests apart from the cotton mill and from each other. William began a lifelong dedication to park development. Samuel collected books and wrote poetry, and that year he sailed for England for business and to visit family. He wrote that he was “shocked with Delight” at his first sight of a painting by Dante Gabriel Rossetti, *A Vision of Fiametta*, in the home of his friend William Turner. He developed a close relationship with his cousin Alfred Darbyshire, who had known Rossetti, and Darbyshire encouraged Bancroft’s interest in poetry, the theatre, music, and the paintings of the Pre-Raphaelite Brotherhood, especially Rossetti’s. The “Pre-Raph’s” rebelled against accepted artistic norms of the day by painting social issues and scenes they saw around them, as well as subjects of literature and myth, rather than heavy historical subjects. They reflected back to medieval times (before Raphael) when they judged art was simpler and more authentic; they painted nature realistically, and used a lighter, more colorful palette. They were encouraged and supported by the writings of English art critic, John Ruskin.

Bancroft returned to England in 1892 and 1894, and Darbyshire introduced him to his English literary and theatrical friends. In Delaware, Samuel became good friends with Bayard Taylor, a cousin and Quaker 15 years older, living in Mendenhall, PA. Taylor published his first book of poetry when he was 20, and became a popular novelist, poet, correspondent, and travel writer. Some of his Quaker neighbors objected to the more luxurious style he adopted after travels in Europe, but his own strict personal moral code was reflected in his writings. Taylor’s biographer wrote, “It is not an advantage to any lover of the arts to have two or three generations of Quaker ancestry.” Other friends were the poet and critic E.C. Stedman, and Hudson River School painter Jervis McEntree. The female Bancrofts brought artists and men of letters into the family: one married the etcher Stephen Parrish, from which union came the artist and illustrator Maxfield Parrish. Another married impressionist painter William Chadwick. Through his mother, Bancroft was connected to the Brandywine River School artist, illustrator, and educator Howard Pyle. On the other side of the of the Atlantic, they were related to theatre

architect and actor Alfred Darbyshire and, through marriage, to the illustrator Walter Crane.

It was not until 1885 that Bancroft acquired his “first Rossetti,” a photograph of the main figure in Rossetti’s painting *La Bella Mano*. This marked the beginning of his Pre-Raphaelite collection and led him eventually to purchase the original. It was also the beginning of his large collection of photographs of art works (at that time art enthusiasts col-



*La Bella Mano*, 1875, Dante Gabriel Rossetti (1828-1882), Oil on Canvas, 62 x 46 in. (157.5 x 116.8 cm.), Delaware Art Museum, Samuel and Mary R. Bancroft Memorial, 1935

lected photographs of paintings as well as the originals).

Business and politics consumed most of Bancroft’s energy at this time. He became a small stockholder in the *Every Evening Company*, which published a daily newspaper in Wilmington. He purchased an interest in Bedford Springs, a Pennsylvania spa. (He eventually became major stockholder and president of both companies before his death.) Business frequently took him to New York, where he kept an apartment, and he belonged to arts and theatre clubs. His wife Mary sometimes accompanied him, but often went to Cape May, NJ, or stayed home with the children.

Bancroft was an ardent supporter of Grover Cleveland, and when both Cleveland and Democratic Senator Thomas F. Bayard lost the 1889 election, he was outspoken in accusing the opposition of corruption. He opposed Standard Oil’s attempt to establish a plant in Delaware, calling the company the “worst of all of the monopolies.” The most important political issue to him was always protective tariffs, and he spoke out for their removal. In 1889 the Bancroft Brothers incorporated their mill, which became Joseph Bancroft and Sons Co.; William became President

and Samuel Vice-President. They hoped this step would “relieve them of some details and put things in younger hands.” Both remained active in the cotton business, but found time for other pursuits.

Samuel had acquired or been given paintings by artist friends, but in 1890 he purchased his first major work by Rossetti, *Water Willow*. This acquisition marked the point of no return for him; though he was the product of a society which admitted very little art into either home or school, he was gradually becoming a serious collector, inextricably caught up with his own philosophy of beauty. The following year he purchased another Rossetti work, a gold leaf and water color study of Ruth Herbert, the English actress; this was the second Pre-Raphaelite painting to come to Wilmington, a community described by Henry Seidel Canby as “blind and dumb aesthetically and rather proud of it.” In 1892 Bancroft returned to England and purchased at auction seven major works of art by Rossetti and other Pre-Raph artists valued at about \$22,000; though this was a large purchase for Bancroft, he was never wealthy enough to compete with the mega-rich American collectors purchasing Old Masters or contemporary French art. He showed no desire to do so; he had poetic and literary inclinations to which Pre-Raphaelite art appealed, especially fair and sensuous women. He was not discouraged by collecting art which was not in vogue in America. His wife Mary also appreciated this art, and participated in decisions about what to acquire.

With this latest purchase, Samuel had clearly established himself as an art collector. To properly appreciate his paintings, he enlarged his home “Rockwood” to accommodate them. He engaged Philadelphia architect Frank Miles Day to expand the house, and the artists of Tiffany Glass and Decorating Company of New York to do the interiors. Two Tiffany stained glass windows were installed in the living room: *Autumn* and *Spring*. While the house was under construction, the paintings were presented to the public at the Academy of Fine Arts in Philadelphia, before moving to the Century Club in New York. One thousand people attended on the last night in New York.

With his choice, President Cleveland, in office, Samuel Bancroft accepted the Democratic nomination to run for United States Representative in 1894. His main political concerns had to do with low tariffs and free trade, but he had definite ideas on other issues as well, such as that all women should be polled on the women’s suffrage issue, though he did not believe they really wanted the vote. After making a strong campaign effort that wore him out, he was defeated. However, he became

a Commissioner of the Mint, and was under consideration for appointment as Minister to Venezuela. By this time, his family had grown up: in 1897 his daughter married John B. Bird, who entered the business and relieved the older men of many business burdens. He wrote editorials for *Every Evening*, held directorships in New York and Philadelphia companies, owned a variety of rail, coal, and other stocks, and became a member of the Manufacturer’s Free Trade League and the New York Chamber of Commerce.

The primary impetus behind the formation of his art collection was never the idea of creating a monument to himself, but simply for personal pleasure. Samuel fully expected the paintings, photographs, books and letters to be sold at his death. Though happy to lend paintings to public exhibitions, he never mounted another exhibition himself. He became more confident in his knowledge of Pre-Raphaelite art and artifacts, and eventually acquired the painting he coveted all those years, *La Bella Mano*, in 1909. He also collected art in other genres, including artists who lived within the Wilmington vicinity such as cousin Howard Pyle, Robert Shaw, Jefferson David Chalfont, and Maxfield Parrish. Upon his death in 1915, his wife Mary, his son Joseph, and daughter Mrs. John B. Bird decided not to liquidate his collection but to keep it intact and add to it from time to time.

In 1911 Howard Pyle died, and the Wilmington Society of Fine Arts was formed to purchase many of his finest works from Mrs. Pyle; the Society put on exhibitions of the work but had not found a permanent home. In 1931 trustees of the estate of Samuel Bancroft approached the Society with the offer of a plot of land for a museum site

with the provision that the museum have a wing for the Bancroft collection, which was also offered to the Society, to be endowed by Joseph Bancroft in his will. Funds were raised by public appeal, and the Delaware Art Center (later the Delaware Art Museum) was opened in 1938, with the Bancroft Collection installed.



*Lady Lilith*, 1866-68 (altered 1872-1873), Dante Gabriel Rossetti (1828-1882), Oil on Canvas, 39 x 34 in. 99.1 x 86.4 cm.), Delaware Art Museum, Samuel and Mary R. Bancroft Memorial, 1935

## ***Professor Thomas Hamm of Earlham Gives Lecture at Fourth & West to Explain the Hicksite/Orthodox Schism Among Quakers, 1827***

*by Terence Maguire*

In 1817, Wilmington Monthly Meeting displayed great energy and unity of purpose in constructing their “new” Meeting House, the third such in the Fourth and West area.

Ten years later, the Meeting was riven in two. The majority of these Friends remaining in this new building, following the teaching of Elias Hicks, [*below, p. 7*] a widely traveled Quaker preacher. His followers were known as Hicksite Quakers. Meanwhile, a sizable minority left and opened a new Meeting House and an accompanying school some blocks away and were known as Orthodox Quakers.

For more than a year, Wilmington Monthly Meeting has been celebrating the 200th anniversary of the Meeting House. The last event of that celebration was a talk by Earlham College historian Tom Hamm concerning the Hicksite/Orthodox split among members of the Quaker faith.

On the evening of Friday, February 16, 2018, Wilmington Monthly Meeting Historian Lisa Samson posed the question: what happened in those ten years that so utterly cleft this community of Quakers?

Lisa and Chris Densmore, the recently retired Curator of Friends Historical Library, introduced Dr. Hamm as “the greatest living Quaker historian,” a designation that Dr. Hamm expressed doubts about but that, he admitted, was very nice to hear. He stated also that he felt great excitement to be at Wilmington Monthly Meeting, which he noted was one of the centers of Quaker religious reform and controversy. If Quakers had shrines, Dr. Hamm said, this meeting house would be one of them.

He began by explaining two long-standing tensions within the Quaker faith, from its beginnings over 350 years ago. One tension was between a.) a reverence for the Bible as a source of religious truth (common to all Christian religions) and b.) the Quaker belief that God provided individuals with direct spiritual guidance. As Dr. Hamm put it, Quakers believe “that revelation did not cease when the last book of the Bible was written.”

The second tension was between the idea that the Society of Friends was to be separate from the rest of society, concentrating on individual spiritual growth; and on the other hand, the idea that Quakers were to help make right the wrongs to be found in that greater society. How does one change society for the better while standing apart from it?

Elias Hicks, born in 1748 on Long Island, was a farmer but became at a young age a traveling minister, visiting states from New England to North Carolina and as far west as Ohio and Indiana. He lived in great simplicity and developed many admirers. Late in his life, in the early decades of the 19th C., his ideas became more radical, and his



admirers became followers. Dr. Hamm tells us that Hicks believed there were periods of “Declension,” when the purity of primitive Christian religion lapsed into institutions, tainted by too much involvement with the world. In the 140 or so years since George Fox first enunciated the tenets of the Society of Friends, many Quakers, Hicks believed, had

become too concerned with wealth and power.

Hicks eventually shocked many Quakers by questioning the Bible itself, stating that some parts--such as God’s supposed injunctions to kill off entire peoples--were simply false; while other parts were often misused and misinterpreted. Examples would be the Bible’s seeming approval of slavery or the subordination of women. At one point he declared it might have been better that the Bible had never been written. Hicks was obviously not a man who shunned controversy.

Equally troubling to many people, both Quakers and non-Quakers, was that he doubted the concept of the Virgin Birth, insisting that Jesus was the son of Mary and Joseph, not of God. Jesus became the Christ, according to Hicks, by being the “most perfect embodiment of the will of God,” the one human who had never sinned.

Most of all, Hicks advocated the return of members of the faith to a kind of “primitive simplicity” and detachment from the rest of society. He was profoundly opposed to slavery and felt that Quakers should seek to right that wrong, but he urged Friends to avoid as much as possible the trappings of prosperity and “to purge themselves of outside influences.”

Soon more conservative elements in Quaker Meetings were finding Hicks too radical to welcome and began denouncing his doctrines, at first without naming him but eventually attacking him personally. By the mid-1820s, meetings all over the East Coast were experiencing internal dissension. Widely respected elders of meetings, including Philadelphia Yearly Meeting, tended to feel that their experience and knowledge outweighed the passionately expressed beliefs of the common people in their meeting. In short, there was a conflict between democratic and auto-

cratic elements in each meeting.

In Wilmington Monthly Meeting, some of the most influential Friends were swayed by the ideas of Hicks. Benjamin Ferris and William Gibbons wrote newspaper articles and published journals that promoted Hicksite attitudes. Orthodox Friends put out their own pamphlets, and soon a pamphlet war was underway. Meetings for Business became shouting matches; Dr. Hamm recounts one in Ohio where the clerk's table and three of the clerk's ribs were broken. This...from non-violent Friends!

By 1827 the Philadelphia Yearly Meeting, as well as Wilmington Monthly Meeting, were split in two. Yearly Meetings in other parts of the country went in different ways, not always, as one might expect, with the wealthier staying Orthodox and the more working class or rural going Hicksite. Orthodox Friends Meeting, according to Dr. Hamm, tended to have more involvement with matters of the outside world, more connection to other Christian religions, and more interest in reform of the injustices of society as a whole; they felt "called upon to make the world a better place."

Yet there were Hicksite meetings and individuals that contradicted that generalization. Benjamin Ferris of Wilmington, for instance, became clerk of the Hicksite Philadelphia Yearly Meeting, yet he was throughout his life a pursuer of social justice for local African-Americans and for Native Americans. He was even a kind of Congressional lobbyist for the Seneca Indians of upstate New York.

Ferris would be an example of what Dr. Hamm indicates was one of three gradual developments among Hicksite Quakers. He said that some members remained very conservative and stayed apart from larger society and social issues; some (such as Ferris) became "incipient liberals"; and some simply grew indifferent to doctrinal issues. Eventually, by the 1940s-1950s, the divergence of Quakers diminished, at least on the East Coast. A single Philadelphia Yearly Meeting emerged; the Wilmington Orthodox Meeting at Ninth and Tatnall was shuttered, and the two congregations merged.

As Dr. Hamm pointed out, however, in Ohio, Indiana, elsewhere in the Midwest and in on the West Coast, those differences are still quite real.

After Dr. Hamm finished his lecture, all went off for refreshments, including a birthday cake for Jane Hayden Frelick, aged 98, who graduated from the original school across West Street in 1937. She had sat with her class on the facing benches 80 years earlier, and as Dr. Hamm stated at the beginning of his talk, Elias Hicks had stood where he was standing, 190 years earlier.

In Wilmington Monthly Meeting House, the past is very much with us.

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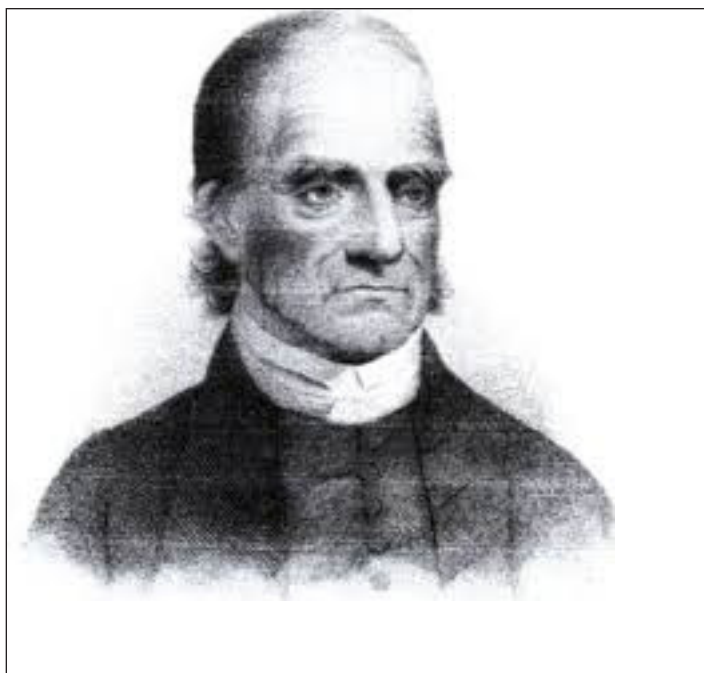
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# Quaker Hill Community News

## *QHHPF Sponsors Two Celebrations: Wreath-laying for John Dickinson and...*



The Annual John Dickinson Memorial took place on the crisp, sunny morning of Saturday, February 17th at the Wilmington Friends Meeting House. Members of the Quaker Hill Historic Preservation Foundation, Friends of the Dickinson Mansion, and the surrounding community joined Mayor Mike Purzycki [*above with Bayard Marin*], historian Dick Carter [*right*], soloist and Dickinson descendant Evelyn Swensson, and pianist Linnea Raffael in honoring the legacy of this Founding Father, patriot, and Delawarean.

A formal greeting from QHHPF President Bayard Marin highlighted the continued importance of understanding John Dickinson's role in local and national history espe-

cially as we celebrate the 250th anniversary of his writings "Letter from a Farmer". With his usual wit and gravitas, Mayor Purzycki shared a formal Proclamation acknowledging Dickinson's contributions to our city and state during their formative, revolutionary years. Dick Carter gave more detail and insight into Dickinson's life and motivations as a cautious patriot and thoughtful writer whose words and sentiments echo in our most important documents.

Attendees were regaled with a rousing rendition of Dickinson's "Liberty Song" by soloist Evelyn Swensson accompanied by Linnea Raffael. Buoyed by his rallying words, the group proceeded to the wreath laying and customary moment of silence at our honoree's grave. Elegant refreshments and continued conversation were enjoyed just a short walk down West Street in the historic ambiance of President Marin's law office.



# ...Harriet Tubman Day!

by Ashley Cloud, Executive Director,  
Quaker Hill Historic Preservation Foundation



**Keynote speaker Pat Lewis, with Darleen Amobi, Roberta Perkins, and Debbie Martin**

Here is a recipe for bringing a community together: have an inspirational reason to celebrate, invite enthusiastic people and organizations, spread the word to the public, get lucky with a sunny day --and you have Wilmington's Harriet Tubman Day on Saturday March 10th! As the "Last Stop To Freedom" on the Underground Railroad and home of renowned Quaker stationmaster and close friend of Tubman, Thomas Garrett, Wilmington occupies an integral and unique part of Harriet Tubman's story and legacy. Spearheaded by QHHPF, the day's festivities gave the city an opportunity to honor a true American hero.

The day began at the historic Wilmington Friends Meeting House at 401 N West Street in the heart of Quaker Hill with a formal Proclamation by Mayor Purzycki. Thanks to sponsorship from M&T Bank and coordination by QHHPF, keynote speaker and Tubman educator Patricia Lewis continued her tradition of blending historical facts with personal stories to bring Harriet to life.

Patricia welcomed the energetic participation of Thomas Garrett descendant

Robert Seeley with his insight into the famous friendship and impromptu performance of "Precious Lord." Former Wilmington mayor James Baker was encouraged to add his expertise in the history of gospel and spiritual songs, adding engaging scholarly layers to the dynamic presentation. Children in attendance enjoyed hearing stories of Tubman's visits to Wilmington and creating their own North Star crowns with illustrations of what inspires and gives them strength similar to what Harriet found through her family, faith and friends.

Free transportation, generously provided by Wilmington Parks and Recreation, ferried attendees to their next destination: Tubman-Garrett Park on the Riverfront. Thanks to the Riverfront Corporation, QHHPF, Delaware Humanities Forum, and Grace Methodist Church, folk artist and community advocate Eunice LaFate welcomed participants to celebrate Tubman's journey through art. Adults and children alike created personal works of art inspired by stories, music and the enduring statue of Harriet with a babe in her arms and Garrett by her side, leading Freedom Seekers to the Promised Land. (See pp. 8-9). Hot chocolate and coffee provided by Starbucks on the Riverfront forti-



**Pat Lewis, QHHPF Board Member Robin Brown, Bob Seeley, and former Mayor and Board Member Jim Baker**

# ...Harriet Tubman Day!



fied the crowd and helped us warmly welcome the ladies of GirlTrek to our city. [See below] This national non-profit organization focuses on the health issues faced by African-American women by encouraging organized walks. In honor of Tubman, ten members of the GirlTrek staff retraced 100 miles of her journey over five days, culminating in joining QHHPF at the “finish line” in Wilmington. Enthusiastic GirlTrek supporters danced to the beat of an African drum ensemble and were enthralled by the gripping performance of a Tubman interpreter.

The day’s schedule gave participants an opportunity to enjoy lunch on Market Street before assembling at Old Town Hall for a formal Resolution read by City Council member Yolanda McCoy. The Delaware Historical Society opened its doors with an interactive Underground Railroad experience for all ages. Inspired by the journal of Civil War soldier and Delawarean Private Tillman, which resides in the DHS archives, participants were asked to project themselves into history and face the difficult decisions confronting both Freedom Seekers and their supporters. Thought-provoking stations

asked visitors to consider which essential items made by enslaved labor should be boycotted in protest, and which necessities you could carry on your person during the fraught journey to freedom.

The grand finale of the day was fittingly held at the Baby Grand on Market Street and featured a moving, multi-faceted performance by Women of Consequence from the University of Delaware. Women of Consequence explored the lives of African American women from the 1800s and into the 20th and 21st Centuries— women who have contributed to the political landscape of America but have often been viewed as ancillary, and at worst anonymous, so that the history of their work has gone unrecorded or been erased. Harriet Tubman, Harriet Jacobs,

Mary Ann Shadd Cary, Charlotte Forten and Frances Harper are a few of the Women of Consequence included in this production. Through dance, poetry, music, and drama, the program shared their stories, and promoted discussion about freedom of expression and leadership for all women.

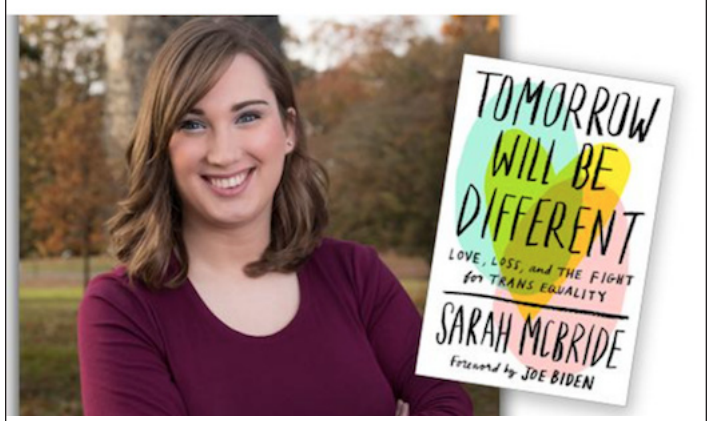
*March 10th was a day to be proud: proud to see Wilmington’s people and organizations come together, proud to tell our part in Tubman’s story, and proud to do justice to her legacy through continued preservation and education efforts.*







***LBGT Rights Activist Sarah McBride Talks with Ashley Biden at DHS***



Two young women from Delaware, Sarah McBride and Ashley Biden, had an enriching and remarkably eloquent conversation at the Delaware History Museum on Monday, March 19. They spoke before the largest crowd this writer has ever seen at a DHS lecture, and that crowd was amply rewarded with profound insight, humor, and poignant recollections.

Biden and McBride have been friends for many years. McBride worked for Ashley’s brother Beau when he was attorney General and also for Jack Markel when he was governor. McBride’s book, *Tomorrow Will Be Different: Love, Loss, and the Fight for Trans Equality* has an introduction by Joe Biden.; in fact, the Vice President introduced her at the Democratic National Convention in 2016, the first transgender person to give a speech at such a venue. McBride had a pivotal role in convincing the Delaware General Assembly to pass transgender anti-discrimination legislation. The majority of states have not yet done that.

McBride spoke of the difficulty of growing up knowing that her true identity was not what she had been assigned at birth and described a feeling of “homesickness,” despite coming from a very loving family. When she came out to them over a Christmas holiday from American University, she found out how supportive they were. Her parents realized that their reaction was going to shape the way friends and community would regard transgenders, so they were determined to be positive.

The discussion at DHS was filled with memorable  
*Continued on p. 11*

**Mark your calendars for Harriet Tubman Day, 2019**



***Eunice LaFate, artist and Board Member of QHHPF.***

## Emalea Pusey Warner: Social Reformer, Educator, Philanthropist...and Youthful Artist?



The following article and the accompanying sketches first appeared in the Wilmington Friends School alumni magazine, *Quaker Matters*, in the winter of 2018. It is reprinted with courtesy of Wilmington Friends School.

Emalea Pusey Warner (1853-1948) was born of Quaker parents and attended Friends School in the 1860s. Throughout her life, she applied her energy and intelligence to improving the lives of Delaware's people. With her husband Alfred she led the Associated Charities of Wilmington during the late 19th century. She also helped found the New Century Club, an organization focusing on many social reforms and improvements: aid to the blind, help for Black schools and communities, prison reform, child labor, infant health care, city beautification, and much more.

Perhaps her greatest achievement was leadership in creating the Women's College of the University of Delaware. Historian Carol Hoffecker writes, "Warner believed that the problems that con-

fronted modern society could be solved only through the active involvement of educated women. She championed higher education for women as the single most important means to achieve those goals...." As a result of her efforts, the Delaware General Assembly authorized the building of the college in 1913. In 1928 she became the first woman on the University of Delaware's Board of Trustees. E.P. Warner Elementary, across from Brandywine Park, was named in her honor. Hoffecker wrote, "If higher education for women in Delaware had a founding mother, it was she."

*However*, when she was only 15 years old at Friends' School, under the guidance of Principal Emma Worrell, she demonstrated considerable artistic talent. She did so at a time when Friends School did not offer classes in art or music. Emma Worrell, though, allowed students to choose an area of interest and to pursue that interest for an hour each week on Fridays. The accompanying sketches are examples of the talent young Miss Pusey demonstrated. These and six other sketches were donated to Wilmington Friends School by Emalea Warner Trentman, Warner's granddaughter, and through the generous efforts of Alice and Robert Donaghy (Friends School class of 1945). They are the earliest known examples of Friends' School student artwork.

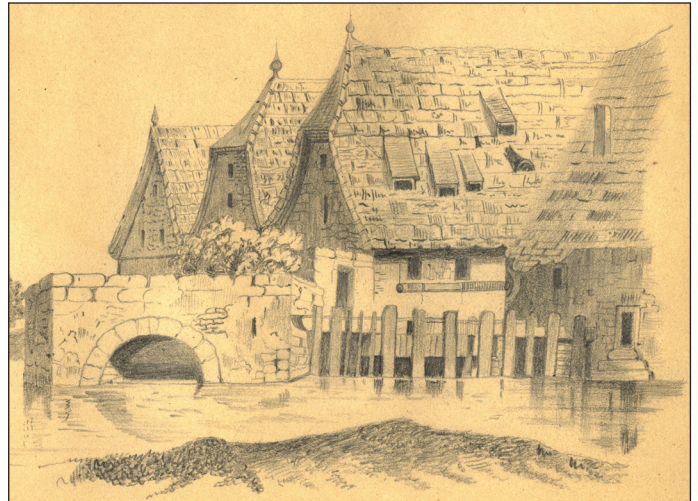
These pencil sketches are of dwellings and land-





scapes that are clearly European in style. We don't know their source and have found no evidence that the Puseys traveled to Europe when Emalea was young, so perhaps these are copies of works that she had seen elsewhere, even periodicals. They clearly show real

talent for one so young and with no apparent training. Warner is shown on the previous page with her former teacher and lifelong friend Emma Worrell (courtesy of the Delaware Historical Society).



*“McBride, Biden,” Continued from p. 9*  
exchanges and stories, too many to recount. Here are two.

Typically, McBride is questioned about the challenges and difficulties involved in being transgender. Once, however, she was asked by the mother of a transgender seven-year to talk with her child. The little girl asked McBride was what her favorite thing about being transgender. McBride said it made her a better human being, and led her to value kindness even more than she had before.

McBride also said that, in her conversations with legislators, trying to convince a great many skeptical

persons, she found it useful to present not just the data to support her position (e.g., 41% of trans people at some point or another attempt suicide; 25% of trans people are fired); she also learned to present her vulnerabilities, the human side of what she had struggled with for many years. “Everyone deals with some insecurity, of some sort,” said McBride, and showing that side allows the persons she is trying to convince see her as another human being, just as they are. “Vulnerability is often the path toward change.” In reaction, Biden stated her belief that “the most powerful human emotion is empathy.”

Let us hope that belief might be true.



## Support Quaker Hill by Supporting QHHPF



**Become a member**—As a member of QHHPF, you will receive many benefits, including invitations to lectures, workshops, and social events; and you will have the satisfaction of knowing that you are helping QHHPF be a strong voice for preservation as a means of enhancing the economic and cultural health of the city. For more information, go to [www.quakerhillhistoric.org](http://www.quakerhillhistoric.org) and click “become a member.”

**Make a donation**—send a check made out to QHHPF to  
Quaker Hill Historic Preservation Foundation  
521 N. West Street  
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### Children of Friends School admiring the latest in bicycle fashion, 1888



### Learn about Quaker Hill from *Images of America: Quaker Hill*

127 pages brimming with pictures and illustrations of the Quaker Hill area, (such as the one above) from its earliest days to the present. Assembled and written by QHHPF; published by Arcadia Publishing.  
Available from Quaker Hill Historic Preservation Foundation

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