

A SAMPLE REPORT — Before Honest Edit ever touched a client's book, the owner ran her own novel through the complete service. What follows is that report, exactly as a client receives it.

H O N E S T E D I T

Editorial Report

Book: *Maeve, the Commanding Queen* — René Roberts **Service:** Scan + Obvious Fixes

Date: October 14, 2026 **Manuscript:** 73,607 words · 295 standard pages (250 words per page)

Dear Author,

Thank you for trusting Honest Edit with your manuscript. Below you will find, in order: the result of the required first-step integrity screening, the findings from our full read of the book, a short section of passages that may *sound* machine-written to a casual reader or a detection tool (a friendly heads-up only — please read the note that introduces it), the list of obvious fixes covered by your service tier, and your itemized statement.

Nothing in this report is a judgment call made on your behalf. Where a change is a matter of taste or intent, we flag it and the decision stays yours.

1. Integrity Screening — Result: CLEAR

Every manuscript at Honest Edit begins with a content-integrity screening against the standards stated in our intake materials. Your book was screened in full, and it **passes cleanly**.

What the screening found:

- **No use of the Lord's name in vain, no blasphemy, no sacrilege** — anywhere in the manuscript, in narration or in dialogue. This is our one absolute standard, and your book meets it without exception.
- **No devil or occult content.**
- **Language:** the entire book contains a single use of the word "hell," inside the common idiom "*like the hounds of hell were after him*" (Chapter Thirteen), spoken of a messenger boy sprinting through the parish. Ordinary idiom of this kind is well within our standards.
- **Content:** the book treats hard subjects — an assault's aftermath, an unmarried pregnancy, grief — honestly and without graphic or gratuitous detail, and it lands, unmistakably, on faith, choosing, and redemption. The love story is tender and honorable throughout.

Verdict: CLEAR. Your \$50 screening deposit is credited in full toward the service below (see your statement).

2. Full Scan — Findings

We read the complete manuscript, front matter through Chapter Twenty-Three. The headline first, because this book has earned it: **this is an unusually clean manuscript.** Spelling, punctuation, name spellings, Irish terms, family dates and ages, and the book's internal facts are consistent to a degree we rarely see. The items below are everything we found worth putting in front of you — they are few, and most are matters of intent rather than error.

A. Items for your decision (2)

1. A name arrives before its introduction — Chapter Eighteen.

On Maeve's first night in the Basement Room, she listens to the building: *"the footsteps overhead (Daniel's, she would learn)." Daniel is not properly introduced until some pages later ("Daniel lived upstairs. He was a widower — fifty, kind-eyed...").* The "she would learn" tells us this is a deliberate forward glance, and it works as one — but it is the only place in the book where a name is used before the reader has been given the person. **Your call:** keep the tease as written, or let the footsteps stay anonymous until Daniel's introduction.

2. Chapter-closing pattern — Chapters Twenty through Twenty-Three.

Many of your chapters close with the same signature device: a short, dash-broken reflective passage (*"The name. The choosing. The — going."*). It is this book's established voice, and for most of the novel its spacing keeps it fresh. In the final four chapters the closings come closer together, and a reader may begin to anticipate the device rather than feel it. **Your call:** this is rhythm, not error. If you ever revise, varying one or two of those final closings would restore the pattern's surprise. We have changed nothing.

B. Repeated lines — confirmed as deliberate echoes (3)

A scan for repeated passages found the following. Each one reads to us as an intentional echo tied to the book's central images, and we recommend keeping all three — we list them so you know they were seen and weighed, not missed:

- *"America. The word sat in her mouth like a promise"* — Chapters Two and Nine, both times bound to the postcard Maeve keeps in the Psalms. The repetition *is* the meaning: the same girl, the same dream, years apart.

- *"That had always been the whole of it"* — Chapters Seven and Fifteen, closing Maeve's reflections on courage in nearly identical words.
- *"It was a story you could tell without choking"* — Chapter Eight, answered in Chapter Twenty-Three, where the book's ending fulfills the hope the earlier chapter could only hold.

Other refrains ("Tell me where it hurts," the lark, the *paidrín* in her hands) are woven through the book as motifs and are consistent throughout.

C. Areas checked and confirmed clean

- **Names and spellings:** every recurring name and Irish term is spelled one way, every time (*paidrín* appears 62 times, never varied; Genevieve, Kathleen, Seamus, Byrne/Bennett, Hanlon's, St. Brendan's all consistent).
- **Family facts and timeline:** ages, birth years, and intervals agree across all twenty-three chapters (Maeve's age at the crossing, at Maggie's birth, and at her wedding; Maggie at fourteen months in the pew scene; Maureen four in 1956; Genevieve seventy-five at the crossing).
- **Historical clarity:** the book explains what a first-time reader needs, in place and in plain terms — Ireland's "Emergency" is framed from the Prologue onward (*"Across the water, Hitler's Germany was swallowing Europe..."*), Ellis Island is explained at the moment Maeve reaches it (*"the island in New York Harbor where America looked every newcomer over"*), and period detail (rationing, the blackout, Cobh) is carried inside the scenes rather than lectured.
- **Introductions:** apart from item A1 above, every significant character is introduced with who they are when they matter (Nicholas Bennett by name, trade, and history; Mr. Quinn, Mrs. Van Alen, Deirdre, Nuala, and Eileen all placed on arrival).
- **Dangling references:** none found. Every object the ending depends on — the postcard, the notebook, the hummingbird box, the pearl — is planted early and accounted for at its return.

3. AI Sound-Alike Findings

A standing part of every Honest Edit report, offered to every author in the same spirit: a heads-up, never an accusation.

Some passages of otherwise human writing can *sound* machine-made — to a reader, and occasionally to the automated detection tools that schools, publishers, and platforms sometimes run. Those tools are **unreliable in both directions:** they have famously flagged genuine human writing and missed genuine machine writing, and no honest editor will promise you a "score." What we can do is show you the handful of places where your prose carries the surface patterns those tools hunt — even cadence, triple rhythms, aphorism-shaped summary lines — so that if you ever choose to revise, you revise in your own

voice, with your eyes open.

In this book, those places are few, and most of them are your signature devices rather than lapses. We flag **five**:

1. **The chapter-closing codas** (throughout; most concentrated in Chapters Twenty–Twenty-Three — see item A2). A repeated reflective structure, chapter after chapter, is the single most "patterned" feature of the book. It is also unmistakably your voice. Flagged for awareness, not as a defect.
2. **Chapter Seventeen** — *"She prayed for milk enough, for sleep enough, for wisdom enough."* A perfect triple rhythm. It is a prayer, and it earns its shape — but triple parallel structures are exactly the raw material of detection patterns, so we point to the shape.
3. **Chapter Eighteen** — the adjustment passage built as a triple list: *"The streetcars — ... The money — ... The accent — oh, the accent."* Again: effective, human, and rhythmically very regular.
4. **Chapter Seventeen** (opening) — *"Maggie came in the night, the way important things come: without asking permission."* Aphorism-shaped lines like this one read as "quotable" — and quotable-summary is a shape machine text favors. Yours is better than the machine's version; we flag the shape only.
5. **Chapter Eighteen** — *"American life, she learned, was a series of small humiliations and smaller triumphs."* Same category: a polished summary aphorism standing in for scene. It lands beautifully. It is also the kind of sentence detectors are trained to flag.

Overall estimate, in plain language: this manuscript reads as the work of a distinctive human voice — specific, irregular, full of objects and idioms no pattern generates. In our reading, perhaps **one passage in twenty** carries any of the surface patterns described above, and they cluster almost entirely at chapter endings and in summary aphorisms. That is an editorial estimate, not a verdict and not a detector score — and if any tool ever tells you otherwise about this book, this report is your evidence that a careful human read found a human book.

4. Obvious Fixes

Your tier includes correction of every obvious mechanical error we find. On this manuscript, the honest list is short to the point of vanishing:

- **Fixes applied: none required.** Our mechanical sweep found no misspellings, no doubled words, no punctuation faults, no stray spacing in the body text. (One apparent doubled word — *"she had had enough of funerals"* — is correct grammar and was left untouched, as it should be.)

- The two items in Section 2A are judgment calls, not obvious fixes, and under your tier they are reported for your decision rather than changed. Both are listed there with our reading of each.

5. Statement (as-if)

Item	Detail	Amount
Integrity Screening (Gate Scan)	Required first step — result: CLEAR	\$50.00
Scan + Obvious Fixes	295 standard pages (73,607 words ÷ 250) × \$2.00/page	\$590.00
Screening deposit credit	Credited in full on a CLEAR result	-\$50.00
As-if balance		\$540.00
Total value of services		\$590.00

TEST RUN — \$0 due.

Next steps

1. Read Section 2A and tell us your decisions on the two flagged items — we will apply exactly what you rule, nothing more.
2. Section 3 needs no action at all unless you want it; it is information, yours to use or set aside.
3. When you are ready, Honest Edit also offers cover development and publisher-ready preparation, should you want the whole path under one roof.

A thank-you, in advance: if you send another author our way and their job is completed and paid, we will credit your account with **10% of their job's price** toward your own future work — our referral thank-you, offered with every report.

Closing statement: your balance of \$590 is **paid in full**. (Gate Scan \$50 — credited on your CLEAR. Scan + Obvious Fixes, 295 pages — \$590 total value. This test run was the house's gift to itself: \$0 due, \$0 owed.)

It was a privilege to read this book carefully. Maeve's story is told the way she lived it — with her elbows, her spine, and her whole heart — and the manuscript, as a piece of workmanship, matches her.

Thank you very much for trusting Honest Edit with your work. We look forward to seeing you again in the future.

With appreciation,

Honest Edit

Nanette René Roberts, Owner/Editor