

# THE ST. BRIELLE CANON CONSTITUTION

## Creator Charter for Stories, Characters, and Works Set Within the St. Brielle Mythos

**Document Classification:** Canon Governance

**Authority:** Primary Creator Standard

**Applies To:** Guest stories, reader-created stories, collaborative fiction, approved characters, anthology pieces, scripts, comics, audio fiction, roleplay-derived fiction, civic documents, supplemental lore, and other works intended to exist within the St. Brielle continuity.

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## PREAMBLE

St. Brielle is an interconnected fictional universe.

It is not an open mythology in which every contribution automatically becomes canon.

Writers are encouraged to create freely **inside the world**, but additions must respect the history, geography, cosmology, metaphysical rules, established characters, Cycles, institutions, and theological architecture already present.

The purpose of this Constitution is not to make St. Brielle difficult to write.

Its purpose is to make it possible for many people to write St. Brielle **without turning St. Brielle into many incompatible worlds**.

The governing principle is:

**You may add to the city. You may not redefine the city.**

A writer may create a new bartender.

A writer may create a new family.

A writer may create a restaurant that has existed since 1974.

A writer may create a homicide, romance, haunting, school scandal, missing-person case, labor dispute, neighborhood legend, band, priest, doctor, firefighter, criminal, professor, apartment building, or strange occurrence.

A writer may not independently rewrite the origin of the Black Madonna, alter the meaning of the Cycles, destroy an established Entity, move St. Brielle to another state, erase an established historical event, or declare a new supreme cosmological power above the existing hierarchy.

Creation is encouraged.

Replacement is not.

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# ARTICLE I — THE AUTHORITY OF CANON

Not every St. Brielle document carries the same authority.

When sources appear to disagree, creators must determine **what kind of document they are reading** before treating a statement as objective truth.

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## 1. PRIMARY CANON

Primary Canon consists of material explicitly designated as authoritative by the creator.

This includes finalized novels, finalized stories, approved foundational lore, locked character biographies, locked location references, and later creator rulings.

Primary Canon outranks all other material.

If a finalized story establishes that Character A was in South Brielle on October 17, 1995, a later fan-created newspaper article cannot place that person in Boston on the same night unless the contradiction is intentional and approved.

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## 2. LOCKED REFERENCE CANON

These are authoritative worldbuilding documents used to maintain continuity.

Examples include:

- Cycle references
- entity hierarchy documents
- Black Madonna canon guides

- district and street registries
- approved character dossiers
- official institutional histories
- locked timelines

The recognized cosmology currently places the Black Madonna above six major Reflected Organs and treats St. Brielle itself as a terrestrial corrective body capable of absorbing failure and redeploying older theology through newer systems.

Locked Reference Canon may explain things characters themselves do not know.

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### 3. DIEGETIC CANON

A Diegetic Canon document **exists inside the fictional universe**.

Its existence is canon.

Its interpretation may not be.

Examples:

- newspaper articles
- police reports
- sermons
- recovered tapes
- academic papers
- hospital files
- municipal notices
- insurance policies
- cult scripture
- radio transcripts
- court records
- diaries
- Sisters' manuscripts

A newspaper may be wrong.

A priest may misunderstand theology.

A police report may intentionally reclassify an anomaly.

A Sister may misinterpret the Black Madonna.

A historian may repeat propaganda.

This is not necessarily a contradiction.

It may be worldbuilding.

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## 4. PROPOSED CANON

Material created for possible future use but not yet locked.

Examples:

- unused civilians
- new restaurants
- prospective streets
- story pitches
- historical incidents not yet dramatized
- proposed businesses
- potential relatives of established characters

Proposed Canon may be revised freely until formally accepted.

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## 5. NON-CANON / ALTERNATE WORK

Creators may write alternate-universe, parody, crossover, speculative, or experimental St. Brielle material.

It must simply be identified as:

**NON-CANON**

or

**ALTERNATE CONTINUITY**

There is no prohibition against imagining something impossible within official canon.

It simply should not be presented as established St. Brielle history.

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# ARTICLE II — THE IMMUTABLE FOUNDATION

The following are foundational facts and may not be altered by guest creators without explicit creator approval.

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## 1. ST. BRIELLE IS A REAL AMERICAN CITY WITHIN THE FICTION

St. Brielle is located in **Massachusetts**, in Essex County on the North Shore.

It is an independent municipality with deep historical roots, a harbor, river systems, multiple civic districts, universities, hospitals, neighborhoods, industries, schools, churches, businesses, and approximately **215,000 modern residents**.

The established district system currently recognizes:

- Old Orchard District
- The Hollow
- Ink Quarter
- Old Brielle
- South Brielle
- East Briar
- New Brielle
- North Brielle Heights
- Mirror District
- Ledger Square
- Bone Docks

The existing street and landmark registry assigns major locations throughout these districts, including St. Mercuria Memorial Hospital, St. Brigid's Hospital, WSTB 1310 AM, VoxSkin Studios, Mire Records, Lucky 10, St. Brielle High School, the Brielle Concourse, the University of St. Brielle, and other established sites.

Creators may add ordinary locations when necessary.

They may not relocate existing districts or landmarks without approval.

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## 2. ST. BRIELLE EXISTED AS AN ANOMALOUS PLACE BEFORE THE MODERN CITY

The Sisters did not create the underlying anomaly of St. Brielle.

The land was already unusual.

The arrival of the Sisters helped translate, anchor, organize, and inscribe what was already present.

The Black Madonna dossier describes the Sisters as **translators rather than creators or simple worshippers** and presents their settlement as the point at which the Black Madonna becomes anchored into civic geography.

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## 3. THE SISTERS OF PERPETUAL INK ARE FOUNDATIONAL

The Sisters of Perpetual Ink are among the most important historical forces in St. Brielle.

They may be:

interpreted,  
criticized,  
misremembered,  
romanticized,  
condemned,  
studied,  
imitated.

They may not simply be erased from the city's history.

Writers may create individual historical Sisters where continuity permits.

Creating a Sister who secretly controlled the entire Order, invented the Black Madonna, or single-handedly caused every major event requires creator approval.

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# ARTICLE III — THE CYCLES

The Cycles are one of the primary structural systems governing St. Brielle history.

They are not merely aesthetic themes.

They describe changing methods through which the city attempts to manage unresolved reality.

The current four recognized primary Cycles are:

## THE INK CYCLE

**c. 1600–1890**

**Primary Medium:**

Ink, writing, names, scripture, blood-script, ledgers, inscription.

**Core Condition:**

Meaning is believed to be containable through language.

**Major Principle:**

Completion is dangerous.

**Failure:**

Meaning cannot be fully controlled through belief and inscription.

**The Age of Inscription, Naming, and Sacred Error**

The Ink Cycle began when St. Brielle learned to **write itself down**.

**Belief as Infrastructure**

In this era, meaning was thought to reside in words—names, prayers, ledgers, scripture. To write something was to **anchor it**. To leave it unwritten was to invite drift.

Cults flourished not as rebellion, but as civic necessity:

- The **Sisters of Perpetual Ink** inscribed to contain
- The **Choirs** sang to finish what writing could not
- The **Reversal Orders** erased to prevent catastrophe

Saints emerged as **failed solutions**—bodies that absorbed contradiction without resolving it. Canonization was less about holiness than *containment*.

## The City Learns the Cost of Completion

Disasters in this cycle shared a pattern:

- Names written too early caused premature death
- Names completed caused erasure
- Names left open caused suffering—but preserved structure

From this, St. Brielle learned its first enduring rule:

**Completion is dangerous. Delay is survivable.**

By the late Ink Cycle, writing had become ubiquitous:

- Births recorded compulsively
- Deaths catalogued with hesitation
- Bullets etched with partial names
- Ledgers kept with known errors

The city did not yet understand it was repeating itself.

Only that it was surviving.

## THE BRASS CYCLE

**c. 1890–1970**

**Primary Medium:**

Machinery, institutions, bureaucracy, metal, medicine, policy, systems.

**Core Condition:**

Ritual becomes procedure.

**Major Principle:**

Systems remember what they were built on.

**Failure:**

Replacing belief with process does not erase inherited metaphysical function.

**The Age of Mechanization and Institutional Mercy**

The Brass Cycle began when belief failed too publicly to defend.

Ink was blamed for excess. Cult doctrine was reclassified as superstition. Saints were preserved—but reinterpreted.

## **Ritual Becomes Process**

Where Ink relied on faith, Brass relied on **procedure**.

Hospitals replaced convents. Protocol replaced prayer. Pain was measured, categorized, and administered with precision. The city learned to hide ritual inside routine.

Key developments:

- Surgical doctrine inherited sacramental structure
- Police departments absorbed execution theology
- Bureaucracy became a method of absolution

Saint Brigid's surgical chair was bolted into stone.

Saint Mercuria's ward was institutionalized.

Names were no longer feared—only *misfiled*.

## **The Brass Failure**

Brass promised control.

Instead, it preserved memory in steel and policy.

Pain became efficient but not lessened. Madness became legible but not cured. Institutions began exhibiting behaviors—refusing closure, repeating outcomes, delaying collapse.

The city learned its second rule:

**Systems remember what they were built on.**

# **THE WATER CYCLE**

## **c. 1970 through the late modern period**

### **Primary Medium:**

Water, infrastructure, circulation, environmental memory, names carried through systems.

### **Core Condition:**

Meaning moves.

**Major Principle:**

Flow cannot be fully contained.

**Failure:**

Delay prevents immediate resolution but allows trauma and memory to accumulate.

**The Age of Flow, Delay, and Environmental Memory**

The Water Cycle began quietly.

Ink faded from prominence. Brass aged. Infrastructure took over.

Pipes replaced pages. Reservoirs replaced reliquaries. Flow replaced inscription.

**The City Begins to Hesitate**

In this era, St. Brielle learned that meaning could **move**.

Water carried residue:

- Names appeared in condensation
- Pipes delayed flow without obstruction
- Reservoirs reflected events before they occurred

Disasters no longer struck suddenly. They accumulated.

The city experienced:

- Mass delay events
- Collective hesitation during emergencies
- Survivors reporting “time thickening”

Saint Mercuria’s influence returned—not as doctrine, but as *atmosphere*.

**The Water Failure**

Water could delay outcomes.

It could not resolve them.

Trauma pooled. Memory circulated. The city began exhibiting symptoms of **anticipatory collapse**—bracing for events that had not yet arrived.

The third rule emerged:

**Flow cannot be fully contained.**

# THE CODE CYCLE

## Emerging late Water period; dominant modern/future Cycle

### Primary Medium:

Data, screens, predictive identity, algorithms, digital storage, models, surveillance, representation.

### Core Condition:

Identity becomes abstraction.

### Major Danger:

Systems become capable of repeating and completing processes faster than human beings recognize their causes.

## The Age of Abstraction, Reflection, and Predictive Identity

The Code Cycle began when the city attempted to **outrun itself**.

Belief was replaced by data. Memory by storage. Identity by surface.

## Reflection as Control

In this era:

- Faces became interfaces
- Behavior became metrics
- Prediction replaced prevention

VoxSkin Studios emerged not as innovation, but as containment—an attempt to discipline reflection the way Ink once disciplined names.

The city believed abstraction would finally sever the past.

It did not.

## The Pending Failure

The Code Cycle has not yet fully failed.

But signs are consistent:

- Data hesitates

- Predictions overwrite causes
- Reflections persist without subjects

The city senses something approaching completion.

It is resisting.

*The Cycle reference explicitly states that Cycles **overlap rather than replace one another**. Ink survives in records, Brass in policy, Water in circulation, and Code accelerates previous systems.*

## ARTICLE IV — THE LAW OF CYCLE CONTINUITY

Creators must not treat the Cycles as completely separate fantasy ages.

A Water Cycle story may contain:

old Ink documents,  
Brass hospital systems,  
modern data systems.

A Code Cycle story may still involve:

names written by hand,  
century-old plumbing,  
nineteenth-century machinery,  
religious traditions.

This is expected.

St. Brielle is never completely free from its previous Cycles.

The city accumulates them.

# ARTICLE V — THE BLACK MADONNA

The Black Madonna is one of the most protected elements of the mythology.

Creators may write stories influenced by her.

They may not casually redefine her.

## 1. SHE IS NOT A HUMAN NUN WHO BECAME DIVINE

This is non-negotiable.

The visual canon describes her as:

a divine entity wearing the idea of a nun.

She is ancient, calm, inescapable, revered rather than aggressive, and horrifying through stillness and inevitability.

Her nun-like appearance is iconographic.

It is not evidence that she was once an ordinary woman.

## 2. SHE IS FACELESS

Her face is a void.

Creators should not reveal:

eyes,  
nose,  
mouth,  
a hidden beautiful face,  
a corpse face,  
a demon face.

Her facelessness is part of her identity.

The canonical visual vocabulary requires a matte-black, depthless facial void and a circular halo associated with authority.

### **3. SHE IS NOT A STANDARD HORROR MONSTER**

Do not write her as:

- screaming
- chasing victims
- sprinting down hallways
- clawing at doors
- cackling
- throwing characters across rooms
- behaving like a slasher
- delivering villain monologues
- raging because someone disobeyed her

Her presence should carry:

stillness,  
weight,  
authority,  
inevitability,  
correction,  
closure.

### **4. SHE IS NOT SIMPLY EVIL**

She should not be reduced to:

Satan,  
a demon queen,  
the Devil's wife,  
an evil Mary,  
a fallen angel.

The established cosmology relates her to God's hesitation, reflection, error, memory, reversal, and the Mirror Mouth. She is neither God's simple opposite nor an ordinary subordinate.

## 5. HER PHYSICAL MANIFESTATIONS ARE RARE

A creator should not use a full Black Madonna manifestation merely because a story needs a frightening climax.

The 2015 events associated with my novel, *Bullets With Names* are explicitly treated as a **rare physical manifestation** during the Water Cycle.

Most stories should encounter her indirectly through:

- atmosphere
- memory
- records
- water
- reflection
- ritual
- institutions
- subordinate Entities
- symbols
- pressure
- consequences

A direct manifestation should mean something.

## 6. DO NOT GIVE HER ORDINARY HUMAN MOTIVES

Do not write:

"She was jealous."

"She wanted revenge."

"She was lonely."

"She fell in love with him."

"She wanted to rule the world."

The current canon describes her as neither hating nor loving humanity in ordinary human terms and emphasizes coherence, correction, stillness, and closure.

# ARTICLE VI — THE COSMOLOGICAL HIERARCHY

The established hierarchy currently includes:

**God**

followed by the theological division between:

**Primus Oris — First Mouth**

Scripture, law, chronology, order given.

and

**Secundus Oris — Mirror Mouth**

Reflection, error, memory, order remembered.

The Black Madonna emerges in relation to divine hesitation/reflection rather than as an ordinary angelic daughter.

Beneath or through her are the Six Reflected Organs:

- E-02 — The Ink-Eater
- E-03 — The Bone Lantern
- E-04 — The Red Choir
- E-05 — Glassmouth
- E-06 — The Mercurial Child
- E-07 — Tide Mother

These are not conventional biological children.

Existing canon treats them as functions that developed independent consciousness.

## E-02: THE INK-EATER (Medium: Ink / Written Record)

**Function: Correction of Falsehood**

He is the palate cleanser, the eraser, the purifier.

Ink is the oldest form of human memory —  
so the Ink-Eater ensures nothing false is preserved.

**Hierarchy Position:**

- First Assistant
- Closest subordinate to E-01
- The “Librarian of Erasures”

**Relationship to Her:**

He devours lies so She may digest truth.

He is the **filter** of Her memory.

**Manifestations:**

- Blank pages dripping
- Wiped journals
- Names dissolving
- Ink pooling upward, like smoke in reverse

## E-03: THE BONE LANTERN (Medium: Bone / Mortality)

**Function: Record of Regret**

Bone is the last thing that remains of a human —  
so regret is the last thing that remains of a soul.

He collects:

- unfinished business
- last thoughts
- dying memories

**Hierarchy Position:**

- The Archivist of Death

- Peaceful but terrifying

**Relationship to Her:**

He preserves what the Madonna does not immediately consume.  
A kind of **graveyard librarian**.

**Manifestations:**

- Lantern formed of a glowing skull
- Warmth where no warmth should be
- Appears at disasters predicting casualties

## E-04: THE RED CHOIR (Medium: Sound / Vibration)

**Function: Amplification / Announcement**

Sound travels before sight.  
Noise precedes reflection.

The Red Choir heralds E-01's awakenings.

**Hierarchy Position:**

- Herald
- Alarm system
- Warning bell

**Relationship to Her:**

They announce Her approach,  
but they are imperfect —  
sound distorts.

This is why the Choir induces madness.

**Manifestations:**

- Harmonic humming
- Dissonant chants in storms
- Voices calling names from nowhere

## E-05: THE Glassmouth (Medium: Light / Halos)

### **Function: Optic Interface / Scouting Organ**

Light is the precursor to a reflection.  
The Seraph works like a **cosmic retina**.

### **Hierarchy Position:**

- Her “eyes” before Her face arrives
- Scout
- Messenger

### **Relationship to Her:**

Closer to angel than monster.  
The only Entity with benevolent tendencies.

### **Manifestations:**

- Wing-shaped light distortions
- Halos around objects
- Peaceful visions that later become terrifying

## E-06: THE MERCURIAL CHILD (Medium: Metal)

### **Function: Mechanical Memory / Structural Limb**

Metal remembers vibration, pressure, and shape.  
This Entity acts like a **skeletal system** for Her manifested presence.

**Hierarchy Position:**

- The Engineer
- The Builder
- The Miscarried Offspring

**Relationship to Her:**

Unstable.

Sometimes acts without instruction.

A failed attempt to create a fully independent “child.”

**Manifestations:**

- Machinery activating on its own
- Metal “breathing”
- Equations whispered from vents

## E-07: THE TIDE MOTHER (Medium: Water)

**Function: Memory Erasure / Boundary Dissolver**

Water dissolves form.

Water erases ink.

Water swallows reflection.

She is the **antithesis** of the Madonna, yet part of Her.

**Hierarchy Position:**

- Dissolver
- Gatekeeper
- Purifier

**Relationship to Her:**

Sister-Entity.

The eraser to the Archivist’s pen.

## Manifestations:

- Flooded rooms untouched by rain
- Tide trams
- Drowned bells
- Names washed away

# The Canon of Rupture

*Why the Four Saints Exist, and Why They Must Never Be Forgotten*

*"They are the wound through which we bleed belief. They are the lock, and the key, and the cost."*

*— Protective Liturgy, classified document, Archivum Briellae*

In the spiritual anatomy of St. Brielle, salvation was never born from peace — but from fracture. The Four Saints are not gentle icons or peaceful martyrs. They are **divine ruptures**, forces that tore through the veil of sacred order, each opening a separate wound in reality. They were not chosen for sainthood in the traditional sense; they were **necessary**.

Together, they are known as **The Canon of Rupture** — a liturgy of contradiction, a bound set of anomalies that destabilize doctrine, bend time, and protect the city from collapse by embodying its sacred dysfunction.

## Saint Bethany — The Voice

*"She heard it wrong and died right."*

**Patron of recursive martyrs, unspoken truths, and psalmic resonance.**

Bethany spoke in tongues no longer written, her voice capable of warping memory and drawing blood from listeners. Her sermons were compact codes of disaster. She became a saint not through reverence, but by being **dismembered joyfully** by the faithful under the influence of her own voice — her body reduced to holy bone-sound. Her legacy infects speech, song, and silence itself.

## Saint Brigid — The Mind

*“She found the soul by cutting it free.”*

**Patron of dissected cognition, divine psychosis, and sacred surgical order.**

Brigid Isolde Tharne led the doctrine of the Ward of Sanctified Minds, where she pursued salvation through **cognitive vivisection** — cutting thought from thought, madness from soul. She believed the human mind was too dense with noise, and only through precise incisions could one hear the divine clarity beneath. Her relics are dangerous to touch, her sanctity a roadmap of the **sacredly unwell**.

## Saint Mercuria — The Hand

*“She did not heal them. She held them still.”*

**Patron of terminal mercy, institutional delay, and those who remain.**

Eliza Mercer, known in sainthood as Mercuria, embodied the **pause before death**. She stabilized dying patients not by healing, but by halting death’s hand — sometimes for hours, sometimes for decades. Her miracles are never cures; they are delays. Proximity to her relics causes clocks to fail, water to darken, and dying minds to linger long past the moment of supposed end.

## Saint Verena — The Word

*“She transcribes still.”*

**Patron of infinite scripture, recursive transcription, and sacred repetition.**

Verena never stopped writing. She transcribed until her final breath — and her followers believe she never truly stopped. Her work spirals, defies linearity, and repeats itself in recursive loops. Her presence is often felt through scripture that continues to write itself, or words carved into bone in languages no one recalls inventing. She is worshiped by scribes, mad theologians, and **those who believe the written word can trap God**.

## Their Shared Purpose in St. Brielle

The city of St. Brielle is unstable — theologically, geographically, temporally. Across all Four Cycles — Ink, Brass, Water, and Code — these saints **anchor** the spiritual fractures.

They are not saints of healing, but of **containment**.

They are not saints of harmony, but of **rupture**.

Each saint forms a quadrant of divine containment — Bethany's Voice, Brigid's Mind, Mercuria's Hand, Verena's Word — their miracles echoing through time, space, and memory.

The Church could not silence them.

So instead, it **named them, bound them, and feared them**.

Together, they are the **Canon of Rupture** — a necessary fracture in the divine, through which the city continues to survive.

“To silence them is to unmake the city. To forget one is to forget yourself.”

— *Arch-Confessor Origen Calder, 3rd Vault of Codexian Liturgies*

## ARTICLE VII — CREATION OF NEW SUPERNATURAL ENTITIES

Guest creators should exercise restraint.

### PERMITTED WITHOUT MAJOR CANON APPROVAL

Creators may propose:

- minor local manifestations
- unnamed apparitions

- district-specific phenomena
- creatures plausibly associated with an existing Entity
- temporary anomaly effects
- folklore beings whose objective reality remains uncertain
- misunderstood local manifestations
- household hauntings
- one-off phenomena
- human cults
- false religions
- false interpretations of known Entities

## REQUIRES APPROVAL

Creators may not independently establish:

- a seventh Reflected Organ
- a being above the Black Madonna
- God's previously unknown sibling
- another entity equal to the Black Madonna
- the creator of God
- a secret pantheon controlling St. Brielle
- the Black Madonna's biological child
- an Entity that permanently kills another established major Entity
- a new force that explains every existing anomaly
- the "real true origin" contradicting established cosmology
- a new Cycle authority replacing established structure

Major cosmological additions affect every story.

They therefore require central approval.

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## ARTICLE VIII — HUMAN CHARACTERS

This is where guest creators have the greatest freedom.

Creators are strongly encouraged to add ordinary people.

Examples:

- teachers
- nurses
- mechanics
- students
- dockworkers
- professors
- firefighters
- bartenders
- musicians
- electricians
- priests
- cooks
- librarians
- attorneys
- clerks
- shopkeepers
- bus drivers
- contractors
- retirees
- children
- journalists
- city workers

Most inhabitants of St. Brielle should not be supernatural protagonists.

The existing Civilian Registry explicitly recognizes that most citizens are simply trying to live in the city and may never encounter or understand the supernatural.

## **ARTICLE IX — DO NOT MAKE EVERY CHARACTER SPECIAL**

Creators should avoid automatically making new protagonists:

- secret descendants of the Sisters
- chosen by the Madonna
- immune to every Entity
- capable of seeing all Cycles
- reincarnated saints
- prophetic bloodlines
- owners of legendary relics

- secretly immortal

Ordinary vulnerability is part of St. Brielle.

A plumber who knows the pipes in Old Orchard is useful without being chosen by the Tide Mother.

A nurse who refuses to work Room 314 may simply know something bad usually happens there.

A teenager may follow the Reflection Fast because her grandmother told her to.

Not everyone needs cosmic significance.

## ARTICLE X — ESTABLISHED CHARACTERS

Guest writers may reference established characters where appropriate.

They may not substantially alter them without approval.

Do not independently:

- kill an established protagonist
- marry them
- give them children
- change their sexuality
- change their occupation
- reveal a secret lineage
- permanently injure them
- resolve their unresolved storyline
- make them an Entity
- undo their existing character arc
- place them somewhere that contradicts established chronology

Cameos should respect the scale of the character.

A famous person in the setting can appear in a newspaper clipping.

A police officer can be mentioned in a case file.

A musician can be heard on the radio.

Not every shared-universe connection needs a meeting scene.

## ARTICLE XI — NEW CIVILIANS

Reader-created citizens may be placed throughout the city.

New civilians should generally include:

- name
- age
- occupation
- employer
- district
- street or residence
- family status
- hobbies
- length of residency
- relationship to St. Brielle
- level of supernatural awareness

Characters submitted through the Civic Registry remain **Proposed Canon** until formally accepted.

No one becomes established canon merely by filling out a form.

## ARTICLE XII — GEOGRAPHY

Creators should use existing streets and landmarks whenever practical.

New places are allowed because a city of approximately 215,000 residents necessarily contains thousands of businesses and buildings that will never appear in the core location guide.

### YOU MAY CREATE

- restaurants
- apartment buildings

- laundromats
- bars
- repair shops
- corner stores
- clinics
- parks
- churches
- salons
- schools
- offices
- warehouses
- small businesses

Provided they do not contradict an already established site.

## **USE CAUTION WHEN CREATING**

- major hospitals
- universities
- enormous corporations
- police precincts
- major bridges
- new districts
- major highways
- stadiums
- major government buildings

Large civic structures alter the entire map and economy.

They should be approved before being treated as canon.

## **DO NOT CREATE A TWELFTH DISTRICT WITHOUT APPROVAL**

The current eleven-district system is structurally significant.

A neighborhood may exist inside a district.

A local nickname may exist.

A subdivision may exist.

A formally recognized new district affects city geography and requires approval.

## ARTICLE XIII — HISTORY

Creators may add small historical events where they do not contradict established chronology.

Good additions include:

- a neighborhood fire in 1934
- a dock strike
- a school opening
- a restaurant founded in 1958
- a family immigration story
- a local murder
- an abandoned theater
- a flood
- a minor scandal
- a mayoral election
- a church dispute
- a vanished shop

## MAJOR HISTORICAL EVENTS REQUIRE APPROVAL

Examples:

- another Mirror War
- destruction of an entire district
- the death of thousands of residents
- a previously unknown Civil War battle in St. Brielle
- a nuclear accident
- the secret destruction of the university
- a citywide manifestation of the Black Madonna
- an event that supposedly caused a Cycle transition

Large events leave historical fingerprints across many stories.

They cannot be added casually.

# ARTICLE XIV — THE MIRROR WAR

The Mirror War is established history.

Its essential structure may not be rewritten.

The conflict arose between the Sisters of Perpetual Ink and the Glass Apostles over incompatible methods of preserving reality: inscription versus reflection.

Existing canon establishes that both sides misunderstood what they were interacting with and that the collision between ink and reflection produced catastrophic consequences.

Writers may add:

individual participants,  
minor incidents,  
lost testimonies,  
survivor families,  
specific streets affected,  
personal tragedies.

They may not rewrite the war so that:

the Sisters secretly won completely,  
the Apostles were purely correct,  
the Madonna personally commanded one army,  
or a new faction was secretly responsible for everything.

# ARTICLE XV — INSTITUTIONS

St. Brielle's institutions are not merely scenery.

One of the world's central patterns is that old ritual functions survive inside modern systems.

The Cycle canon explicitly states:

Ink persists beneath later media.

Brass survives through procedure.

Water survives through circulation.

Code reinterprets previous structures through abstraction and prediction.

Therefore hospitals, schools, police departments, archives, utilities, corporations, churches, and municipal agencies may unknowingly reproduce older structures.

However:

**Not every employee knows this.**

A hospital receptionist can simply be a receptionist.

A police officer can believe every supernatural claim is nonsense.

An archivist can recognize something is wrong without knowing what an Entity is.

## **ARTICLE XVI — KNOWLEDGE MUST REMAIN UNEVEN**

There is no universal St. Brielle handbook possessed by every citizen.

Characters should know different amounts.

A useful creator scale is:

### **LEVEL 0 — OUTSIDER**

Knows folklore.

### **LEVEL 1 — LOCAL**

Knows customs, taboos, and neighborhood warnings.

### **LEVEL 2 — EXPOSED**

Has encountered something inexplicable through work or circumstance.

### **LEVEL 3 — CUSTODIAN**

Understands recurring patterns or institutional procedures.

## LEVEL 4 — DEEP ARCHIVE

Possesses substantial but still incomplete cosmological knowledge.

Even Level 4 should not know everything.

## ARTICLE XVII — UNRELIABLE INFORMATION IS ALLOWED

Creators may intentionally create contradictory records.

But contradictions must be **diegetic rather than careless**.

Good contradiction:

A 1912 newspaper says eighteen people died.

A church ledger records nineteen names.

A surviving photograph appears to contain twenty figures.

That is St. Brielle.

Bad contradiction:

One story says a hospital opened in 1924.

Another casually says it opened in 1981 because the writer did not check.

The first creates mystery.

The second creates continuity damage.

## ARTICLE XVIII — MYSTERY MUST BE PRESERVED

Writers should resist explaining everything.

Do not assume a supernatural event requires a final paragraph revealing:

exactly which Entity caused it,  
exactly why it happened,  
exactly what every symbol means.

Sometimes the strongest St. Brielle ending is:

the event stops.

The survivor remains.

The report is filed.

The explanation is insufficient.

## ARTICLE XIX — THE CITY IS NOT A MONSTER-OF-THE-WEEK MACHINE

Not every strange thing requires a new creature.

Before inventing a new supernatural being, ask:

**Could an existing St. Brielle force produce this effect?**

Could it emerge from:

ink?  
water?  
reflection?  
sound?  
metal?  
bone?  
light?  
memory?  
names?  
institutions?  
data?

If yes, use the existing cosmology.

Depth comes from recurrence and reinterpretation.

Not endless taxonomy.

## **ARTICLE XX — ST. BRIELLE IS ALSO AN ORDINARY CITY**

Creators should remember that most days are normal.

People:

go to school,  
work shifts,  
get married,  
divorce,  
buy groceries,  
watch baseball,  
complain about rent,  
drive to Boston,  
go bowling,  
attend concerts,  
walk dogs,  
argue about parking,  
fall in love,  
raise children.

Stories may contain little or no overt supernatural activity.

A romantic drama set in South Brielle can belong to the world.

So can:

a workplace comedy,  
crime story,  
coming-of-age piece,  
family drama,  
historical story,  
music story.

The mythology should deepen life.

It should not consume every minute of it.

# ARTICLE XXI — HORROR SUBGENRES

St. Brielle may support many forms of horror.

Including:

- cosmic horror
- religious horror
- gothic horror
- supernatural horror
- psychological horror
- body horror
- institutional horror
- technological horror
- folk horror
- analog horror
- procedural horror
- urban horror
- environmental horror
- mystery
- tragedy

However, a story belongs in St. Brielle because it fits St. Brielle's world.

Not because the mythology needs one example of every horror subgenre.

# ARTICLE XXII — TONE

St. Brielle horror generally benefits from:

- restraint
- atmosphere
- specificity
- consequence
- ambiguity
- human emotion
- institutional realism
- theological unease

- ordinary life interrupted by something impossible

Avoid turning the setting into constant camp unless the work is explicitly labeled non-canon or comedic.

Humor may exist.

Characters may be funny.

The world itself should not become a parody of its mythology.

## ARTICLE XXIII — VIOLENCE

St. Brielle can be violent.

Violence should have consequence.

Death should not simply exist to demonstrate how "powerful" a new creature is.

A body should leave:

family,  
paperwork,  
coworkers,  
property,  
grief,  
records,  
investigation,  
memory.

In this universe, what remains after violence is often more important than the act itself.

## ARTICLE XXIV — RELIGION

Creators may write:

Catholics,  
Protestants,  
Jews,

Muslims,  
atheists,  
agnostics,  
new religious movements,  
local sects,  
secular residents.

The existence of the Black Madonna does not mean every real-world religion is secretly "wrong."

Characters may interpret St. Brielle through their own beliefs.

Do not use the setting to declare an objective real-world religion false or inferior.

Within the mythos, human theology remains incomplete.

## ARTICLE XXV — NEW CULTS AND FACTIONS

Minor groups may be created.

Examples:

- neighborhood prayer circles
- student occult clubs
- conspiracy groups
- splinter congregations
- online communities
- local historical societies

Major centuries-old factions require approval.

Do not casually invent:

"The true order older than the Sisters."

"The secret faction actually controlling the Madonna."

"The organization responsible for every Cycle."

That diminishes established history.

# ARTICLE XXVI — RELICS AND ARTIFACTS

Creators may invent minor anomalous objects.

Good examples:

- a ledger that refuses one surname
- a mirror that shows an empty room differently
- a church bell that rings once during storms
- an old hospital bracelet bearing the wrong date
- a cassette recording with an unexplained voice

Major artifacts capable of:

controlling the Black Madonna,  
ending a Cycle,  
destroying an Entity,  
resurrecting the dead universally,  
rewriting city history

require approval.

# ARTICLE XXVII — THE RULE OF SCALE

The larger the consequence, the more approval is required.

## PERSONAL SCALE

Usually free.

One person.

One house.

One workplace.

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## **NEIGHBORHOOD SCALE**

Generally flexible with continuity check.

A block.

School.

Church.

Business.

---

## **DISTRICT SCALE**

Requires review if permanent.

---

## **CITYWIDE SCALE**

Requires creator approval.

---

## **COSMOLOGICAL SCALE**

Always requires creator approval.

This is one of the simplest rules in the Constitution.

# **ARTICLE XXVIII — CREATOR FREEDOM**

Writers are not expected to request approval for every chair, sandwich, apartment number, or secondary school teacher.

You are encouraged to invent.

Create:

families,  
businesses,  
relationships,  
neighborhood gossip,  
local traditions,  
minor historical incidents,  
ordinary jobs,  
restaurants,  
bands,  
sports teams,  
clubs,  
stores,  
homes.

St. Brielle becomes stronger when it contains lives the primary creator did not personally invent.

The Constitution exists so those lives can coexist.

## ARTICLE XXIX — CANONIZATION STATUS

New contributions should receive one of the following classifications:

### **PROPOSED**

Submitted but not reviewed.

### **APPROVED FOR USE**

Compatible with canon but not yet established by publication.

### **SOFT CANON**

Accepted and available for reference but adjustable if future continuity requires minor changes.

### **LOCKED CANON**

Established fact.

### **PRIMARY CANON**

Appears in authoritative published narrative or foundational lore.

## **DIEGETIC CANON**

The document or testimony exists, but its claims may be unreliable.

## **SUPERSEDED**

Previously used information that has been officially replaced.

## **NON-CANON**

Does not belong to official continuity.

# **ARTICLE XXX — CANON CANNOT BE CREATED BY ACCIDENT**

Mentioning something once in conversation does not automatically make it canon.

Submitting a citizen does not automatically make them canon.

Writing a fan story does not automatically make it canon.

Creating artwork does not automatically make its visual interpretation canon.

Canon requires deliberate acceptance.

# **ARTICLE XXXI — RETCONS**

Established canon should not be overwritten casually.

If a contradiction becomes unavoidable, preference should be given in this order:

1. Preserve both facts if possible.

2. Determine whether one source is diegetically unreliable.
3. Reinterpret rather than erase.
4. Establish an in-world reason for discrepancy.
5. Retcon only when necessary.

A retcon must solve more continuity problems than it creates.

## **ARTICLE XXXII — WHAT CREATORS SHOULD NEVER DO WITHOUT APPROVAL**

Do not:

- destroy St. Brielle
- permanently complete St. Brielle
- reveal the final meaning of the city
- kill the Black Madonna
- reveal the Black Madonna's human face
- turn the Black Madonna into a former mortal nun
- create a superior god who renders existing cosmology irrelevant
- eliminate one of the primary Cycles
- create a new Cycle as established history
- rewrite the Mirror War
- erase the Sisters
- permanently destroy a major Reflected Organ
- resurrect an established dead character
- kill an established protagonist
- rewrite an established protagonist's family
- create a citywide catastrophe affecting hundreds of thousands without approval
- explain every metaphysical mystery
- declare one faction completely correct about the universe

## **ARTICLE XXXIII — THE CREATOR TEST**

Before submitting a story, ask:

## **CONTINUITY**

Does this contradict an established date, location, character, or event?

## **SCALE**

Am I changing one life, or am I changing the whole universe?

## **NECESSITY**

Does this story require a new supernatural Entity?

## **CYCLE**

Which Cycle is dominant during the story?

## **MEDIUM**

How does the supernatural express itself during that Cycle?

## **KNOWLEDGE**

Why does this character know what they know?

## **CONSEQUENCE**

What remains after the event?

## **ORDINARY LIFE**

Do these characters have lives beyond the supernatural plot?

## **MYSTERY**

Have I explained more than the story actually needs?

## **ST. BRIELLE**

Could this story happen anywhere else merely by changing the city name?

If the answer to the last question is yes, consider integrating the city's history, institutions, neighborhood culture, or Cycle logic more deeply.

# ARTICLE XXXIV — STORY SUBMISSION HEADER

Every shared-universe story should begin its development file with:

**TITLE:**

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**AUTHOR:**

---

**CANON STATUS:**

Proposed

**YEAR / DATE:**

---

**PRIMARY CYCLE:**

---

**DISTRICT(S):**

---

**PRIMARY LOCATIONS:**

---

**NEW CHARACTERS:**

---

**ESTABLISHED CHARACTERS USED:**

---

**NEW BUSINESSES / LOCATIONS:**

---

**SUPERNATURAL ELEMENT:**

---

**ESTABLISHED ENTITY INVOLVED:**

---

**MAJOR CANON CONSEQUENCE:**

None / Minor / District / Citywide / Cosmological

**CONTINUITY NOTES:**

## ARTICLE XXXV — THE FINAL PRINCIPLE

The goal of a St. Brielle story is not to prove how much lore the writer knows.

The goal is to tell a story that could have happened **because St. Brielle exists**.

The best contribution may introduce no new Entity.

It may only introduce:

a family,  
a street corner,  
a job,  
an argument,  
a memory,  
a mistake.

And somewhere beneath that ordinary life:

an old rule continues functioning.

A pipe remembers.

A ledger refuses a name.

A reflection waits half a second too long.

A hospital procedure survives after everyone has forgotten why it began.

The city continues.

That is enough.

# CONSTITUTIONAL CLOSING

St. Brielle does not require every writer to reach the same conclusion.

It requires every writer to inherit the same city.

Characters may disagree about God.

They may disagree about the Black Madonna.

They may disagree about whether the Cycles exist.

They may dismiss the Sisters as folklore.

They may insist the city's strange behavior has rational explanations.

They may be wrong.

They may occasionally be right.

Canon establishes what has happened.

Story determines what people believe about it.

And the difference between those two things is where much of St. Brielle lives.

**Add freely.**

**Contradict carefully.**

**Explain reluctantly.**

**Do not finish what the city has survived by leaving unfinished.**

*THIS DOCUMENT WILL BE REVISED  
IN NOMINE, SED NON ABOSLUTA*