

Let there be an “appendix” section that indexes the world and lore (but not ongoing characters and plots)

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There are two sides of the world: the manipulators of media, and the audience. Clement is one of these ordinary everyman who witnesses the effects of the theaters on the people. He has absolutely no connection to the War between the royals, so his point of view shows what the every day world is like. Lilianne slowly finds herself climbing between the two worlds.

There are suspicions about who are the ‘chess players’, and Lilianne tries to figure out who is who. Lies are widely spread and at the start, it’s not clear what reality is, both in terms of the information being spread and the “subjective” events that actually occur- are they truly subjective and thus there are multiple realities, or is it because people are spreading lies and some people live in delusions or hallucinations? The players of the game take advantage of this confusion to create their own realities- both kinds.

The big politicians are just pieces being played by those in the shadows, namely the Clowns. There are several types of clowns: Pagliaccios (theater actors), Jesters (fake human clowns who serve the court), and Harlequins (dangerous entities who may be the figment of imagination or not).

Lilianne begins as a scheming merchant separate from the Courts, but soon meets Rhia, who introduces her to the world of the Clowns. The Clowns are implied to be playing the people. There are also humans who are participating in the game, but from the shadows. They usually are not highly known, which is how they get away with things. Lilianne herself does not strive to be a clown, as that would make her too suspicious. She needs to be someone who seems apart from everything in order to get multiple sides to trust her.

Get rid of Mgon. Don’t let Charlot be manipulated; let his downfall be his own doing, entirely.

There is a scene where a character thought they were in real life but it turns out they were in a play, and turn to see people watching them.

Switch the names of Gallilei and Florenzifani: the former is about pushing for universal truth, and the latter is about embracing subjectivity??? Or don’t- Gallilei is about fighting, so its name should be more steel-like. Florenzifani claims it is true, and thus the path to paradise- it casts the people under a lofty illusion, where its interpreters construct their own universal truth, that is at risk for corruption.

Those who were guilty of crimes try to hide their sins through manipulation of the theater. Though they begin by covering up only their own personal crimes, when others crimes would force them to admit their own faults, they are forced to cover up for them, too. This cover-up is successful until faults in a play are pointed out. Then it becomes a mystery as to whether it’s because the theater is being manipulated, or if reality is truly not what it seems.

All Kingdom-approved theaters bow to the Amphitheater. There are other outlets, but these are not considered canonical.

Each play is not just a show, but a way to explore a whole new realm. Each play is like a sub-plot, where characters are transported into different worlds. The Pagliaccios drag unwilling and willing participants

on stage, where their perception of reality is distorted in front of an emotive audience that does not care for their well being, and they are forced to experience what the playwrights have written for them.

The playwrights seem to be manipulated by the Pagliaccios and Kingdom theater owners.

Emanuele just wants to be left to create a good, small local community, helping to teach people within it how to work with one another, but when his local community is threatened by larger forces, he is thrust into returning to the old Court life. This occurs with several other characters, such as Marielle- they wanted to escape, but are forced back into the confusing game where they must doubt their realities in order to figure out the truth, and spread it to the people.

Though the Amphitheater is the biggest, the plays in it are not shown to the reader at the start. Rather, the reader only sees plays from lesser theaters. The Amphitheater's inner workings remain extremely mysterious.

Florenzifani becomes dangerous because it champions one reality, but the divisive factions within it- each with their own agendas (power, to hide crimes, to spread their message to the masses, etc)- pull at one another and create confusion within the theaters. It is not known which media to trust. Some people turn to independent sources, the street theaters. Others delve even deeper- into fringe cults. With the inner turmoil arising in Florenzifani, Gallilei seeks this opportunity to act as a beacon of answers. But its teachings (which Emanuele had stopped before once they fell out of favor due to the rise of Universal Truth) are considered heretical, and its kingdom has long fallen. Florenzifani has unified many houses under its rule, declaring that the age of "Swords and wars" are now over, and now is an era of rationality, peace and Hearts.

Rather than a medieval setting, this world is like a toy world. Look to various toys: crystals, dolls, nutcrackers, figurines, tea sets, etc- for inspiration. Its more modern than others. It has guns like in the 1800s.

Each point of view character is shown to live in their own reality about what is true or not. This is due to the widespread rumors being spread. This is typical of humans on earth: various factions have their own myths and fables, and real events turn into different interpretations. But Florenzifani sought to connect all people together- to get rid of ambiguity, to unify all under a common truth.

The Amphitheater is an ancient, religious structure. It had never been controlled under 'universal truth' before. It started as a grassroots entity, one created by the people. No one knows where it and the theaters came from, nor what the Pagliaccios are, as they tend to disappear in the blink of an eye, or when all go to sleep. When people do not look at them anymore- when the final eye stops watching- then they take their leave.

Gallilei was strong at a time when the people were separate, and co-existed only by living in their own realities. When they began to interact with one another, War broke out, and Gallilei kept on trying to maintain the peace, but failed as people naturally could not accept multiple realities. Florenzifani then rose up and developed methods which allowed them to prove Universal Truth.

The playwrights are like the press. The Pagliaccios seem to be mere servants- just actors whose magic allows the mind shifting effects of the theaters to come to life- but do their embed messages within the plays themselves that the playwrights and theater owners are not aware of?

The Clowns are the main focus of the story. The Clowns are not human-like characters with their own complex, relateable backstories and intentions. Rather, each one is a distortion of human emotion-exaggerations of the human condition. Some appear to only know sadness, others anger, others fear and cowardice. But they know nothing else. Humans try to understand them, but fail- so they cast their own wrongful interpretations of the Clowns onto them, anthropomorphizing them as having intentions and friendships, when they are actually neither good nor evil, but entities that are not understandable by humans, yet act so similar to them.

When some of the politicians, knights and other big figures encounter the clowns, they are lured by their strong emotions, and place their own interpretations onto them. Their own minds work against them, creating fearful interpretations about what the clowns are. Though the clowns are not fully explained with conclusions, much is speculated and known about them. It is suggested that human emotions behave like a Cortical Homunculus- that they are the fringes of consciousness and souls and emotions, a necessary part of what holds the fabric of reality together. Just like how shadows must exist for there to be light and shape and definition, the clowns are the shadows that are cast by humans when emotions shine upon them. Objects cast shadows because they are opaque, allowing for the existence of certain textures and materials.

Various people use the clowns in their own ways. In the theaters, some have distant memories of clowns that replace actual people they know. They fear losing their memory, as it becomes twisted and distorted to make everything more clown-like. There are those who are sexually attracted to them, their fear mixing with their arousal. There are those who wish to be them, for their power allows them to be untouchable.

The clowns are abstractions of memories, with certain 'feelings' being enlarged to replace actual images. Lips are redder, laughs are louder. Not only that, but they break reality itself: a grown man should not have a child's voice. They should not replace members of family. They should not be forced to meet children.

Rhia believes she has befriended a Pagliaccio, but that is not the case. She is imagining things.

Most of the Pagliaccios are mimes who do not speak to communicate. They can only speak when they mimic voices in plays, but their communication is alien to humans.

Emanuele is sarcastic and serious, but he is wise and aims for justice. He goes deep in thought to check his own biases. He is humble and works to better his community, as he realized trying to do it on a big scale makes one encounter of world of deceit and injustice that one man cannot overcome. Though many aim to restore Gallilei's name, Emanuele is one of the most just and fair, and thus many follow him through his actions. He believes in subjective reality due to horrifying yet eye opening run ins with clowns he had during his service with the Kingdoms as a philosopher.

One of the crimes involves turning a good girl insane. Her mind was perfectly fine, but she thought differently. Those who were jealous of her lured her into delusions where she ended up eating her grandparents alive. This is just one of many cover-ups.

Lilianne is concerned with unraveling the truth about her forbidden memories.

One thread of reality that unravels in the story is Lilianne's secret journey. One of the key players slowly learns about her and aims to expose her.

Pietro's story about the incident changes over time?