

**PUBLISHER/EDITOR** Peggy Fletcher  
**MANAGING EDITOR** Scott C. Dunn  
**ART DIRECTOR** Brian Bean  
**NEWS EDITOR** Cecelia Warner  
**ASSOC. NEWS EDITOR** Michelle Macfarlane  
**FICTION EDITOR** Susan Staker  
**POETRY EDITOR** Dennis Clark  
**BOOK REVIEW EDITOR** John Sillito  
**BUSINESS MANAGER** Tom Miner  
**DEVELOPMENT DIRECTOR** Michelle Macfarlane  
**PERSONNEL DIRECTOR** Tom Miner  
**ACCOUNTING** Charlotte Hamblin  
**ADVERTISING** Jackie Suominen  
**PRODUCTION MANAGER** Connie Disney  
**TYPESETTING** Brian Burke  
**PHOTOGRAPHY** Michael Stack  
**CIRCULATION** Linda Turner  
**PUBLIC RELATIONS** Christopher Allen  
**STAFF** Joseph H. Harris, Susan Piele, Jeanne Pugsley

**NATIONAL CORRESPONDENTS** Irene Bates, Bonnie M. Bobet, Bellamy Brown, Elizabeth Burdett, Anne Castleton Busath, James F. Cartwright, John Cox, Earl P. Crandall, George Givens, Jeanne M. Griffiths, Mike and Nancy Harwood, Janna D. Haynie, Val Holley, Thomas McAfee, Carrie Miles, Elbert Peck, Joel Peterson, Alice Pottmyer, Kent Roberts, T. Eugene Shoemaker, Bill Sims, Dolan and Sharon Pritchett, George D. Smith, Lorie Winder Stromberg, Le' Ruth Ward Tyau

**FOREIGN CORRESPONDENTS** Ian Barber, Tim Behrend, William P. Collins, Wilfried Decoo, Werner H. Hock, Roger H. Morrison, Kay Nielsen, James F. Rea, Ed H. Zwanveld

**EXECUTIVE COMMITTEE** Ross Anderson, John Ashton, Dolores Chase, Peggy Fletcher, Jerry Kindred, Jon Lear, Ellen Richardson, Annette Rogers, Sterling Van Wagenen

SUNSTONE is published by the Sunstone Foundation, a non-profit corporation with no official connection to The Church of Jesus Christ of Latter-day Saints. Articles represent the attitudes of the writers only and not necessarily those of the editor/publisher or editorial board.

To speed up editing, manuscripts for publication should be submitted on floppy diskettes formatted for the IBM PC or compatible equivalents and written with Word Perfect, Wordstar, or any other word processor which saves files in ASCII format. Double-spaced typewritten manuscripts are also accepted and should be submitted in duplicate. Submissions should not exceed six thousand words. For increased readability, SUNSTONE discourages manuscripts with footnoting. Manuscripts should conform to the *Chicago Manual of Style*. Unsolicited manuscripts should be accompanied by sufficient return postage. Send all correspondence and manuscripts to SUNSTONE, 59 West 100 South, Salt Lake City, UT 84101-1507.

United States subscriptions to SUNSTONE are \$27 for one year (12 issues). Outside the U.S. subscriptions are \$35 for one year by surface mail. Airmail subscriptions in the U.S. are \$27 for one year plus airmail postage charges. Application to mail at second-class postage rates is pending at Salt Lake City, Utah. POSTMASTER: Send address changes to SUNSTONE, 59 West 100 South, Salt Lake City, UT 84101-1507.

Copyright © 1985 by the Sunstone Foundation. All rights reserved. Printed in the United States of America.

# DECENNIAL REFLECTIONS

Peggy Fletcher

When he was a boy my father, the quiet studious scientist, thought he would marry a Madame Curie type and they would spend their lives doing meticulous experiments together in their tidy, ordered house. Instead he found himself presiding over a family of nine lively, talkative, independent spirits (including my mother) and a chaotic laughter-filled home. Night after night at the dinner table, as he dabbed at the spilled milk that somehow always found its way onto his suit pants, I would hear him moan: "If I had known in detail what marriage and children were like when I was courting, I'd never have gotten married. But," he would quickly add, "I'm very glad I did."

I guess we never know exactly where our commitments will take us. Eleven years ago this August I agreed to help Scott Kenney start a magazine. I gave it about as much thought as if he had asked me to direct a roadshow for my ward. The enterprise sounded fun, like an adventure. Not being particularly visionary, I had no sense at the time that I was walking into a whirlwind. Looking back now, I like to think I see God's involvement from time to time nudging events, sending people, and whispering ideas.

Choosing the name, SUNSTONE, seems like one of those magical moments. After months of heated discussion we rejected such suggestions as *The Vineyard*, *Rough Draft*, *Chrysalis*, *The Mormon Student*, *Stratavariou*, *The Nouveau Expositor*, *The Harbinger*, and several others. We settled finally on *Whetstone* but when Scott mentioned this to Bob Rees, then editor of *Dialogue*, he balked. We had intended to imply a sharpening of our wits, a refining of our minds and ideas, but Bob pointed out that those who didn't like the publication would say we

were sharpening our knives against the Church. He recommended SUNSTONE instead. Tired of discussing it and almost completely unfamiliar with the term, we all hesitantly agreed.

I confess I had neither seen nor even heard of the Nauvoo temple sunstone. With a bit of research I discovered there were thirty sunstones on the temple (forming the capital of the pilasters), as well as thirty starstones and thirty moonstones. The sunstones were the largest, measuring four feet by six feet, and weighing some three thousand pounds. But the intended symbolism was unclear. The face on the stone is enigmatic, at once ominously scowling and benign, depending on the viewing angle. And there is confusion about what the two hands above the sun are holding; are they horns of plenty symbolizing the fertility of the restored gospel, or trumpets sounding an apocalyptic call?

Because the sunstone is all that remains of the Nauvoo temple, it stands as a historical link between the generations, reminding us of the continuity of truth. As a genuine icon, it represents the integral nature of artistic expression and religious sentiment. But the sunstone points to much more than these. In terms of Mormon theology the sunstone is obviously a symbol of Jesus Christ, the light of the world. The sun is also an explicit symbol for the dwelling place of celestial beings and the quest for perfection, a belief in the truth and light which battle the dark side of human life. The sun is the source of all creation and regeneration; indeed, of life itself.

The stone, on the other hand, is a physical image, representing the union of matter and spirit. It also suggests a firm grounding in reality, a concern with the practicalities of this world. Moreover, the stone is the Church. "On this rock I will

build my church." The rock of our salvation.

Because there are no instant identifications which would place it in a fixed category, the meaning of SUNSTONE can be created afresh with each new reader. The possibility of multilevel interpretation, the very mystery of the name, allow it a richness of meaning.

How completely the contents live up to name, only time and the readers can determine. My own assessment is that we have succeeded miraculously at some of our goals and failed dismally at others. But the striving has been instructive. I have repeatedly encountered "teaching moments" and have learned much.

Here are a few things I have come to understand:

1. The tone of an article is often more important than the content. Criticisms offered without rancor, bitterness, self-righteousness, or whining are consistently the most effective ones. The wisdom of the saying, "You catch more flies with honey than vinegar," seems increasingly evident.

2. Articles which affirm an institutional position or elaborate in some original way a standard doctrine are very rare, and when available they are often dull or poorly written. It is easier to communicate with clarity and feeling those things we dislike or wish to reform than those we accept and embrace. Creative adrenalin seems to accompany criticism more readily than praise.

3. Mormon writers seem most at home with the passive voice, academic prose, and numerous footnotes. Perhaps because of the authoritative nature of our faith and tradition, writers tend to rely too heavily on authorities outside themselves. They are least comfortable taking responsibility for their own ideas. Too, with a few obvious exceptions, it seems more acceptable to write honestly about dead people than living ones.

4. Even Mormon intellectuals are not very interested in reading about or listening to other religions.

5. News reporting about the Church is almost completely uncharted territory, for which there is little if any competition. Also, news coverage in the finest journalistic tradition will always be perceived by some of our readers as

"gossip" or "rumor-mongering." News printed on nice paper is more acceptable to some than exactly the same news printed on newsprint.

6. The terms "positive" and "negative" are regularly misapplied to articles and issues dealing with Mormon topics and are often completely beside the point. The questions should be: Is it fair? Is it honest? Is it accurate? Is it well-reasoned? Is it informative? Does it make me think, or reconsider old ideas in a new way? If the answer is yes, then it is positive.

7. All small businesses face cash-flow problems; they come with the territory. In addition, business sense (like changing a tire) is not necessarily a male genetic inheritance, nor is it bestowed with the priesthood.

8. Simple Mormon folk are sometimes more open than Mormon intellectuals. We all have our biases which we close to discussion.

9. Every author (including myself) needs a good editor and several rewrites. Authors who are most interested in communicating their ideas, and are self-confident generally, readily accept suggested changes.

10. Strength and support often come from surprising sources. Many times those with the fewest riches make the largest donations.

11. It is a great pleasure to publish the work of little-known authors. Discovering talent in unexpected places confirms our theology: spiritual insights belong to all God's children, not just the elect.

12. Although it resembles them in many ways, SUNSTONE is not and never will be a "normal" periodical. Christian virtues like compassion, tolerance, and forgiveness ought to be evident in both the writing and the governing of SUNSTONE.

13. SUNSTONE is not for everyone. Many people live genuinely good, virtuous lives without a second thought for the knotty complexities of contemporary issues. Others are temperamentally incapable of avoiding them. For the latter group, a periodical like SUNSTONE becomes more than a magazine, almost a way of life.

14. A good sense of humor is absolutely essential to involvement with any publication like SUNSTONE. Whenever you think you've

reached the bottom of the hole, there's always farther to fall. While you're falling, you should at least be able to laugh. Never take yourself too seriously.

A single list could not possibly contain all the good things I've learned while working for SUNSTONE; likewise, a single issue could not possibly contain all the pieces worth reprinting in ten years of publishing. At best, this issue can only offer a representative sample.

In any case the selection process was necessarily subjective and arbitrary, painful and arduous. Because the reader survey indicated a low interest in fiction and poetry, we eliminated them from the issue. On the other hand, although it was extremely popular, because of its length we declined to reprint "Fires of the Mind," Robert Elliott's three-act play about missionaries in Taiwan. Moreover, we restricted our choice to issues now completely out of print (1975-79). Works that were excellent when they appeared but are now somewhat dated or works that were too technical for a general readership were omitted.

What all of this means is that most readers will be disappointed to find some of their favorite works missing, and some authors will wonder why their pieces didn't appear. As editors we can only say that many of *our* personal favorites are similarly missing. But then, we liked almost all of them.

Reliving the past ten years this month has been nostalgic and, for the most part, gratifying. I am pleased and proud to have been associated with the fine authors whose work graced the pages of the magazine, and the fine editors and staff who have willingly sacrificed and strained to bring those ideas to the reading public. It has been instructive to see the controversies that have embroiled us. Issues that once burned passionately are now reduced to embers; others continue to blaze, and some that seemed only smoldering brush-fires have burst into flames. As I note the trends we accurately predicted, and those we curiously (and maybe stupidly) overlooked, I wonder what the next ten years will bring.

We offer this issue to celebrate the past and symbolize the future.

**The meaning of SUNSTONE can be created afresh with each new reader.**