



Finnish Literature Society
Julenius Archive
ARKMAN AA01

Fellows of the Julenius Archive

**A FANTASY ROLEPLAYING GAME
OF FOLKLORE INVESTIGATION**

Overview and Basic Rules



WILDWOOD TALES (ISBN: 978-951-98637-6-4) is a compilation of supernatural folklore stories from the region of Upper Kainuu in interior Finland. The book describes a multitude of magical locations and stories associated with them, which makes it a pretty perfect guidebook for friends of fantasy literature like myself.

I designed the game FELLOWS OF THE JULENIUS ARCHIVE for Satumaarit's book in the fall of 2012, which is why the game hews closely to the folklore material of the book. *Wildwood Tales* was published as part of a rural development project in Upper Kainuu in the October of 2013, with *Julenius* along for the ride.

- Eero Tuovinen, October 2013



The Julenius Archive, basics

The Julenius Archive, founded as a part of the Finnish Literature Society (SKS) in 1932, maintains and catalogues the literary estates of folklorists and anthropologists who will their papers to the Society. What the web site of the Society does not mention is that the real task of the Archive is to collect and organize research data about supernatural folklore phenomena.

This game mixes fact with fiction. The Finnish Literature Society, and the rich Finnish folklore, are very real, while the mysterious Julenius Archive and its people and many encounters with the supernatural are fictional. Not FLS nor any other real organization or person has been consulted about this work, and their likeness is being used simply for the overall artistic impression.

FELLOWS OF THE JULENIUS ARCHIVE is a role-playing game where the players form a Julenius Archive field research team. They travel in the woods and wilderness of Upper Kainuu to discover the secrets of ancient Finland behind the stories of Wildwood Tales. The researchers will also discover that the witches, spirits, devils and restless dead of folklore are alive and well in the backwoods of Kainuu.

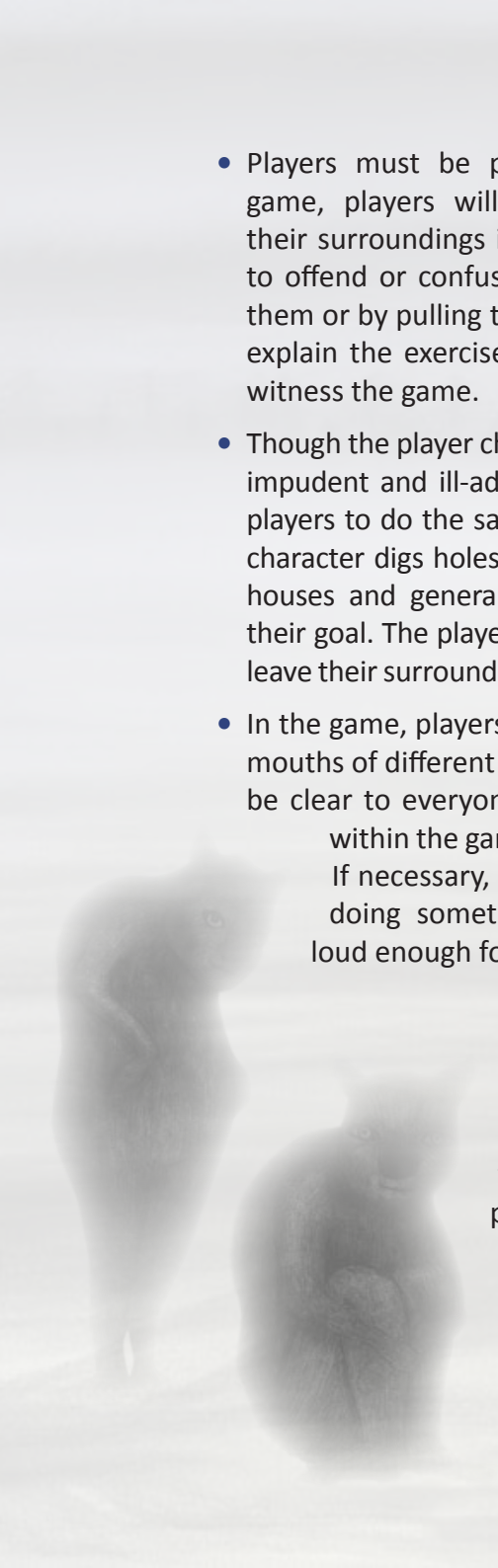
A role-playing game and an outdoor hike

Role-playing is a fun and artistic pastime, where players adopt different roles and create stories together. It is like an improvised theatre play without an audience. “Julenius” is a role-playing game inspired by the Wildwood Tales stories, where players take these stories by the horns and retell them in their own way. Shared folk stories are a natural base for shared storytelling, which is what role-playing is really all about.

Julenius is played as a part of a trip to the scenes of Wildwood Tales: the players get to know the stories and visit the sites where they took place. As a field team of the Julenius Archive, the players’ task is to discover the truth, so they add details of their own into the stories, give them backgrounds and reveal a secret history. The game may even involve action, when the researchers find out that they are not alone in the wild.

Role-playing games are usually played privately in a quiet place, such as someone’s home, and real things from outside the game world are not mixed into play. Since Julenius is played at public places, and the sites used in the game are there for everyone to enjoy, it is good to keep in mind some basic principles of safety and good behaviour:

- Though the fictional characters in the game may find themselves in dangerous situations and adventures, players shouldn’t make a racket and run around recklessly. A player may emphasize the excitement of a given situation by raising his voice or by demonstrating his words with movement, but common sense must be used: outsiders may think that the screaming players need help, and players stumbling among icy rocks while pretending to be fleeing from wolves could fall and hurt themselves.

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- Players must be polite towards other people. In the game, players will adopt different roles and observe their surroundings in creative ways, but there is no need to offend or confuse other people by pointing fingers at them or by pulling them into the game. It is easy to briefly explain the exercise to outsiders if someone happens to witness the game.
 - Though the player characters in the game may end up doing impudent and ill-advised things, that is no excuse for the players to do the same. A player might describe how their character digs holes in the ground, breaks into abandoned houses and generally takes determined actions to reach their goal. The players will still understand that they should leave their surroundings the way they originally found them.
 - In the game, players will chat with each other through the mouths of different characters, and most of the time it will be clear to everyone which discussions are about things within the game and which are about the real world. If necessary, however, the game can be stopped by doing something like shouting “Stop the game!” loud enough for everyone to hear.

Julenius is appropriate for 2-6 players above the age of 15. The length of the game is typically 30-60 minutes per site, plus the time needed for travel, obviously. Experienced role-players may easily adapt the game for other circumstances. I hope that this basic version is easy and fun enough even for an audience trying out a role-playing game for the very first time.

Preparing the game

As you prepare to play Julenius, first read these instructions carefully. As the game's organizer, you are responsible for teaching it to the other players. For playing, you will also need note-taking accessories and of course a copy of WILDWOOD TALES.

Since Julenius is played as a part of a hike to the scenes of Wildwood Tales, you might end up picking the destination of your visit in advance, perhaps even before a decision has been made about playing the game. Alternatively, you could read Wildwood Tales and pick a suitable destination involving a fascinating story, or one that is conveniently located for your trip.

While planning the trip, you would obviously consider the physical fitness of the group, your schedule, equipment and general enjoyment: Wildwood Tales includes both easy and challenging destinations, and there is no point in taking a longer trip than the group would prefer just because of the game.

When Julenius is being played, one of the players acts as a so-called *senior investigator*, or research team leader. When playing for the first time, this is the task of the game organizer: the most important role of the senior investigator is to act as a chairperson and to advance the game, which requires

Julenius can be played with just a notebook and pen, but as the organizer you could make the game more fluid and atmospheric with a little preparation. In particular, you can get character sheets and other supporting materials for the game from the Internet: The sheets and forms of the Julenius Archive are available at www.arkkikivi.net/julenius. In addition to the basic forms, the network materials provide more information about the secret history of the Julenius Archive and the perils facing researchers of magical traditions in Upper Kainuu.

knowledge of how the game progresses. Later, you can give other players a stab at the task of senior investigator.

After the party has been gathered and the destination chosen, the game itself begins with character creation. All players do this

Teaching the game

When you introduce the game to new players as the senior investigator or play your first game, you could read out the following to inform and instruct the players. This does not include everything about playing the game, but it will be easier to teach the rest of the details as they are encountered during the game.

Fellows of the Julenius Archive is a role-playing game where we create new stories together based on old ones. Each of us takes a role as a student of folklore, travelling to discover magical locations in Upper Kainuu. The idea of the game is that we don't know in advance what we will discover on this trip: our destination may prove to be ordinary and safe, but we might also discover spirits, witches, ghosts, or criminals who attempt to prevent our research.

A role-playing game is a game that is played partly by the power of imagination. In this game, we play the roles of folklorists researching the magical past of Kainuu. We talk to each other like prejudiced researchers or enthusiastic experts. We invent wild theories about the origins of trolls and may even encounter imaginary creatures. The game is like a play whose script hasn't been predetermined.

As folklorists, we all work for the eponymic Julenius Archive. The Archive is a special organ formed as a part of the Finnish Literature Society in 1932, with the secret mission to study supernatural phenomena and learn to understand the forgotten world of traditional magic. Today, researchers of the Julenius Archive mainly catalogue texts dealing with

together at the start of the trip; in the car on the way to the site or at the coffee table before leaving home, for example. This is also a good opportunity for the senior investigator to introduce the concept of the game and talk a bit about the background story.

supernatural experiences, but they are also ready for action should the magical world re-awaken somewhere in Finland.

For 60 years, the Julenius Archive has been living through a quiet period known as "The Great Silence", during which it has seemed like magic has disappeared from the world entirely. All this changed, however, with the publication of the *Wildwood Tales* book: Satumaarit Myllyniemi, a rogue researcher operating without the sanction of the Julenius Archive, has compiled a book of the folk traditions of her native region, apparently unaware of the perils involved.

The *Wildwood Tales* has now inspired the curator of the Julenius Archive, old Magnus Engblom, to re-introduce the old practices of forming field research teams. Our task now is to travel to Upper Kainuu in Satumaarit's footsteps and ensure that there is nothing dangerous to modern man in the traditional sites revealed by *Wildwood Tales*.

That is one way to introduce the game. As the senior investigator, you may also add to and enrich the background story with original detail and new elements. The "Secret History of the SKS" found in the game's network materials can be helpful in this. It is also good to use your imagination, and a general principle for the senior investigator should be to begin each new session of play by giving some more depth to the story of the Julenius Archive, as well as remind the group of the concept of the game.

Character creation

The players will take roles as folklorists who have come to Upper Kainuu to find out more about the mysterious powers associated with Wildwood Tales. We call these basic roles *player characters*, whose viewpoints and attitudes the players emulate. Each player character has a unique world view, which determines their attitude towards folklore and their task in the service of the Julenius Archive.

The senior investigator introduces the players to the *archetypes*, or character classes, from which each of them will choose one that suits them. Each player picks a different archetype, so that each character will be unique. The picks can be made in any order, under the direction of the senior investigator. The archetypes are introduced in the table below; the senior investigator may read the options out loud to the other players.

The senior investigator writes down the archetypes picked by the players. A simple one-line note along the lines of “Eric – Traitor” will be sufficient at this stage. Alternatively, the senior investigator may hand the players special character sheets; filling them out will help the players develop their characters.

At this stage, the senior investigator will also give the new characters their *secondary sources*, which have been listed with each archetype. Secondary sources represent the character’s own independent research, which will help them during their

Players may add colour to the game by creating an interesting background for their characters. Has the character been an international peacekeeper in his younger days? Players can chat about such details freely, but they may also choose to keep them

secret. Note that the players and the characters may be aware of different things: for example, all the players know that one of the characters is a Traitor, but the characters and possibly even the Traitor himself don’t. This is dramatic irony.

investigation. If special character sheets are not used, the senior investigator should write down each character's secondary sources on pieces of paper that are then distributed to the players.

The players are now free to develop personalities for their characters, which may be different from the player's own, each in their own way. The character's age, educational background and even gender may be different from the player's. Characters may end up in the service of the Julenius Archive in surprising ways: not all are necessarily trained folklorists.

As part of character creation, each player will choose one more thing – their character's code name. Since its founding, field researchers of the Julenius Archive have been using code names derived from ancient Finnish names or informal nicknames. This practice of "Indian names", mocked by many Archive fellows, originates from the desire of the experienced sages who founded the Archive to protect new field researchers from the magical dangers of birth names based on the calendar of saints; even poor old Julenius might have survived his travails had the witches not known his birth name.

Julenius researchers usually choose their own code names from a list of approved (safe) names. In the case of research trips to Kainuu, a list suitable for the atmosphere could be something like this:

Pirralainen, Savilättäri, Kopotti-, Tarri-, Ruppa-, Töppönen, Käppä-, Kippo-, Tiikeri-, Piru-, Lillittäjä, Säläkkä, Saparo-, Lalli-, Rumppa, Rillukka, Kurri-, Käkätti, Korvaton, Koppa-, Timppa-, Runtti-, Raukka-, Rimpslaara, Kotihaikara, Märylekkeri.

Parts of words are usually combined into a compound name, particularly in the case of alliterative names, e.g. "Ruppa-Jukka". However, all names may appear either by themselves or as a part of a compound name.

Archetypes and their secondary sources

Shaman

This character is sensitive and open to supernatural sensations. He may have once encountered something unexplainable while alone in the woods. The Shaman probably doesn't understand what folklore phenomena are about, but wants to find out, even if it's dangerous.

- Folklorist Heikki Meriläinen's almanac has some strange notes about this subject...
- A strange pensioner from Hyrynsalmi, one L.J., confided in me that...
- Last night, I woke from an unusually tangible dream...

Academic

This character believes in the scientific method and has substantial merits in the field of science. He explains folklore phenomena through psychology and sociology, and seeks to prove that there is a sensible explanation for everything. For an Academic, it is important that the great scientific project of the Enlightenment can overcome even seemingly supernatural challenges.

- The FLS archive in Joensuu has a manuscript about this...
- Maija Harvasalo, a researcher I know from the University of Oulu, told me that...
- My computerized statistical analysis of the folklore category files of the FLS folk poetry archive reveals that...

Theologian

This character is a (Lutheran) Christian, possibly a trained theologian or a devout believer. He interprets folklore from a religious viewpoint and emphasizes the Christian elements of the tradition. A Theologian may view the tradition as baseless superstition, but if he ends up believing in folklore, nothing will be more important than fitting it into a Christian world view.

- In the storage of the Turku Church Museum is...
- Deacon Heikki Kärnä of Suomussalmi said that...
- I have studied Paavo Ruotsalainen's evangelical trips to Kainuu in the early 19th century...

Militant

This character feels the weight of responsibility, and is ready to use force when warranted. He may have a military or security background. A Militant believes in force and unity in the face of external threats, and has a tendency to interpret folklore phenomena as potential threats to himself or those around him.

- I've seen Border Patrol contingency plans related to this, dating back to the 1970's...
- Inspector Ilmoniemi of the Kainuu police is an old friend of mine...
- I roughed up this guy who looked like a poacher...

Local Guide

This character has deep roots in the Upper Kainuu countryside. He may not be a trained researcher and may not even be in the employ of the FLS, but rather has been hired specifically for his local knowledge and related skills. A Local Guide sees folklore from a local point of view. For him, the most important things are the continued welfare of his native region and respecting the rights of the local people.

- In the Puolanka regional museum is a...
- My grandmother remembered well how...
- While sitting at the corner table of Pub Rapala, I met...

Traitor

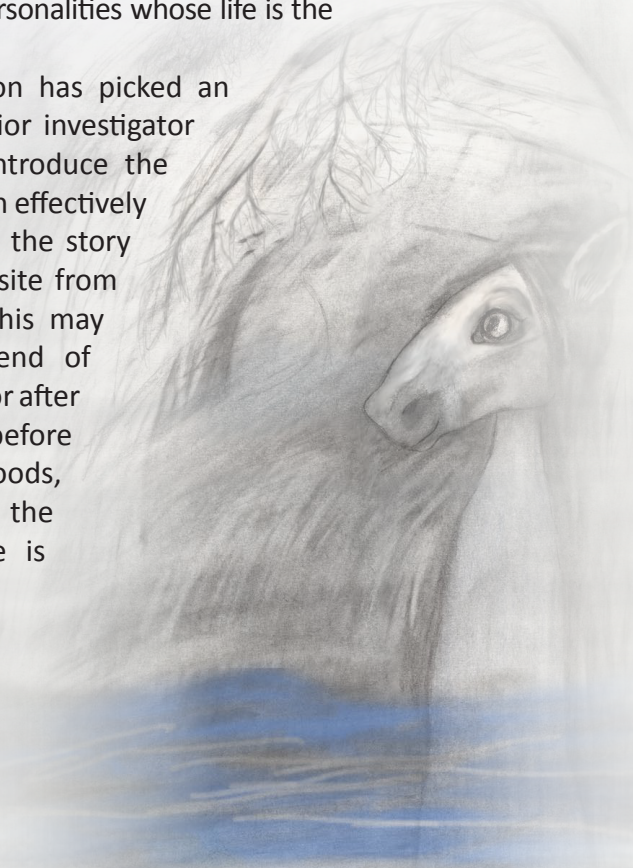
This character is ostensibly an ordinary FLS researcher, but he has serious doubts about the work of the Julenius Archive. He may be a mole working for an entirely different interested party, or he may be burdened by his conscience. A Traitor seeks to slow down and sabotage the Julenius Archive's field research and lead it astray, but without compromising his own position.

- I was skimming the secret files of the Julenius Archive...
- I asked the Russian cultural attaché Zamir Kapitsa for advice...
- From a source I'd rather not reveal in present company, I discovered that...

The senior investigator adds the characters' code names to his notes, so that for each player, he has marked down their character's archetype and name.

From this point on, players can talk to each other as if on behalf of their characters and tell about themselves either in the first person ("I did my doctoral dissertation on Novgorodian birch bark letters") or the third person ("my character knows Russian"), whatever feels best. Together, the characters form a field research group assembled by the Julenius Archive, so they may know each other and about each other already. A part of the game is imagining the characters as full personalities whose life is the topic of the game.

After each person has picked an archetype, the senior investigator may proceed to introduce the research task, which effectively means reading out the story of the destination site from Wildwood Tales. This may be done at the end of character creation or after a car drive just before entering the woods, according to what the trip on the whole is going to be like.



Introducing the investigation

The senior investigator will read out the story of the destination site from Wildwood Tales. We call this story the *primary source*, because at the beginning of the game, that is all the players know about the site. The story, its characters, events and phenomena are the reason a Julenius Archive research group is now in Kainuu.

After reading the story, the senior investigator has an opportunity to expand it through a modern background story. Why does the Julenius Archive want us to research this particular site at this particular time? This is an opportunity to give hints about connections between the primary source and present day. For example, if the senior investigator says that there have been unexplained deaths in the region recently, this will colour the way in which the players interpret the story during the game, while if he simply says that this destination was the first one on an alphabetic list, the background of the story will remain much more open.

When playing for the first time, a good example background could be that your researcher character happens to be a specialist in the particular folklore phenomena associated with this story, which is why you have persuaded the curator to fund a trip to this particular site. You are in Kainuu to satisfy your academic curiosity.

It isn't necessary to give a lengthy and detailed background for the primary source here, as other players will soon get opportunities to add more detail. After the story has been read, the senior investigator may close the book and start leading the group to its destination. What follows next is the *travel phase*, where the players develop new viewpoints and material for the chosen story.

Playing the travel phase

This part is best suited for playing during the drive to the site, or when the car is left behind and the rest of the journey is made on foot through forest paths. At least 30 minutes should be reserved for the travel phase. A longer period will not hurt, as this part of the game can take place among other conversations and during quiet moments. A contemplative and relaxed pace is preferable, and it is all right for the players to be doing other things while playing.

During the travel phase, players build a background for the investigation by discussing it through the mouths of their characters. Everyone may speak freely, and players may create diverse contents for the game. For example, if players have a deep understanding of their characters, they may let them chat about their everyday lives, or if a player has studied history and folklore, he may talk about local history and traditions to entertain the group with background about the site. The characters may have disputes about their academic disagreements or describe the background research they have done before the trip.

This ranging discourse has a meaning: the primary source, i.e. the story read at the beginning of the trip, is often vague and raises questions. Players will create events and expectations around the story, to which the story then responds during its climax at the site itself.

The senior investigator's task is to encourage and guide the other players in this narration during the travel phase. His most important tool here is asking questions: instead of just telling the others what this story has to be about, you will ask them leading questions they can answer as freely as they like.

A leading question is one that largely anticipates the answer. Good leading questions could include the following:

"Does anyone know anything more about the person mentioned in this story?"

"Is there an expert on Russian traditions in this group?"

"I suspect that if there is indeed a child-abducting devil at this site, local missing persons reports should reflect that. Does anyone have a police contact you could call about it?"

Some players will be bolder and others shyer about establishing facts. Encourage the shy players to participate and build on their contributions. With the bolder players you can afford to be doubtful, especially if you feel that they're taking too many liberties. "Do you really expect me to believe that?"

Note that at this stage in the game it doesn't matter if the players' stories are contradictory and there are lots of loose ends. You are researchers on your way to a site precisely because you don't have any certain answers! During the game's climax phase, it may turn out that no proof can be found to support the players' elaborate brownie hypothesis after all.

Secondary sources

During the travel phase, players are supported by their list of *secondary sources*. These are the researcher character's own specialties and background research that allow the player to present facts with conviction.

Each character starts the game with three secondary sources; the secondary sources are slightly different for each archetype. A secondary source is always some kind of source of information, such as "I had a discussion with curator Engblom before we left..." .The idea is that a character's list of secondary sources describes what kind of information sources the character uses, while it is up to the player to decide what the character has learned from them.

Secondary sources are used during the travel phase to inject new facts into the discussion. At any time, players may look at their secondary sources and announce that they will be using one of them. The player may then tell what their character knows and how. "Before we departed, curator Engblom pulled me aside and gave me a bottle of iodine tablets. He didn't say anything, but aren't these used as the first treatment for exposure to radioactivity?"

Secondary sources may only be used once: if the group is using character sheets, the players themselves may cross out their sources after they've been used. The senior investigator may also keep track of how many secondary sources each player has brought up during the travel phase. Note that after a player has brought up a source, they may mention it several times during conversations; they don't have to tell everything they have learned from this source at once.

Hypotheses

The true goal of the senior investigator during the travel phase is to build up expectations: what do the investigators expect to find at the site they are about to visit? For this purpose, the senior investigator keeps track of the researchers' *hypotheses*. The senior investigator explains the recording of hypotheses to the other players and seeks to write down at least one hypothesis for each player before arriving at the site.

Hypotheses are effectively the players' attempts to predict what the story of this trip is about. On the one hand, the researchers have opinions about the world through their archetypes; on the other, the sources of background research reveal some possibly contradicting clues about what awaits them. Is there a treasure pit at the site? Did elves drive the old man into lunacy? Were there indeed Russian raiders travelling through the area?

The hypotheses proposed will always be recorded on the hypothesis sheet under the character's code name. During point calculation, each hypothesis will be seeded to the player who made the guess. Several researchers may support the same hypothesis, but later supporters will be marked underneath the one who first made the hypothesis as "supporters". One researcher may of course make more than one hypothesis.

Hypotheses may be worded broadly or narrowly: both have their advantages, as long as the hypothesis says something clearly interesting. Purely negative hypotheses are not allowed, so "We shall not encounter spirits during this trip" is not an acceptable hypothesis. Views must be formulated in a positive way, such as "These spirit sightings are malevolent lies and attempts to deceive us".

Playing the climax phase

The game's *climax phase* begins as the research group arrives at its destination. When playing for the first time, the senior investigator may stop the group shortly before arrival and explain the idea of this phase; later, the group may move on to this phase gradually, as players decide that the trip now offers opportunities for direct observation. Therefore the climax phase may already begin on the way to the site, whenever the players are ready.

During the climax phase, players study the environment surrounding the story and experience it through their researcher character's point of view. Characters may also encounter people associated with the story, and if there are mysteries in the story, they may be revealed to the characters. Players may still discuss the game and its events either through the mouths of their characters or directly between players.

The senior investigator's task at this stage is to lead the research: if necessary, he may split up the group to allow the researchers to investigate a large area or give tasks to individual researchers: You will look for signs of inhabitation on the side of that hill while you keep an eye out on the river for Russian mobsters. The players shouldn't be sent too far – if something interesting is discovered, others will want to come and take a look.

The climax phase resembles traditional live role playing, and experienced players may use associated techniques as they see fit. Generally the climax phase may, based on the players' decisions, involve many kinds of things. I will now describe some of the most significant ones.

Quality of observations

The players and their characters live in slightly different worlds. When the players see an abandoned house, the Julenius Archive researchers may be arriving at a spot haunted by an insane spirit. It is up to the players to decide how the world observed by their characters differs from their own.

The first principle is that anything the players see also exists in the world of the characters, unless otherwise agreed. If the group arrives at the site and discovers that it is now located in the middle of a restricted industrial zone, the researchers will experience the same. The researchers may, of course, suspect that this is an attempt to cover up the traditional site; the world they live in is slightly more exciting than ours.

In addition to real observations, players may make imaginary observations. This is done by stopping and telling other players what your character sees. Such an observation is always initially made in the form of a question or in an otherwise uncertain manner. “Hey, does that look like a trace of blood to you?”

When players make imaginary observations, the other players’ task is to collaborate. They may either confirm or deny observations. Confirmation of an observation allows a player to add details to the observation, or to take it further. Denying an observation directs the observer to take the game in a different direction.

For example, if one of the investigators believes there is a nest of man-eating werewolves in the area, another player might like the idea and open up a discussion: could there really be traces of blood on the side of that boulder? If you decide to confirm the observation, you can move closer and say yes, the blood is rather fresh and some hard object has chipped the stone. In this manner, you will create observations together that will support the story you have created.

On the other hand, if you don't find the werewolf story too interesting, or find the traces of blood to be too fanciful, you could reject the observation: after taking a closer look, you decide that it is not a trace of blood, but some kind of coloration on the surface of the stone. Besides, you didn't think the old man who told you about the werewolves was particularly reliable anyway.

These two principles, confirming and rejecting observations, are the basic building blocks of shared storytelling. Skilled players will usually try to build upon initiatives taken by others, but a denial at the right spot can also be good when it helps focus the developing story.

The game doesn't necessarily have to involve anything terribly exciting and dramatic – observations and evidence about the site may be minor, vague and open to interpretation: judging by the excrement, wolves have been wandering here, but we never found any traces of human victims.

However, players have an opportunity to create more dramatic turns of events by supporting each others' observations, in other words by collaborating. The more players participate in the observation, the more undeniable, stronger and more important it becomes. The table on the next page demonstrates how the number of players participating in the observation broadens the possibilities.

So the players will paint an imaginary scene by suggesting possible phenomena, and other players will vote for or against them by describing their own observations. Of course, a player doesn't have to be strongly for or against the observation; one can simply accept what another researcher saw, even if you weren't looking in the right direction at the right time yourself.

Degree	Nature of the observation	Example
1st	The investigator notices something unusual. The player may describe what they thought they saw, but the observation is uncertain and may prove to be wrong upon closer examination.	"Shh! Look at the edge of the wood. Is there something standing deep in the shadows?"
2nd	When another investigator confirms the observation, details and action may be added to it. At this stage, no player can deny that the investigators saw something, but the observation may not yet be declared interactive, meaning it doesn't directly affect the surroundings.	"I can see it. It's a damn elf, standing there like a black tree stump. I rub my eyes, but its outline is blurred, as if it was drawn into the air with charcoal. Take care to not scare it off"
3rd	If a third investigator supports the observations, all investigators are seeing <i>something</i> – and all other players may join in to add more details. Such an observation is not only clear, but potentially interactive, even dangerous.	"It turns its gaze, it's looking straight at me. Red eyes. It approaches, not walking, it sort of floats towards me. I stumble back. What is happening?"
0th	This degree is reached only if the observer was mistaken: he thought he saw something, but another investigator rejects the observation.	"C'mon, you didn't see an elf. It's just an oddly-shaped tree stump."

The reliability and importance of observations therefore depends on how many players are collaborating to shape them. We also have two additional principles:

Rejection: If even one player is directly opposed to the observation, it is placed one degree below where it would usually be; if two investigators see a ghost but a third one denies it, the observation is treated as if it was degree 1, uncertain and vague. The number of investigators rejecting the observation

has no effect: two researchers for and two against would still count as a 1st degree observation.

Basis in reality: If a researcher's observation is based on something real that the players actually find in the area, the degree of the observation is raised by +1. For example, if a researcher says a boulder that is actually present is clearly a petrified troll ("Just look at its grimace!"), the observation starts at 2nd degree. But if the boulder itself is imaginary ("Look, is that a boulder between the trees?"), the observation starts normally at degree 1.

The senior investigator's task is to encourage the players in making observations, and also to judge the observation – in complex situations, you could announce the level of the observation out loud as it changes, so that the players are aware of the gravity of the situation. The senior investigator may try to restrain players who are trying to push in too fantastic elements without the support of other players (such a researcher is obviously a bit nervous, seeing things), and if the researchers are seeing very different things, he may calculate in the aforementioned way how reliable these observations are. It's also a good idea to remind players of creative freedom and responsibility: a player doesn't have to agree just because everyone else does, but neither should they be intentionally oppositional, but support the story that most naturally stems from the sources, the player's own views and the interaction within the group.

As to the nature of imaginary observations, the only limit is the imagination! Julenius is largely based on the idea that nobody decides in advance what your experiences with a magical location will be like. Players may be cautious and psychological with their observations, or they may encounter all sorts of intense and dangerous things during their journey into *Wildwood Tales*.

Using support characters

Most of the investigators' discoveries can be largely dealt with as discourse between the investigators, as the phenomena aren't interactive. An old memorial tree just stands there, and the researchers can discuss how it looks and what it feels like. The situation becomes more complicated if the investigation has discovered a reclusive witch living in the woods.

If new people or beings discovered by the researchers, such as ghosts, witches or spirits, are simply observed from a distance, players can use normal observation rules to describe them. Should a 3rd degree interaction occur, however, a more powerful technique is appropriate.

Any player may decide that the additional character is interesting and important enough that the investigators wish to interact with it. This being the case, the player will ask the senior investigator to name a player for the *support character*. The senior investigator can choose himself or the player who made the request, but typically he would choose the player who is currently least engaged by the situation.

After a player has been chosen for the support character, the group may role-play or act their communication with the newcomer. The chosen player will speak for the support character and decide what this character is like. The situation is essentially similar to the interaction between the investigators. If the player seems uncertain, the senior investigator may encourage him with leading questions about what the new character might be like.

Even though one of the players is temporarily playing as the support, his own investigator character is still present in the imagined situation; they could even be doing something while the player is occupied by playing support. This principle of imaginary action will be our next topic.

Imaginary action and scene clipping

For most of the game, the imaginary world will not differ much from reality, and most of the time the players and their characters will be doing ordinary things like walking around, peeking into bushes and brewing coffee at a lean-to.

As the game progresses and the atmosphere intensifies, it is quite possible that the game will involve purely imaginary actions. This is fairly simple: instead of acting themselves, players may verbally describe what their characters are doing. For example:

The player himself doesn't have a compass, but he describes how his character takes one out of his backpack (which he might not actually have, either, but his investigator character is obviously well-prepared for the trip) and uses it to develop the situation.

The site includes an abandoned shack, whose roof catches the player's attention. He describes to the other players how his character laboriously climbs up to the shaky roof. It would be dangerous and stupid for the player to do this himself, while merely describing it is easy. Of course, the other players could describe how the roof collapses under the foolhardy investigator.

Men wearing ski masks attempt to abduct the investigators at gunpoint. A player says that his character dives behind a rock on the shore to get out of the men's line of fire. The player himself might demonstratively yet carefully move behind the rocks, after which the scene continues.

The investigators discover a dead body while wandering in the woods. The players describe together how the investigators return to civilization and inform the police. The following day in game time (which could be right away in real time, depending on the order in which the players develop the story), the investigators lead the police investigators to the secluded spot, which could lead the players into an interaction with new support characters.

The last example illustrates another side of imaginary action: besides the fact that a player doesn't have to do everything their character does, action in the climax phase of the trip doesn't have to follow the unity of time and place. Players can describe how the investigators spend a night in an abandoned house, even if the players are actually only around for an hour and never actually enter the building. This way, things like the time of day or the weather could change in the game world regardless of reality.

Note that imaginary action is resolved in the same manner as imaginary observations – by the shared narration of the players. A player might describe how his character attacks a man-eating werewolf with a knife to protect his companions; this would be a 1st degree observation. Another player then picks up the story and describes what happens during the struggle.

The severity of imaginary actions follows the guidelines of the observation rules: 1st degree action is unlikely to be harmful to the investigators and probably won't lead to clear and conclusive results. 2nd degree action could lead to short-term victories or losses, and the investigator could even get injured in the process. A 3rd degree action scene could be even fatal to the investigator and, as a result, the researchers could, for instance, end up taking prisoners or finding treasure.

If a player character dies during the game, the player will have a great opportunity to come up with impressive last words. The player can then participate in the game by commenting on it, helping with descriptions of action and by playing support characters. Without a character the player may **not**, however, make observations or initiate action scenes (although he may support both). For the next trip the player may, of course, create a new character.

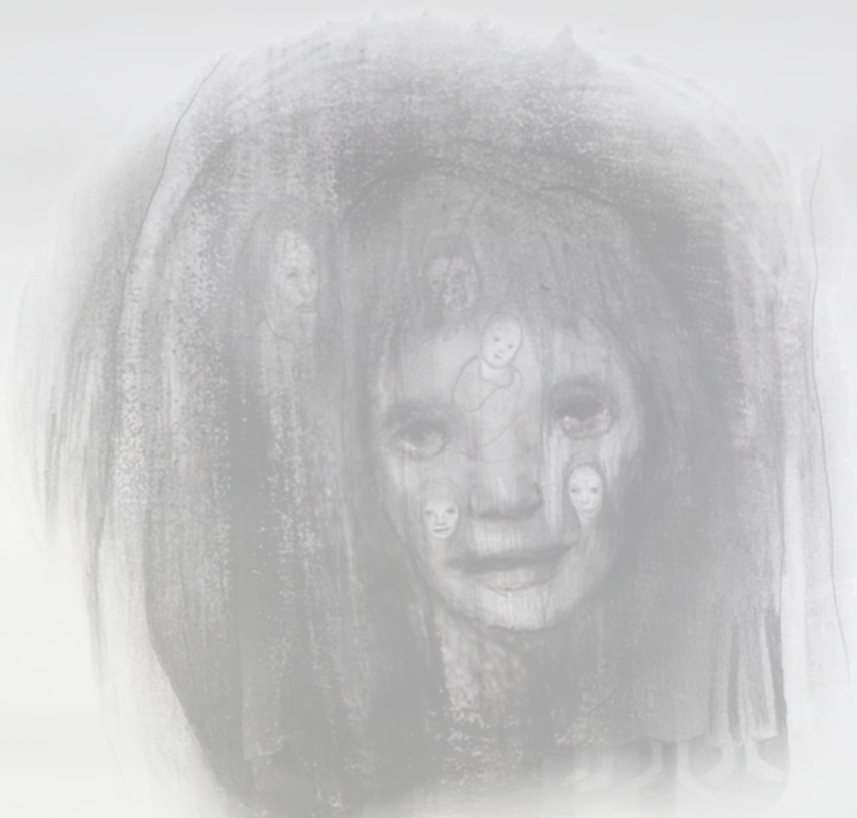
Playing the end phase

The senior investigator declares the climax phase to be over when he feels that the site has been examined sufficiently and the most important observations have been made. The players will gather together and prepare to go home, but first the senior investigator reviews the conclusions of the research and calculates the points. This could be a good time to have a meal.

If the group has no plans for another play session, it won't be necessary for the senior investigator to do a final review, but I think a feedback discussion will still be interesting, even if this will be the first and last session; the point calculation could also amuse the players.

The review of the investigation starts with *future actions* defined by the senior investigator: if the trip left questions unanswered or unearthed mysteries or things the Julenius Archive must investigate further in the future, the senior investigator will choose which investigators will research these things after the trip. For example, if the destination of the trip was a graveyard that was supposed to be haunted, but no evidence of haunting was found, the senior investigator could order one of the investigators to find out what information the Archive has on ghosts and how they could be experienced. Another might be told to find out which other graveyards might be haunted, and a third to interview a gravedigger none of the researchers was able to contact before the trip. Research topics are inspired by the situation: it would be good to have at least one topic for each researcher. You can also ask other players for advice, of course.

The senior investigator writes these further research topics down into his notes, from which they can be checked during the next session. If the game continues at a later time, each researcher gets new secondary sources based on the research



tasks they were given: the character does background research before the next session and will then be able to utilize this research on the next trip.

The players could also consider these research tasks as actual homework: it might be interesting to get familiar with the topic named by the senior investigator and memorize a couple of fascinating details about it, which makes it even easier to take on the role of an investigator during the next session. Reality and folklore hold many exciting details that can be used to spice up the shared storytelling.

At this point, players may also discuss the success of the game in general and give feedback to each other. After the immediate results of the trip have been reviewed, the senior investigator will calculate the score.

Counting the score

During their research trips, Julenius Archive investigators will accumulate "research points", which indicate how useful and competent they are as investigators. Score calculation also allows the players to mock each others' academic mistakes.

If the group is using separate character sheets, each player can keep track of his own research score. Otherwise, the senior investigator can track them in his own notes. In any case, it will probably be easiest for the senior investigator to review the scoring in order one step at a time. The scoring opportunities are as follows:

Strong player: If the players spontaneously mention someone as the real highlight of the session during feedback, the senior investigator may reward this strong player with an extra +3 points. A strong player isn't chosen every time, but only if the players positively acknowledge someone's performance.

Secondary sources: Each investigator gets +1 research point for every secondary source they used during the trip.

Hypotheses: Investigators get research points according to the table on the next page for hypotheses that have been proven correct. They may also lose points if a hypothesis is proven wrong.

The result of a hypothesis can usually be determined using this table, but if the result is open to interpretation, the senior investigator will decide what the outcome is scoring-wise.

After the points have been calculated, players will compare their scores. The player with the highest total score will be the next senior investigator! This is of course relevant only if there are

Result of the investigation	Points for creating	Points for support
The investigators' work proved the hypothesis to be correct; evidence was discovered.	+2	+1
The hypothesis may be correct; circumstantial evidence (primary and secondary sources) support it, but there is no direct evidence, or the evidence is contradictory.	+1	+0
The hypothesis is inconclusive and can't be ruled one way or the other; the sources and evidence are contradictory or irrelevant to the hypothesis.	0	0
No evidence was found to support the hypothesis. Either something was found that contradicts it, or the situation as a whole makes the hypothesis seem improbable.	-1	-1

plans for another session. The task of the senior investigator is to lead the group's research in the future, meaning that he will choose the next research topic or lead the group in choosing it, will lead the game through its different stages and so on.

If the player with the most points doesn't want the responsibility of a senior investigator, he may turn it down, in which case the previous senior investigator will continue in the role.

After a new senior investigator has been chosen, the players may go home; for now, the game is over. The player who won the most points during this session may be considered to be the winner, but of course the real winner is the entire group, who have collectively created an exciting story about Kainuu folklore and foolhardy folklorists.

Subsequent sessions

When the game is played several times, some initial preparations must be made. New characters are created for new players (and players whose characters died or quit working for the Julenius Archive) in the fashion described earlier, and players using old characters will have an opportunity to create some background for the game.

Players entering the game with old characters will first add new secondary sources to their character sheets; the characters are folklorists, so it's natural that they would have studied new sources after the last trip.

At the end of the last session, the characters may already have received 1-2 secondary sources by accepting further research tasks from the senior investigator. In addition, each player may freely add one secondary source: the player picks a source fitting his character's personality and field of research and adds it to his list of secondary sources. The characters will also retain any sources that weren't used last time.

Downtime events

Before starting a new trip, old investigators may pick one *downtime event* from the following list; this reflects important things that have happened to the researcher since the last trip. One might fancy that a player who manages to get his character promoted to provost rank has won the game and proven to be a fully-learned Julenius Archive investigator!

Event	Description
Personal drama	Something wonderful or terrible has happened in the character's personal life. He may have got married or divorced. This private emotional turmoil now affects the character's actions as an investigator – he may be quiet or short-tempered, whatever the player thinks is appropriate. Each other player may decide to reward this player with +1 research point during the trip, if they like the way he plays his character.
Hard work	The character has focused on research since the last trip. Add one secondary source of choice for every five points in their total research score, rounded up.
Crisis of faith	The character's life philosophy is wavering. Pick a new archetype the character has adopted since the last trip.
Provost certification (only for characters with 10+ research points)	Since the 1880s, the Finnish Literature Society has certified folklorists to prevent unskilled and careless amateurs from getting involved with witchcraft. Because of the "Great Silence", nobody has been certified since the 1950s, but your character has now finally become competent enough with practical traditional methods to fulfill the required criteria. A certified researcher has the right to use the title of "provost"; he is now responsible for the practical details of the Julenius Archive field operations. In addition, a provost always has a right to sign up as the senior investigator for the next research trip; the position of senior investigator is always offered to the provosts in the group in the order of research points accumulated before applying standard procedure.
Retirement	The character has reached retirement age, or does not wish to participate in field research anymore for some other reason. The player will create a new character. This successor character will receive one of the secondary sources of the old character.

Going forward

The basic idea of the game, and the key rules are all here; you may well go forth and play the game from this foundation. If you've never played roleplaying games and the foregone instructions seem difficult to put to practice, asking for advice is a good move. For example:

- You might email me about it, I like discussing my games and advising people with their roleplaying hobby. Eero.Tuovinen@arkkikivi.net is the address.
- Web communities and forums devoted to the hobby are good sources of detailed support, I am by no means the only rpg hobbyist who loves to help newcomers succeed in their play. At this writing, and considering English-language options, I might recommend either or both of STORY GAMES (story-games.com) and RPGNET (www.rpg.net) as starting points.
- Larger cities and university towns usually have various sorts of local rpg clubs, and hobbyists have regular get-togethers in the form of conventions all around, too. My experience is that any and all of these face-to-face options greet newcomers enthusiastically.

Regarding the Julenius Archive and its fine fellows: when I wrote up the game, a bunch of extra material was developed alongside these basic rules. For advanced rules and background material on the Archive and its world, see the game's website at www.arkkikivi.net/julenius.