

# KIRKUS EDITORIAL

**Title:** *Coming Out of the Metaphysical Closet*

**Author:** Lisa Rhyne

**References:** *The Chicago Manual of Style 17th Edition* and *Merriam-Webster Collegiate Dictionary 11th Edition*. [Edited for clarity.]

## **NOTES FROM FIRST ROUND OF EDITS**

Greetings, Lisa! *Coming Out of the Metaphysical Closet* is in great shape and one of the most interesting books I've worked on this year—some of the forces you describe may have been at work in matching us up for this project! I focused on the concerns you mentioned...but this wasn't much of a concern; the writing is clear, focused, and well done. Also, you'll notice that some of the comment boxes contain two notes: one labeled "original note" and one labeled "new note." As I was reading, the answer to something I'd wondered about was often provided later on; it was quite funny in some instances!

### **Structure and Pacing:**

Preface: The current preface does an excellent job of setting the stage: it gives a glimpse of your background; establishes your author credibility (e.g., special abilities, such as being able to navigate between worlds; heightened sensitivity to and interest in the metaphysical); and presents your immediate reasons for writing (health crisis that led to feeling of needing to share your stories with others), as well as the ultimate goal of the book—to act as a spark or catalyst that helps readers gain awareness and inspires them to explore, question, and investigate "reality" from a metaphysical perspective, which will reveal endless possibilities. Or as the title suggests, helping others to embrace the metaphysical while still being part of the "normal" world. In the dashboard notes, you mention the three questions you want the preface or introduction to address:

**1. WHY AM I TELLING YOU THIS?**

**2. WHO THE HELL AM I?**

**3. WHAT ARE YOU, THE READER, SUPPOSED TO TAKE AWAY/LEARN FROM THIS?**

The way the questions are phrased quickly establish your author voice (funny, straightforward, no-holds-barred approach), which is a definite selling point—readers would easily be able to tell it's not going to be boring, stuffy, or overly scholarly, yet also not "woo-woo" New Age-y, for example.

Chapter 1: This chapter is also in excellent shape—it makes a lot of the difficult foundational concepts easier to understand with the use of clear examples, simple analogies, and supporting figures/images. It definitely covers a lot of ground and is dense compared to the other chapters. However, all of the content is vital, and all of it is returned to or mentioned at some point in the later stories. Thus, I don't think any of it should be cut. I do think, though, that readers need some kind of indication that this isn't what the rest of the book will be like—both

because some readers might think that if this is the intro chapter, the content in the next chapters is going to be much tougher (which might scare them off) but also so that all readers (even those who love the difficult stuff) know what to expect: that after the foundation is laid, you'll switch gears to a more personal/biographical approach.

(As mentioned, I don't have many comments for chapters 2–11.)

Chapter 2: At first, I wondered if this chapter would be better placed before chapter 1 because it provides more of your background to help sketch a fuller picture. However, after reading the whole book, I think its current placement is optimal. Readers need to see that you have thoroughly studied and researched all that “difficult stuff” in chapter 1, have a complete grasp of it, and therefore have authority/credibility to speak on the subjects discussed in the remaining chapters.

Chapter 3: This chapter also provides further background—specifically, the complicated mother–daughter relationship and how it led, early on, to a tendency to hide your abilities. All stories are relevant, and I wouldn't cut any.

Chapter 4: You mentioned in the dashboard notes that this was one of the chapters with possibly too much content. I think it flows well in the current state and could be left as is, but another possibility would be to group all the stories about soul loss and soul retrieval into their own chapter.

Chapters 5–9, 11: I don't have any specific notes for these; I would keep all of the content and not cut any!

General notes:

- Throughout, I added cross-references to other stories and chapters where relevant. These are both reader-friendly (e.g., helping the reader find what they might be looking for more information on, previewing what's coming up later) and also help show the continuity of themes throughout the book. Being that this book came from three different books, cross-references help to unify the content by highlighting the recurrent themes.
- Many authors, books, films, and other resources are mentioned throughout the book; perhaps it would be helpful to readers to include a brief “Resources” section at the end of the book—it could be separated into the different types (e.g., books, websites). For example, I added quite a few books to my Amazon cart while reading so that I could review them later, and I also have a sticky note on my desk with a list of movies to watch!

**[NOTE: This was done for the audiobook and now available online: [Audiobook Companion Reference PDF](#) ]**

### **Tone/Audience:**

As mentioned, your author voice is a big draw and part of what makes *Coming Out of the Metaphysical Closet* so successful. Although chapter 1 has difficult content, you've made it as approachable as possible and made things easier to understand rather than more confusing than they need to be, which is truly a gift.

In terms of audience, I do think that the book is most likely to attract people who are already believers, but I think that's the point—you're not trying to convince nonbelievers (or anyone else) of a certain interpretation or

viewpoint but rather to encourage readers to embrace the aspects of themselves they might be hiding and explore potential they might not know they have.

In sum, *Coming Out of the Metaphysical Closet* is sure to inform, inspire, and empower readers. Among your many gifts, I think you should also add to the list the ability to present complicated, abstract, and theoretical concepts in a way that makes them seem intuitively easy to grasp. Also, although I was working with an electronic version, the morphic field may still have been in play; I felt energized at the end of the day when working on only this title, which is definitely not the norm!

I look forward to discussing this project with you further.

Best, Kirsten, editor

### **NOTES FROM SECOND ROUND OF EDITS**

Greetings, Lisa! I'm so glad to work with you again on this next round of editing, and as you mention in the book, different points stood out to me on this second reading (how quickly our circumstances/"selves" change!), and I was delighted to get some more glimpses into your fascinating life with the new content (e.g., "Rosslyn's Hidden Code and the Mitchells," "Fire," as well as all of the photos).

This time around, I focused on the points you mention. You'll notice only light edits and few comments throughout the manuscript—things are looking great at this stage!

#### **Structure:**

There are no issues here; you've done an excellent job implementing the changes we talked about in the first round, such as the new preface and updated introduction. As mentioned at that stage, although this book is a long one, it's very fast paced once past the "difficult stuff" of chapter 1, and I'm glad you decided to include a few more stories (readers will want as many as possible!), as well as the new About the Author chapter—I have a feeling you will end up "meeting" many of your readers thanks to the enticing descriptions of the services you provide!

In closing, *Coming Out of the Metaphysical Closet* is in excellent shape, and this round of editing was light in nature, with only minor changes noted. Beyond the mind-blowing content and excellent presentation of ideas I noted in the last round, another strength that stood out this time is the beautiful descriptions (no small task, considering some of the things you're attempting to describe!) in some of the personal stories, such as the new "Fire" story—the imagery is sometimes stunning and striking, sometimes peaceful and calming, depending on the context of the story, but always vivid enough to transport the reader into the scene. I can't wait to see what you do next—if not in another book, then by checking in on your website! I wish you the best of luck in all your upcoming adventures!

Best, Kirsten, editor