

From the Editor

Like the photographs in this fourth issue of *The Lindenwood Review*, many of the pieces we've selected this year are fragmented, showing us moments caught and suspended for our study, helping us find some truths about life through an unexpected point of view. While this issue's lyric essays especially show us this view of life, as a series of fragments seeking connection, we also feature stories about minds that have become fragmented, as well as poems that reveal truth through their images. The photographs on the cover and interior of this issue are by Eve Jones, former Director of our MFA program, who now lives in rural England and teaches in the online portion of our program. Eve's photos feel to me the way a good story feels to read: a character made believable through her flaws, a moment that rings true as we recognize ourselves in an unfamiliar situation. What is false in these photos—the plastic seam on the bottom of a doll's foot, or the visible joint of her knee, or how her arms can't bend enough to embrace, can't stretch to reach out toward someone—is also what makes them seem real and alive. More of Eve's Dollhouse photos, along with her poetry, can be seen at evemjones.com.

Many thanks to James D. Evans, President of Lindenwood University, for his continued support and inspiring leadership. Thanks also to my MFA students who served as editorial assistants on this issue, for their careful work with a tremendous weekly reading load, for finding and fighting for their favorites. I would like to dedicate Issue 4 of *The Lindenwood Review* to Daniel W. Kemper, my Dean and a faithful supporter of this journal and our MFA program. Dan retires this year as a Professor Emeritus, and he will be missed. The MFA program would not exist as it is today without his support, his love of the arts, and his trust in me. I will be forever grateful to him.

—Beth Mead

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