



BORDERLAND

The Life
and Times

OF BLANCHE AMES AMES

SUFFRAGIST | ACTIVIST | ARTIST | INVENTOR

Mini Unit

Blanche Ames: A Case Study in Progressivism, Women’s Suffrage, and Historical Memory, 1890-1920

By: Linzy Brekke - Aloise
Professor of History / Stonehill College

Grade Levels: 9-12; U.S.
History I, U.S. History II and
AP US History

Framework/Standards:

United States History I-Topic
7: Progressivism and World
War I [USI.T7]

1. Sub-topic 3: Women’s
Suffrage, Anti-Suffrage
and the battle for the
passage of the IX
Amendment.
2. United States History II
Content Standards:
Topic 2—Modernity in
the United States



A mini-unit featuring 3 Lesson Plans on
Blanche Ames Ames (visionary, artist, inventor and
women’s suffrage activist) incorporating the new
documentary, *Borderland: The Life & Times of
Blanche Ames Ames*

Essential Unit Question:

*How do women carve a place for themselves in
history and what obstacles do they face in that
pursuit?*

Overview:

History is no passive record of events; it is a
struggle to claim a story. Historical events are
constantly occurring, but only some events and
individuals are granted a place in our historical
narratives. Who and what is remembered and who is
forgotten is constantly contested. But that struggle for
historical memory and remembrance renders the study
of history dynamic and vital to a participatory
democracy constantly striving for liberty and justice
for all.

Objectives:

- To claim Blanche Ames as a hidden historical
figure more American students should be
familiar with.
- To analyze her life as an exemplary case study of
a “New Woman,” Progressive activist and leader
in the battle for women’s rights.
- To interpret how Ames used her power and
privilege to fight for expanded civil rights and
participatory democracy in the early 20th
century.

Brief Biography of Blanche Ames Ames

What does it take for a woman to earn a place in history?

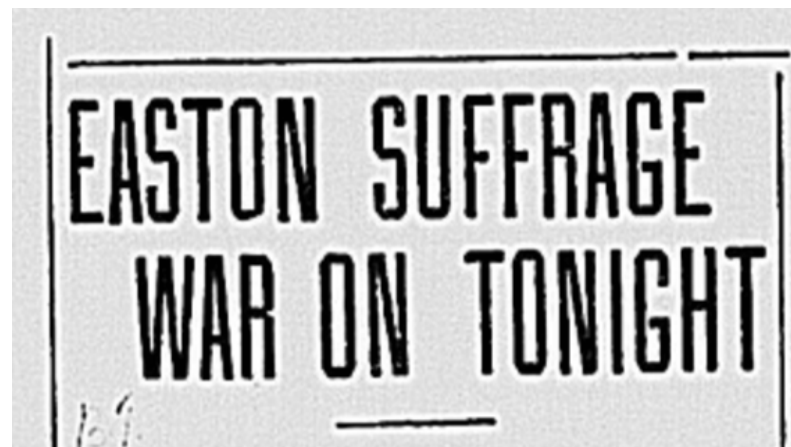
Why are some names remembered and others forgotten?



National leaders like Alice Paul and Carrie Chapman Catt are the names most frequently associated with the battle to secure voting rights for women. Massachusetts artist, activist, engineer and inventor Blanche Ames Ames played a crucial role in visualizing arguments for a woman's constitutional right to vote. Born in 1878 in Lowell, Massachusetts to a prominent political family, Ames demonstrated equal passion for both art and activism, becoming class president at Smith College, where she graduated with dual degrees (B.A. in Art History and Studio Art, 1899).

Ames came of age during the era of the "New Woman," a period of changing gender norms at the end of the nineteenth century when more women pursued higher education, married later, became involved in women's suffrage, progressive political reforms and worked in the labor market. She wore shorter hair, eschewed restrictive corsets, and donned bloomers or trousers to ride a bicycle to her many activities and meetings. The "New Woman" symbolized the growing significance of American women in social and political life and their refusal to lead solely domestic lives.

Descending from an elite and wealthy family, Ames could have easily ignored this movement and sought a private life of ease and comfort. Instead, she deployed her privilege on behalf of political activism and art, becoming an architect of the visual strategies that brought the campaign for women's suffrage to a national audience. A committed feminist, she joined the Equal Suffrage League in Easton, Massachusetts and in 1914 became an officer in the Massachusetts Equal Suffrage Association. The following year, her provocative and poignant cartoons were published in national media.



Film Synopsis

Borderland, written by Kate Klise and produced and directed by Kevin Friend tells the life story of rebel artist, activist, and inventor Blanche Ames Ames, her powerful family, her struggles to achieve equality in marriage and her life-long dedication to progressive reform, including women's suffrage and reproductive rights. It features stunning footage of the historic Borderland Estate and state park in Easton, Massachusetts, which Ames designed as a symbol of modernity. The film links Ames' fight for social justice to our own enduring struggles for equality for all.

Overview:

I. *Famous Families*

Borderland opens with an examination of the storied family histories of Blanche Ames and her husband Oakes Ames, whose families instilled in them passion and strong, unconventional beliefs. Blanche Ames stood in opposition to almost every member of her aristocratic and prominent family, aligning herself with poor, working-class women as well as militant suffragists in an effort to advocate for social equality. She encouraged citizens of various races and socio-economic backgrounds to unite for voter equality and reform. Ames' cousin, Mary Frothingham, was president of the Anti-Suffrage movement and one of Ames' harshest opponents. Ames, however, would not be deterred. She drew upon her pragmatic and analytic skill set to effectively persuade members of various classes and races to support women's suffrage while steering clear of the abusive political rhetoric of the era.



In the editing room: Producer, Kevin Friend with Writer/Narrator, Kate Klise.

II. *The Borderland Estate:*

As Blanche's involvement in the suffrage movement deepened, so too did tensions and frictions within the Ames family. Ames clashed with members of her aristocratic family who pledged their allegiance and full backing to the anti-suffrage alliance. In an effort to distance themselves from these contrasting social and political influences, Blanche and Oakes Ames set out to build the Borderland mansion in the woods of North Easton, Massachusetts. Blanche Ames used her sprawling, 1,843 acre Borderland estate (now a well preserved Massachusetts structure and state park) to host meetings in support of progressive social causes.



III. *The Vote*

On August 18, 1920 the 19th amendment was passed, prohibiting state and local governments from denying women the right to vote. The road to this privilege was over a century in the making. This hard-fought victory was the result of the tireless advocacy of women from all races and walks of life who believed women possessed an unalienable right to the elective franchise.

Secret meetings, rallies, publicity and silent vigils – these were the tactics used by Blanche Ames and other turn-of-the-century activists to force the American government to finally act on the issue of suffrage. Despite harsh family criticism, Blanche immersed herself in the Women’s Suffrage movement. She directed her efforts with a cool and calculated approach, rebuking each negative attack (e.g., anti-suffragists equating suffrage with socialism) with carefully considered and eloquently delivered efficiency. Ames spoke, wrote, and drew her ideas passionately. She relied upon her artistic skills to deploy political cartoons as a way to sway public opinion. Ames organized and developed campaign and protest strategies with the goal of gaining rights she felt were not “women’s to win, but theirs to take.”

The Borderland Estate became ‘ground zero’ for Ames’ grass roots efforts, where she and her supporters politically mobilized to unseat the anti-suffrage senator from Massachusetts John Weeks, while also helping to elect the first Irish Catholic, pro-suffrage, senator from Massachusetts.

IV. *The Collaboration – Ames the Artist, Writer, Inventor*

With the successful passage of the 19th Amendment, Borderland delves further into the lives of Blanche and Oakes Ames, an early 20th century power-couple. Oakes’s support of his wife’s political pursuits remained steadfast. As head of the Men’s League for Woman’s Suffrage, he marched by her side, down Beacon Street and other well-known streets of Boston. Oakes Ames was the preeminent world authority in orchidaceae (better known as orchids). Blanche, became Oakes’ illustrator, furnishing him with numerous works of art during his thirty-year career as Head of Botany Sciences at Harvard University and as Director of the Arnold Arboretum. Blanche Ames has been dubbed one of the foremost botanical illustrators of her time. Theirs was a truly progressive marriage comprised of passion and love for one another, nature, the arts and social ideals.

V. *Death, Legacy, and the Enduring Battle for Gender Equality*

When Blanche Ames died in 1969, the headline of her obituary identified her solely as “Mrs. Oakes Ames, Botanist’s Widow,” effectively erasing her life’s work as an artist and activist and reducing her to the appendage of a famous man. The erasure of Blanche’s pioneering and progressive activism reflected in her own obituary highlights the battle for women to secure a place in history. Blanche Ames Ames is a woman whose name should be remembered—and now through the Borderland documentary—it is.

The mansion at Borderland, with a virtually untouched interior with dark paneled walls and original portraits remains an immaculately preserved estate in Easton, Massachusetts. The surrounding acreage, open to the public most days, features ponds, winding paths and stunning views.

Lesson

1

Who Was Blanche Ames: A Case Study of the “New Woman” of the Progressive Era

Grade Levels: 9-12, AP US History

Framework/Standards:
United States History I:
Topic 7. Progressivism and World War I [USI.T7];

United States History II Content Standards:
Topic 2. Modernity in the United States: ideologies and economies [USII.T2]

Era: 1880-1910

Purpose and Description:

This lesson will introduce students to key themes of the Progressive Era, including the rise of the “New Woman” and women’s increased participation in the paid labor force, higher education and social and political activism through a case study of the life of Blanche Ames Ames. She sought to challenge Victorian ideas about women’s physical fragility and intellectual inferiority by pursuing college education, embracing sports, riding a bicycle, donning modern fashion (including pants), becoming a leader in both the women’s suffrage movement and the “Voluntary Motherhood” movement, which endorsed birth control and bodily autonomy for women. Her commitment to an egalitarian marriage and partnership with Oakes Ames, (no relation) was powerfully illustrated in their scientific research and illustration partnership and co-involvement in important progressive causes such as suffrage. Together, they symbolized key structural changes in gender relations and women’s public activism during this period.

Objectives:

Students will be able to:

- Summarize the background and biography of Blanche Ames Ames
- Identify the key characteristics of the “New Woman” of the late 19th and early twentieth century, and how she manifested changing social roles for women.
- Analyze key changes to women’s lives from the Victorian to the Progressive Era including increased participation in the labor force, higher education and involvement in progressive causes such as temperance, suffrage, women’s health, and public activism.



Essential Questions & Materials



Class Time: 60 Minutes

Essential Questions:

- How did the conflict between traditionalism and modernity manifest itself in the life of Blanche Ames specifically, and through the ideal of the “New Woman” more generally, at the turn of the century?
- What social, economic, and educational changes took place in the lives of women during this period?
- How did women draw on ideas about gender to launch themselves into public, political activism?
- Which groups of women are missing from discussions surrounding the New Woman?

Materials:

- Biography of Blanche Ames
- Film synopsis
- “Borderland Documentary” : <https://www.borderlandthedocumentary.com/> view from beginning to 18:04; 30:44-38:03
- Background reading-Women in the Progressive Era: <https://ap.gilderlehrman.org/essays/women-and-progressive-movement?period=7>
- Digital Public Library of America: “The New Woman”: <https://dp.la/primary-source-sets/the-new-woman>
- Female Reformers in the Progressive Era: <http://www.crusadeforthevote.org/progressive-era-reformers>
- Primary Sources on “The New Woman” (one cartoon per collaborative group is recommended)
- Document Analysis Worksheet (one per collaborative group is recommended)
- Graphic Organizer: “The New Woman” (included in “Educator Resources” Section)

Vocab, Starter, & Instructions

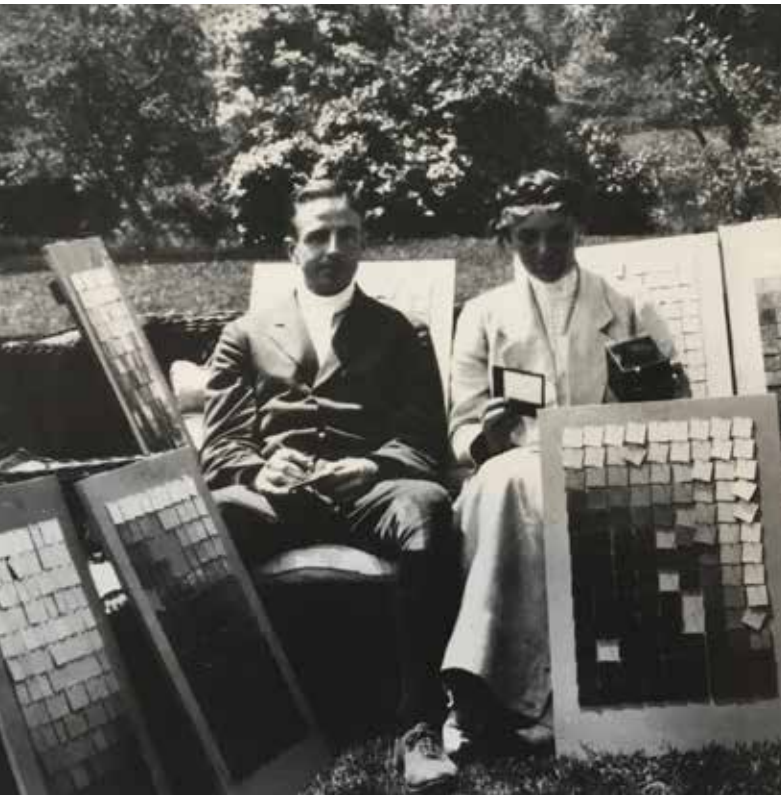
Vocabulary:

Progressivism: General political philosophy favoring social, political, and economic reform and returning control of the government to the people and away from corporations.

New Woman: A term symbolizing a new feminist ideal that emerged in the late 19th century challenging Victorian gender norms, especially domesticity, and advocating for education, freedom, participation in the labor force and political activism for women.

Starter/Hook:

Write the name “Blanche Ames” on the board, and ask the class if they have ever heard of her. Ask them how many women of the period from 1880-1910 they can name. (Example: Helen Keller).



Direct Instruction:

Read out loud or have students read the short biography of Blanche Ames above and the synopsis of the film. Screen the film, *Borderland: The Life and Times of Blanche Ames* from beginning to 18:04. Provide background on the new roles of women in the Progressive Era responding to the period’s growing social unrest, inequality, urban poverty, mass migration and the way they challenged traditional Victorian gender roles.

Guided Practice:

- Have students count off in threes or fours. Assign each group one of the documents/images on the New Woman (included in the lesson plan pdf) and a copy of the document analysis worksheet.
- Have each group work together to complete the document analysis worksheet (included in the lesson plan pdf).
- Project each document/image in turn and call on each group to analyze and explain the meanings of the text/image to the class, including identifying which aspect of the New Woman ideal the document/image captures.
- Ask students to take notes on each group’s presentation.

Assemble the class back together and discuss the questions posed to them above:

- How did the conflict between traditionalism and modernity manifest itself in the life of Blanche Ames specifically, and through the ideal of the “New Woman” more generally, at the turn of the century?

Independent Practice:

- Students will fill out the graphic organizer on “The New Woman” and turn it in.

Lesson 2

Blanche Ames' Cartoons as Visual Arguments in the Women's Suffrage Movement.

Grade Levels: 9-12, AP US History

Framework/Standards:
United States History
I-Topic 3: Women's Suffrage, Anti-Suffrage and the battle for the passage of the 19th Amendment.

Era: 1900-1920

Purpose and Description:

The purpose of this lesson plan is to highlight Massachusetts suffrage leader, Blanche Ames' activism through art, including close analysis of her cartoons, which were used to "expand civil rights and defend democratic processes at home." Ames offers a case study of the crucial role of visual imagery in the battle for women's suffrage. By closely interpreting the visual and rhetorical arguments in Ames' cartoons, students will come to understand how American suffragists worked to persuade men to enfranchise them, using other states with full suffrage as examples of why women should have voting rights nationwide. As an artist and graphic illustrator, Ames' political cartoons integrate visual art, media, history and social science of the Progressive Era. Students will examine the documentary film on her life alongside her cartoons to analyze visual arguments on behalf of women's right to vote.

Objectives:

Students will be able to:

- Use political cartoons as primary sources to evaluate arguments women made to advocate for the right to vote.
- Compare and contrast visual arguments on behalf of women's rights in several primary sources.
- Use Visual Thinking Strategies (VTS) to synthesize information derived from artwork with other information in print and film sources.



Essential Questions & Materials



Class Time: 60 Minutes

Essential Questions:

- What arguments did suffragists make in favor of women's voting rights?
- Why did women need the vote? What do these primary sources argue they will do with this right, once granted?
- What historic, political and artistic images did Ames deploy to persuade her audience that the vote was women's "natural right"?
- Why did Ames draw cartoons to lobby for suffrage? How did suffrage leaders use cartoons to persuade readers to support the cause of women's voting rights? What elements of the cartoons did students find most persuasive?

Materials:

- "Borderland Documentary" : <https://www.borderlandthedocumentary.com/>: Screen from 18:04-30:44
- Map of Woman Suffrage Before 1920: https://www.tolerance.org/sites/default/files/general/suffrage_map.pdf
- National Women's History Museum: <http://www.crusadeforthevote.org/propaganda/>
- Copies of Blanche Ames' political cartoons (included in lesson plan PDF); one cartoon per collaborative group is recommended.
- Copies of the Analyzing Political Cartoons Worksheet (included in lesson plan PDF); one per collaborative group is recommended. Art Responds to Women's Suffrage: <https://www.radford.edu/rbarris/Women%20and%20art/amer-wom05/suffrageart.html>

Vocab, Starter, & Instructions

Vocabulary:

suffrage [suhf-rij] (noun): the right to vote

suffragist [suhf-ruh-jist] (noun): someone who wants to extend the right to vote; usually refers to a woman.

abridge [uh-brij] (verb): to deprive; to limit

Starter/Hook:

Start off by asking the class “*What is a political cartoon?*” Ask the students to give their own example of a type of political meme or cartoon that they have seen on the Internet. Explain to the students that during today’s class, they will learn about the battle for women’s suffrage and analyze a form of persuasive media—political cartoons—that were used in the women’s suffrage movement in America from 1900-1920.

Direct Instruction:

Provide background on the women’s suffrage movement from 1900 to 1920 to the class. Explain to them that women gained suffrage in western states before the 19th Amendment and that these states were used as examples of why women should be granted voting rights in other states. Project the “Map of Woman Suffrage Before 1920” to the entire class. Read out loud or have students read the short biography of Blanche Ames (pg. 3) and the synopsis of the film (pg. 4). Screen the film, “Borderland: The Life and Times of Blanche Ames Ames” from 18:04-30:44. Use the “Crusade for the Vote” at the National Women’s History Museum to provide background information on suffragists’ use of propaganda and visual imagery.

Guided Practice:

- Have students count off in threes or fours. Provide each group with one of the four Ames Suffrage cartoons (included in the lesson plan) and a copy of the Cartoon analysis worksheet.
- Have each group work together to complete the cartoon analysis sheet included in the lesson plan. Encourage them to identify and single out specific images, phrases, and arguments, even if they don’t fully understand what they mean or refer to. Ask them the following questions as they work:
- Why did Ames draw cartoons to lobby for suffrage?
- How did suffrage leaders use cartoons to persuade readers to support the cause of women’s voting rights?
- Project each cartoon in turn and call on each group to analyze and explain the meanings in their cartoon to the class, including identifying their cartoon’s specific arguments for women’s suffrage and finally, ask students to interpret if they found it effective or not and why. Ask students to take notes on each group’s cartoon.

Assemble the class back together and discuss the questions posed to them above:

- Why did Ames draw cartoons to lobby for suffrage?
- How did suffrage leaders use cartoons to persuade readers to support the cause of women’s voting rights?
- What elements of the cartoons did students find most persuasive?

Independent Practice:

- Students will write a free-response on the following topic: **Was the use of cartoons and other visual imagery persuasive in gaining the right to vote for women?** Students will use their background knowledge and the primary documents to construct this response.

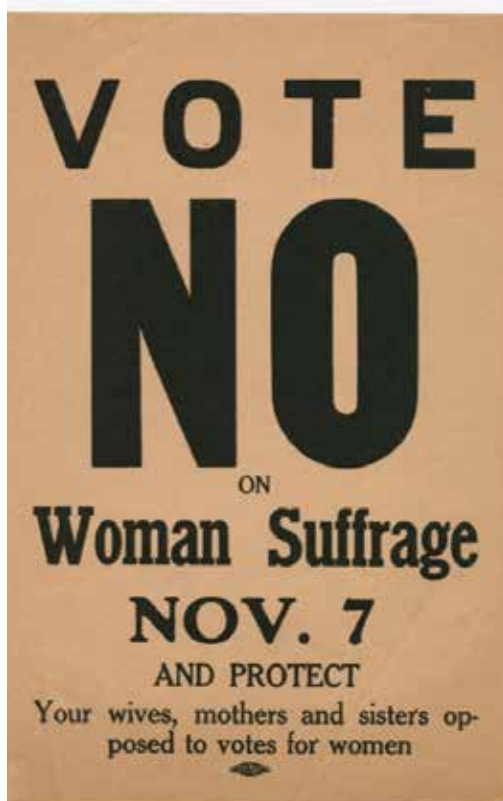
Lesson 3

Anti - Suffrage: Who Opposed Women's Suffrage and Why?

Grade Levels: 9-12, AP US History

Framework/Standards:
United States History
I-Topic 3: Women's Suffrage, Anti-Suffrage and the battle for the passage of the 19th Amendment.

Era: 1900-1920



Purpose and Description:

The purpose of this lesson plan is to analyze arguments by anti-suffragists who opposed enfranchising women. Again, we highlight Massachusetts suffrage leader Blanche Ames, who battled many members of her own family to fight for voting rights for women. In fact, Massachusetts had one of the most entrenched and powerful anti-suffrage leagues in the country. Students will conduct close analysis of anti-suffrage claims in her cartoons and other primary sources. Opponents to votes for women also drew on the power of visual imagery to lobby against a federal amendment giving women the right to vote. By closely interpreting the visual and rhetorical arguments in Ames' cartoons and other primary sources, students will come to understand how anti-suffragists sought to persuade women that they did not need the vote, and to persuade men that women's political power threatened the stability of the family as well as the broader American society.

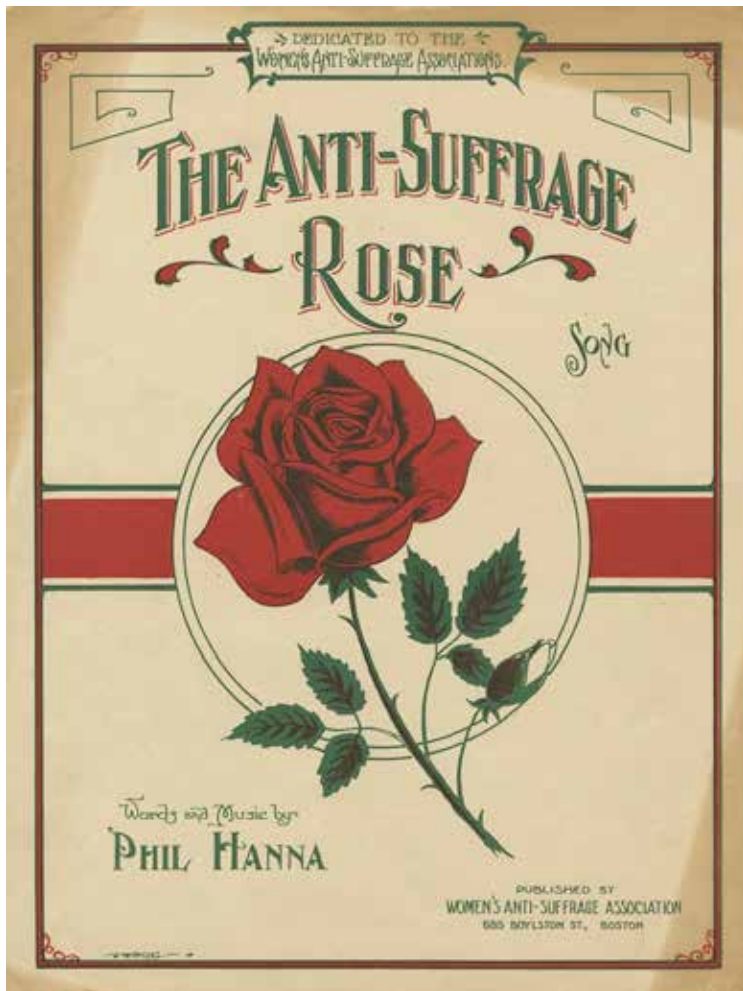
Objectives:

Students will be able to:

- Use Primary sources to evaluate the various arguments anti-suffragists made to oppose voting rights for women.
- Compare and contrast visual arguments opposing women's rights in several primary sources.
- Use Visual Thinking Strategies (VTS) to integrate information derived from artwork with other information in print and film sources.

Essential Questions & Materials

Class Time: 30 Minutes



Essential Questions:

- What arguments were made to justify denying women the right to vote?
- Why did anti-suffragists feel women did not need the vote? What do these cartoons and primary sources fear they will do with this right, if granted?
- What historic, political and artistic images did Ames deploy to counter anti-suffrage messages?

Materials:

- “Borderland Documentary” : <https://www.borderlandthedocumentary.com/>: Screen from 18:04-30:44
- Copies of Blanche Ames’ cartoons criticizing anti-suffragists (included in lesson plan PDF); one cartoon per collaborative group is recommended.
- Copies of Anti-Suffrage Analysis Document (included in lesson plan PDF); one per collaborative group is recommended.
- Massachusetts and the 19th Amendment: <https://www.nps.gov/articles/massachusetts-and-the-19th-amendment.htm>
- Massachusetts Historical Society online exhibit: “Can She Do It: Massachusetts Debates a Woman’s Right to Vote” primary sources <http://www.masshist.org/beehiveblog/tag/anti-suffrage/>

Vocab, Starter & Instructions

Starter/Hook:

Starter/Hook: Write on the board: “Who Opposed Women’s Right to Vote and Why?” Explain to students that during today’s class, they will learn about opponents to women’s suffrage and why they fought against a woman’s right to vote. Ask the class about more recent battles to limit civil rights for certain groups in America.

Direct Instruction:

Provide background on opposition to women’s suffrage from 1880 to 1920 to the class. Explain to them that many Americans, including women themselves, feared change and worried that women were not educated or knowledgeable enough about political issues to vote. Many others feared that Catholic and Protestant women who supported temperance—opposition to the sale and consumption of alcohol—would use the vote to ban alcohol. Use the Massachusetts and the 19th Amendment article listed and the Massachusetts Historical Society online exhibit: “Can She Do It” to provide background information on anti-suffragists’ use of propaganda and visual imagery.



Vocabulary:

Temperance: Moderation; Control of one’s own behavior.

Guided Practice:

- Have students work in pairs. Provide each group with an anti-suffrage primary source, including the Ames’ cartoons (included in the lesson plan) and a copy of the anti-suffrage analysis document.
- Have each pair complete the analysis for their primary source. Ask them the following questions as they work:
- How did anti-suffragists depict women in order to ridicule the movement for women’s suffrage?
- What arguments and rhetoric did anti-suffragists deploy to persuade readers to oppose the cause of women’s voting rights?
- Call on each pair to share one argument or insight about opposition to suffrage with the class, and interpret if they found it effective or not and why.

Assemble the class back together and discuss the questions posed to them above:

- What arguments were made to justify denying women the right to vote?
- How did anti-suffrage leaders use cartoons to persuade readers to oppose women’s suffrage?

Independent Practice:

Students will write a free-response on the following topic: **How did Americans opposed to women’s suffrage justify denying constitutional rights to women?** Students will use their background knowledge and the primary documents to construct this response.

Summary Mini Unit Reflection

Blanche Ames and the Enduring Struggle for Equality

Class Time: 30 Minutes

Closing Reflection:

Watch: “Borderland Documentary” : <https://www.borderlandthedocumentary.com/>: Screen from 38:04-End

Objectives:

Students will be able to:

- Understand the ongoing contest for full equality for women in American life.
- Interpret the ways that history is a selective act of remembrance.
- Consider the political ramifications of our historical memory, analyzing who gets remembered and who is forgotten and how that symbolizes power and representation in American history.

Essential Questions:

- How can we connect Blanche Ames’ story to the story of women today?
- How did Blanche Ames use her privilege to empower others?
- How can those of us with privilege today use it to empower others?

Guided Practice:

Discuss with students the Women’s March on Washington D.C. in 2017 and project these images to the class. <https://www.theatlantic.com/photo/2017/01/photos-of-the-womens-marches-around-the-world/514049/>

- Ask students to read the signs and images for clues to arguments about women’s enduring search for equality.
- Ask students to see if they can identify specific issues women are still struggling with today.
- Ask students to compare and contrast arguments from the Women’s Rights Movement (1840-1920) with the Women’s March of 2017 through the use of the documentary and above visual images in order to identify changes and continuities in women’s lives.

Independent Practice:

Students will write a free-response on the following topic: **Why was Blanche Ames forgotten in American history? What does it take for a woman to earn a place in history? What is the message of her life story?** Students will use the documentary, the primary documents, and their background knowledge documents to construct this response.

Educator Resource Guide



- **Document Analysis Worksheet**
- **“New Woman” Primary Sources, Blanche Ames photographs & Credo**

New Woman Primary Sources:

1. “An image of the New Woman from 1899”: <https://dp.la/primary-source-sets/the-new-woman/sources/663>
2. Definition of a “New Woman”: <https://dp.la/primary-source-sets/the-new-woman/sources/660>
3. “A Study in Bloomers.” <https://dp.la/primary-source-sets/the-new-woman/sources/674>
4. Blanche Ames Photographs
5. Blanche Ames Credo

- **Graphic Organizer: “The New Woman”**

- **Blanche Ames Political Cartoons**

- **Analyzing Political Cartoons Worksheet**

- **Anti-Suffrage Analysis Worksheet**



CREDO

Of Blanche Ames

I believe in the Motherhood of God.

I believe in the blessed Trinity of Father, Mother and Child.

I believe that God is here, and that we are as near him now as we ever shall be. I do not believe He started this world a-going and went away and left it.

I believe in the sacredness of the human body, this transient dwelling place of a living soul, and so I deem it the duty of every man and woman to keep his or her body beautiful through right thinking and right living.

I believe that the love of man for woman and the love of woman for man, is holy; and that this love in all of its promptings is as much an emanation of the Divine Spirit as man's love for God, or the most daring hazards of the human mind.

I believe in salvation through economic, social and spiritual freedom.

I believe John Ruskin, William Morris, Henry Thoreau, Walt Whitman and Leo Tolstoy to be Prophets of God, and they should rank in mental reach and spiritual insight with Elijah, Hosea, Ezekiel and Isaiah.

I believe we are now living in Eternity as much as we ever shall be.

I believe that the best way to prepare for a Future Life is to be kind, live one day at a time, and do the work you can do the best, doing it as well as you can.

I believe there is no devil but fear.

I believe no one can harm you but yourself.

I believe that we are all sons of God and it doth not yet appear what we shall be.

I believe in freedom -- social, economic, domestic, political, mental, spiritual.

I believe in every man minding his own business.

I believe that men are inspired today as much as men ever were.

I believe in sunshine, fresh air, friendship, calm sleep, beautiful thoughts.

I believe in the paradox of success through failure.

I believe in the purifying process of sorrow, and I believe that death is a manifestation of Life.

I believe there is no better preparation for a life to come than this: do your work as well as you can, and be kind.

I believe the Universe is planned for good.

I believe it is possible that I will make other creeds and change this one, or add to it, from time to time, as new light may come to me.