

# Recommendation Report For the Eyring Manuscript

(The following has been edited to include selections  
primarily written by Travis Washburn.)

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This idea of focus is essential in the Heritage section, as it is the place we found to be most unrelated to the overall purpose.

In chapter 6, the stories about Caroline and Miles P. are interesting, and they're important, especially to the Eyring family. Although they're important, they're not tied closely enough to Henry. As readers, we felt that because we didn't yet know Henry very well, we didn't care about his forebears. So the problem is this: Because the book doesn't create solid roots on Henry as a person and as a mature thinker, these upper branches about his forebears are not supported. Together, these disconnected (or barely connected) sections leave the reader with what appears to be a pile of branches, rather than a great oak.

We like that you tried to tie everything together in Chapter 6 through the theme of ambition. However, it seems the events were stretched to fit the theme. The chapter isn't about Henry Eyring's ambition until the end (which is a problem, if the book is about Henry Eyring as a mature thinker). The focus of the chapter is on his forebears. Henry surely gained many of his personal attributes from his ancestors, but this link is not made clear in the text. And it's a stretch to say that Henry's high-school basketball career and his mother's flight from St. Johns fit under the same theme. They're both important events in the Eyring family history, but it's reaching too far without the necessary support. Thus, the breadth is too great, and the depth is too little.

A final difficulty with the focus of the Heritage section is that it does not proceed chronologically. Chapter six jumps from Caroline, back to her father, then proceeds forward in time to Henry. This, alone, might not be too much, but the preceding and following chapters also skip around chronologically. This misalignment makes it difficult for a reader to follow.

## Demonstrating the Solution

We've examined the text on the chapter level, both briefly and in detail. On each of these levels, focus needs to be addressed. We have three suggestions to strengthen the focus. First, we suggest a new theme: Henry Eyring as a mature thinker. Next, we recommend writing an introduction for each section. Finally, we recommend that you strengthen the Heritage section. Below you will find detailed descriptions of how to do this and why it will improve the manuscript.

### Theme

#### *New Theme: Mature Thinking*

We have identified focus as the biggest problem with the manuscript. One of the ways we recommend fixing this is to change the theme. We understand from our meeting that you want the book to be about paradoxes and the way Henry Eyring thought. Some of the paradoxes discussed in the text; however, do not seem to be true paradoxes. A paradox is a contradiction, and the titles in the paradox section do not represent true contradictions. For example, enthusiasm and discipline compliment each other rather than contradict each other. Freedom and obedience are more of a cause and effect rather than a contradiction. Instead of using these contrived paradoxes, we think that mature thinking will better incorporate these aspects of Henry's life while keeping the manuscript about him. A theme of mature thinking will be more effective because it will focus the stories and the thoughts about Henry on that specific topic. When we spoke to you in class, you mentioned Henry Eyring as a mature thinker, and as we examined the text we found the idea of mature thinking to be carried throughout the manuscript. Changing the theme will allow the conflicts that Henry dealt with, as well as his thought processes, to show through while maintaining the focus on him and how he became a mature thinker. To do this, we recommend making sure each story really emphasizes Henry as a mature thinker.

#### *Book Title Change*

Along with the change from paradoxes to mature thinking, we also recommend changing the title of the book. Henry Eyring: The Life of a Scientist sounds like a comprehensive biography. We recommend changing the subtitle to Henry Eyring: The Life of a Mature Thinker, or something similar. Changing the title will create the consistent idea that the book is about the way Henry Eyring thought. It will encourage the audience to find out how he became this way, as well as how they can become mature thinkers too.

#### *Chapter Title Changes*

We also suggest renaming some of the titles so that emphasis will be carried through the entire manuscript. We are not suggesting that you rearrange the chapters within the manuscript, but we feel the chapters titles you have now are confusing to the reader. By changing them, the theme will be reinforced and the focus will be tighter.

*Revised Outline*

A new outline is not necessary. We feel that the content, as it stands, is very good. However, we feel that much of the “Heritage” section is too off-topic, as is explained below. Therefore, we suggest condensing the “Heritage” section into one chapter, and putting it under the heading of “Legacy.” Below is a comparison of the original table of contents and the new. The changes are highlighted in blue. These changes will be explained in the following paragraphs.

<p style="text-align: center;"><b>Henry Eyring: The Life of a Scientist</b></p> <p><b>Legacy</b> Science Faith Friendship</p> <p><b>Heritage</b> Love Belief Ambition Fear</p> <p><b>Paradoxes</b> Humility and Confidence Enthusiasm and Discipline Freedom and Obedience Reasoning, More Than Reasons Fundamentals, Not Conventions People, Not Public Opinion</p> <p><b>Testament</b></p>	<p style="text-align: center;"><b>Henry Eyring: The Life of a Mature Thinker</b></p> <p><b>Foreword</b></p> <p><b>Legacy of a Mature Thinker</b> <i>Introduction</i> Science Faith Friendship <b>Heritage</b></p> <p><b>Virtues of a Mature Thinker</b> <i>Introduction</i> <b>An Eternal Perspective</b> Dedication Governance (or Agency) Reasoning Fundamentals People (or Charity)</p> <p><b>Testament</b></p>
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Introductions

*What to Include*

Another solution we are recommending is to write an introduction to each section. Again, we are not suggesting that you rearrange the chapters within the manuscript. These introductions will help connect the reader to Henry Eyring. They will add purpose, and they will allow the reader to understand the context of each section. They will also help keep the book focused on the theme.

The following elements should be included in an introduction:

- The introduction is engaging to the reader. It goes into more depth and has more character than just listing facts and quotations. This means a more creative style must be used.
- The introduction gives the reader an idea of what is contained in the section—what is to come.
- The introduction describes the purpose of the section, much like you explained things to us in class.

See Appendix A for examples and further suggestions on crafting these introductions.

### *Voice*

We understand that you want to keep your influence out of the text as much as possible; however, the lack of authorial voice is aiding in the lack of focus. We suggest explaining to the audience the information you conveyed to us in the same way you conveyed it to us. That is, in these introductions, explain to the reader how the section that follows relates to the theme of mature thinking. Then the audience will be free to read about your grandfather from the original documents. By adding authorial voice in the introductions, you will also be able to interject less of your views in the rest of the text. We feel this is a good compromise, and that it will help focus the manuscript in a way that will be true to your vision of the book.

## The Heritage Section

We've looked at the focus problems in the Heritage section by looking at Chapter 6. Now we'll look at several ways to resolve these. Refer to Appendix B for a more in-depth look at how to accomplish this.

### *Focus and Organization*

If you look at the outline of Chapter 6, you'll notice that the last section of the chapter is all about Henry's ambition—very relevant to this idea of Henry as a mature thinker. The first section, however, is not as relevant. It *does* talk about Henry, but only indirectly. It says that Caroline found a job for him. The focus is on Caroline, not on Henry.

The focus needs to be much tighter. The title we have suggested is about Henry Eyring—who he was and how he thought. Readers expect to find this when they read. If they find something else, they will be disappointed. This version of the book needs to stay focused in order to be successful with the general public. This means anything not directly related to Henry's character or thinking should be removed, including any paragraph or section that's about someone or something else.

Some of these sections or ideas can still be used in this version. For example, if the chapter said something about how Henry responded to the job his mother found (or what he did in that job), it would be more focused. This means that much of the Heritage

section must be cut from this version of the book. These topics don't fit into this version, because a general reader will not see the significance (at least, not easily), nor be engaged by the material. Other ideas and stories will need to be refocused so that they can be kept (as we said about Henry's mother finding a job, versus Henry working a job).

However, this doesn't mean this is unimportant material, which brings up another point: These stories would fit well into a comprehensive biography. They could also be printed in a family edition of the book—a different version than the Deseret Book edition. For our suggestion on creating a cost-effective, self-published version, see Appendix C.

After removing the material that isn't directly about Henry, there won't be enough to fill each Heritage chapter. Therefore, we suggest combining the material that is left into one chapter and arranging it chronologically. This will have several advantages: It will improve the focus—the whole thing will be about how Henry became a great thinker. The chapters will not seem like they're stretched to fit a theme; rather, the theme will lend itself naturally. Finally, a chronological arrangement will be much easier for the reader to follow.

We would provide an outline, but the idea is very straightforward. This chapter should simply be a view of Henry's early life, highlighting the events that shaped him into a "mature thinker."

#### *Section Headings*

After the focus of the heritage section has been tightened, the topics within the chapter might still slightly vary. If this is the case, it can be remedied through chapter subheadings. These will help the reader to transition from one idea to the next. With these, ideas that were previously in the Heritage section could be reinserted (such as how fear or love affected Henry).

Subheadings would help to strengthen the organization of other chapters as well. If there is ever an obvious change in focus within a chapter, there ought to be some type of marker. This could be a subheading (as demonstrated in Appendix B), or something as simple and subtle as a blank line with three asterisks centered on the page. Marking the sections and changes of topic within each chapter will ease readers' experience, making them want to continue reading.

## Conclusion

To review, we need to make sure the focus is more defined and found throughout, as demonstrated in the examples. The best way to look at this would be to look at the refined outlines when you consider rewriting your chapters. Use this as your guide to help you see exactly what we are trying to demonstrate. We feel this will be effective in helping to define your focus.

By improving your focus and working closely with the outlines that we have given you as a guide, you can improve the heritage section of your book so that we are able to keep some of the heritage section within the book. With increased focused on Henry as a mature thinker the stories will be more effective for your reader. However, we also gave the idea of Lulu.com—which could be beneficial if you feel that you would still like to compile a large-scale family history book to distribute to your family.

To solve the problem of voice we feel the best approach would be to write three individual introductions. This way you do not have to rewrite the entire book—yet we still get the guidance from the author needed to really appreciate the book. This keeps your authorial voice out of the text itself, but lets us know more about how you really feel.

We enjoyed working on this project. We hope that these suggestions and examples will help you make it even better.

## Appendix A: A Sample Introduction

As we suggested introductions to each section of the manuscript, we will show you how you might approach this. The following are two very different examples of how you could write the introductions. They are simply options to consider. The important thing is to write something that fits your style and abilities.

### *The Elements of an Introduction: Option 1*

One option for a section introduction would include the following three elements:

1. Take a story from the section that the introduction will be covering. Pick one that is particularly interesting—the type of story that gets told again and again, the kind that really catches people’s attention. Tell this story in detail. Include the elements of creative non-fiction, that is, establish the setting, show imagery, etc. The purpose of this is to get the reader interested. This is a chance to go into more detail than is in the rest of the manuscript.
2. After the story, explain the content and organization of the section. For example, in the “Legacy” section, describe the four parts: “Science,” “Faith,” “Friendship,” and “Heritage.” This is just a brief heads-up on what’s to come.
3. Tell the reader the purpose of the section. When you explained the “Legacy” section to us in class, you said something about how you wanted to show Henry’s personality and attributes so that the reader would know why to care about him. This was a very helpful explanation, and it made things much more clear. A similar explanation should be included in the manuscript so that every reader can understand clearly.

Note: With this type of introduction, you would not have to refer to yourself. Nor would you have to address the reader directly. In fact, if you wanted, you could keep the narrator out of it, just focusing on the story and on Henry.

### *The Elements of an Introduction: Option 2*

Another option for the section introductions would be to write them as a conversation with the audience. If this is the style that best suits what you have in mind for the manuscript, make sure to include the following three elements in each introduction:

1. Write the introductions as if you were sitting one-on-one with your audience. Also include your voice in these introductions. Use words like “my” or “I” to emphasize what you personally learned from your grandfather.
2. Include stories about your grandfather that will show the audience what you learned from him and what they can learn. This will add interest and help guide readers to realizing the purpose to the book. Make sure to use stories and memories that pertain to mature thinking and to the section that the introduction is introducing.
3. Answer the following questions:

- a. *What can the audience learn from Henry Eyring about being a mature thinker?*
- b. *What you learned from these lessons from your grandfather?*
- c. *Why Henry's life relates to the audience?*

Including the answers to these questions in your introductions will guide the readers to understand exactly what it is you want them to know. The audience needs to know where the manuscript is heading and how it applies to them. Use personal experiences, as mentioned above, to demonstrate the answers to these questions. You don't need to answer them formally, either. An informal tone and approach, again like journal writing, would offer a personal and effective way to connect to your audience and help them tie Henry Eyring the man to Henry Eyring the mature thinker.

### *Necessary Elements of an Introduction*

These two examples overlap in certain areas. The following elements should be included no matter what style you choose:

- The introduction is engaging to the reader. It goes into more depth and has more character than just listing facts and quotations. This means a more creative style must be used.
- The introduction gives the reader an idea of what is contained in the section—what is to come.
- The introduction describes the purpose of the section, much like you explained things to us in class.

It is interesting to note that your authorial voice came out briefly in the final chapter of the original manuscript. The passage is cited below:

*“Of course, in addition to Henry's poetic style, there was the informal, spoken style of Henry “the character”—witty, verbose, confident almost to the point of irreverence. It seems unlikely that he holds court in the hereafter in that style, the way he used to for audiences here. Perhaps, though, he's got them laughing a bit in the next world, too. In any case, it's a fun way to end this story of his life by imagining that we were in the audience one 1970's night at Brigham Young University. The subject, as usual, is science and religion. He concludes his lengthy, unscripted remarks with this testimony of a loving Heavenly Father's plan for His children:”*

Notice how the tone is more relaxed, which makes it much more readable. The passage is also speculating—thus, rather than only stating the facts, it's taking a small bit of creative license. Try to continue this style as you write the introductions.

## Appendix B: Reorganization of Chapter 8

<p><i>A Brief Outline of the Original:</i></p> <p><b>Humility and Confidence</b></p> <ol style="list-style-type: none"> <li>1. Vision of a Personal God</li> <li>2. <b>The Divinity of Man</b></li> <li>3. Personal Confidence</li> <li>4. <b>Confidence in God</b></li> <li>5. <b>Man's Exalted Destiny</b></li> <li>6. <b>God's Greatness</b></li> <li>7. Acceptance of his and others' shortcomings</li> <li>8. Value of Trial and error/Muddling through</li> <li>9. Finding good in a bad situation</li> <li>10. <b>The Lord's Greatness vs. Man's Smallness</b></li> </ol>	<p><i>A Brief Outline of the Revised:</i></p> <p><b>An Eternal Perspective</b></p> <ol style="list-style-type: none"> <li>1. Vision of a Personal God</li> <li>2. God's Greatness and Man's Nothingness</li> <li>3. Man's Exalted Destiny</li> <li>4. Confidence in Self (personal Confidence)</li> <li>5. Acceptance of Mistakes and Shortcomings</li> <li>6. Finding Good in a Bad Situation</li> <li>7. Muddling Through</li> </ol>
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*The following is a revised version of chapter 8. In the original version, some topics were spread throughout the chapters (as indicated by the above coloring system, 2 and 5 particularly). Also, similar topics were not grouped next to each other (e.g., 4, 6, and 10).*

*The revised version streamlines the topics, starting with God, moving on to mankind, and, finally, showing Henry's life. This new organization should be easier for readers to follow. In addition to the new arrangement of topics, headings have been added which will help readers to shift from topic to topic. We feel these will enhance readers' experience.*

*(If you feel that these headings are oversimplifying things, consider at least putting asterisks between topics. This will let readers know that the topic is shifting, but will leave it to them to recognize how it is shifting.)*

*Beyond the organizational changes, only minor changes have been made to the text itself. If this new structure is kept, the text will need to be further readjusted to compensate for this new focus.*

### **An Eternal Perspective**

#### **Vision of a Personal God**

Henry had a perplexing mix of confidence and humility, which was rooted in his view—literally—of God. Henry was a visual thinker. Imagining things that he couldn't see helped him understand them better. When he did chemistry, he pictured individual molecules in his mind's eye. The same thing was true when he prayed:

## Appendix C: An Alternative Edition

We suggest that you consider creating two versions of the book. This would solve the conflict between your vision of the book and the publisher's vision. Thus, one could be created for the purpose of selling to a large, general audience, while another version could be created for a small, more-personal audience.

We recommend that you print your personal version through Lulu.com, a self-publishing service. We apologize if this sounds like a sales pitch, but this is the best option we know of for self publishing. Here is some of what this entails:

You create the text and keep all copyrights, and Lulu.com prints it for you. The site has a wide usability range, and almost anyone can create a simple style of book. If you're interested in a version that looks more professional, Lulu has designers for hire, or you might be able to recruit a class or student that is familiar with the Adobe Creative Suite.

Lulu.com uses a system called print-on-demand, which means you get a flat rate per book. It doesn't matter if you buy 1 copy or 10,000 copies, each book will cost the same amount. (This is different from most self-publishing options which force you to purchase a huge quantity in order to lower the price per book.)

There are numerous options for how to print the books. One that might work well for this manuscript is a hardback edition, 6x9", with a black and white text-block and full-color cover. This would likely cost from \$20-25 per copy, which means it could be distributed to friends and relatives at a reasonable price. A smaller, paperback edition could be printed for under \$10. (There are also options for selling the book online, in which case Lulu.com receives 25% of the profits.)