



**Finnish Literature Society  
Julenius Archive  
ARKMAN AB  
Supplementary Material**

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Notes:

## Contents

### AB01 A Short History of the Julenius Archive

*Background color and ideas for how supernatural folklore and a foundation attempting to master it have related to Finnish society through recent history. Interesting details from this backstory might be dropped into the game for further development, or the players might read up on the background e.g. after the first session of play on their own.*

### AB02 List of Approved Code Names

*A listing created by a Julenian provost in the 1950s, regarding safe magical identities for field investigators. This is the most recent such list in the Julenius Archive, mostly because the necessity for such code names, and knowledge about onomastic principles, has largely disappeared within the organization.*

### AB03 Curator's Orders

*The senior investigator begins a new session of play by introducing the primary source and any background context he might desire for the investigation. This ready-made list of adventure hooks might help in providing interesting context for the academic and political goals of the investigation.*

### AB04 The General Listing of Secondary Sources

*Investigators get new secondary sources at the beginning of each new investigation. The new source may be chosen from this list; I would even recommend as a rule that the choice **must** be made off this list, except when the source has origins in concrete events of play. Limitations feed the imagination, and so on.*

### AB05 Sources and Inspiration

*Certain prior art – both literature and games – that influenced creation of this game, and might be useful in unlocking its full potential.*



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## **A short history of the Julenius Archive**

I will now tell you a story about how the Julenius Archive was founded. We are all folklorists working for the Julenius Archive, and this is the secret history of the society that employs us.

In the game world, some folk stories may be true. Witches' spells actually work, and the Devil punishes undisciplined members of congregations. Finns have known these phenomena long before the beginning of history, but since the 18th century, some things have been written down. The study of folklore was initially inspired by the desire to emphasize Sweden's position as a Great Power by drawing attention to native folk traditions.

Even these early folklorists discovered the truth about the magic of the backwoods. This was a great shock to them as scientists; this was the era of the Enlightenment, and superstitions were being fought on every front. It was impossible for learned men to release their first-hand experiences to the public as true events. It was easier to study folk traditions from a religious standpoint.

In 1831, the Finnish Literature Society was founded to advance the national consciousness of a Grand Duchy that had only recently

been separated from Sweden. Interest in folk poetry and folk traditions was increasing rapidly, and the FLS was the first chance for folklorists to meet each other as equals and exchange information confidentially. Already during the first few decades, many older researchers posthumously donated their personal notes to the Society, which could be relied on to protect the good reputation of its members.

To an astute observer, a study of the earliest FLS archives reveals that surprisingly many early researchers, dignified gentlemen, expressed strong beliefs in folk traditions in their private correspondence and diaries. The researchers struggled with questions of faith, pondering the relationship between Christ's atonement and the phenomena they saw and experienced themselves. This atmosphere was rarely communicated outside the FLS.

In 1885, this era of wild folklore research of the FLS came to a sudden end: it was revealed that a Viborg folklorist and long-time member of the FLS, Dean Karl Esaias Julenius, had been involved in a woman's homicide in the Karelian countryside under suspicious circumstances. The details of the case are buried in the archives, but there was a silent understanding between his contemporaries that Julenius had attempted to join some kind of witch cult at the urging of his lover. It was obvious that under the circumstances, few were willing to speak against a prison sentence.

The important thing about the Julenius case was the subsequent inspiration among FLS folklorists to establish new, stricter research principles. The goal was to end the naïve, free exchange of information between researchers and to support an outside viewpoint for folklorists in relation to their objects of



study; ultimately, the aim was to prevent sad incidents like the Julenius case in the future.

The FLS' aim to control the methods and orientation of research bore fruit. Yet for the very same reason, expertise in folklore research and especially "traditional methodology" (witchcraft) among the Society's researchers quickly began to wane. As far as phenomena contrary to the ideas of the Enlightenment and questionable to religious life were concerned, the new generation of researchers learned little from the experiences of their predecessors; what little they learned was mostly the result of chance and private research.

After Finnish independence, this situation was recognized by the FLS board of directors, and to achieve some kind of balance, a seemingly insignificant decision was made in 1932 to create a separate archive for papers left behind by folklorists and other research materials donated to the Society. The real goal of this so-called "Julenius Archive" was to organize a committee to categorize knowledge about real, supernatural folklore phenomena from the previous century. The goal of the Archive's first curator, Matthias Halme, was to not only organize and systemize existing data, but to confirm its veracity using modern research methods.

The first generation of the Julenius Archive got quite far in understanding traditional methods and the spirit world, or "the spiritual voyage of exploration", as Halme called it. The first generation had a theoretical understanding of the nature and classification of spirits and other forest folk, magical chants and clerical methodology. Some psychological models were developed to explain folklore phenomena from a psychiatric, but also shamanistic point of

view. The researchers who personally embraced traditional beliefs were mostly smart enough to keep their mouths shut.

Around the late 1940s, the "Great Silence" began: reports of folklore phenomena all over Finland came to a sudden end for unknown reasons. Not only did sightings of spirits and suspicions of witchcraft end among the people, the researchers' own shamanistic methods weakened to the point of obsolescence. The reasons for the Great Silence are unknown; it has been speculated that the spread of electric lighting, urbanization or the rising standards of living and level of education may have also done something unexplainable to the gnomes, witches and stretching men.

During the Great Silence, the FLS' Julenius Archive has been collecting dust; its meaning for the activities of the FLS is now purely academic. From the very beginning, the Archive's most important functions in serving national security were unknown to the FLS caretaker committee. By the end of the 1950s, Julenius researchers had to get accustomed to hiding behind their cover story and surviving on the funding justified by the Archive's work in sorting out the donated documents. Many left the Archive when it became obvious that the spirits would no longer return. Some went abroad and tried to find their lost world in the Far East or the southern hemisphere. Others concentrated on the activities of the Archive, convinced that the explanation for the Great Silence lay somewhere among the hundreds of boxes of papers dating back to the 19th century.

Over the last 60 years, the Julenius Archive has shrunk to an organization of a handful of old researchers and constantly changing young assistants that only draws in the romantics and

the ambitionless. The public task of the Archive is to organize the papers left behind by FLS researchers and produce bibliographical information for the use of real researchers. The unofficial task, to the extent that individual researchers care about it, is to understand the “folklore phenomena” of the national romantic era; the Society’s archives contain hundreds of boxes of diaries, notes, photographs and other materials from a time when dozens of sensible men were in unanimous agreement about the importance of folk tradition to the fate of the nation. On the other hand, there is no living evidence, and each researcher decides for himself how to view the voices of dead men – some think the “folklore” chronicled by the Julenius Archive is a religion, while others believe that the early folklorists exaggerated their experiences in a gradually growing series of lies. A few believe that the truth is out there.

The FLS’ old tradition of naming provosts to accredit folklore research in order to prevent involvement in the supernatural ended long ago in the 1960s. Today, any rogue researcher can get their hands on research materials or travel around the country without fear of vagrancy charges; after all, supernatural beliefs are no longer dangerous. This also explains how Satumaarit Myllyniemi was able to get so far in her work without drawing anyone’s attention to the book she has compiled.

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## **List of approved code names**

Since the founding of the Archive, Julenius Archive investigators have used special personal, pre-Christian code names in their field work. The Archive says that this practice comes from the research method guidelines of the first curator, Halme, which he is said to have compiled after studying researchers' field work notes from the 19th century that subsequently became the core of the Julenius Archive. Halme's research methodology guidelines also contain other strange details, which may be why it was later updated and eventually abandoned after Halme passed away. The code names, or "Indian names", as investigators call them, have remained in use, however; at least the Archive's "old guard" from before the Great Silence appeared to believe that code names protect their bearers from certain types of spells.

Halme's guidelines advise researchers to have new code names approved by the provost (a research method expert trained in field work), but in practice, new researchers have simply picked a name from the "list of acceptable identities", the first version of which dates back to the mid-1930s.

There have been complaints about the masculinity of the list, but since the Archive hasn't appointed any provosts since the early 1950s, the list can't be officially updated, though probably the only one who would complain about a wrong code name (or



forgetting a code name) is the archive chancery, whose archiving system will probably always rely on code names, until it's finally computerized sometime in the distant future.

The latest version of the list of acceptable code names from the 1950s looks like this:

Aamu	Ahti	Aikamieli	Ampuja
Arijoutsu	Arpia	Himottu	Hirvi
Hopea	Ihalempi	Ikitiera	Ikäheimo
Ilma	Ilta	Joutsimies	Jurva
Kainu	Kalamies	Kaleva	Kauko
Kokko	Kontio	Kotarikko	
Kultamies	Kuutamo	Kylli	Lalli
Leino	Lempo/mikki	Meripäivä	Miekka
Mielipäivä	Osma	Otava	Paaso
Puukko	Päivälapsi	Päivö	Rautia
Repo	Sarijoutsu	Sotijalo	Susi
Talvi	Tammi	Tapatora/vaino	Tiera
Tietävä	Toivelempi	Toivottu	Turso
Unto/amo	Utujoutsu	Valta/ri	Vartija
Vasara	Venemies	Vihavaino	Väinä
Äijö			

Names consisting of parts or combinations of accepted code names and names with prefixes or suffixes are also acceptable. E.g. "Aamususi", "Vartijatar", "Kulta", "Kalevainen".

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## **Curator's Orders**

When playing Julenius, the senior investigator starts the actual game by reading to the group the investigation's primary source, i.e. the story the group is about to investigate. At this point, the senior investigator will also have an opportunity to spice up the story by giving a background for the motive of the trip: why this particular story, and why now? It is up to the senior investigator to decide what this background story will be like, but stories that shed light on the everyday life of the Julenius Archive and refer to earlier trips can be fun, as can stories that form a basis for discussions during the travelling stage.

Here are some examples and ideas the senior investigator can use on his first research trip. The appropriate framing device should be chosen with the primary source in mind, of course.

The Julenius Archive hasn't had a field work team for decades, but for reasons unknown to us ordinary researchers, the curator has decided to form one again. The site we are travelling to will be an opportunity for us to hone our research methods and practice field anthropology.

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This story is believed to be insignificant humbug without a basis in reality, but we screwed up so badly with the editing of the FLS Year Book that it will be better for us to stay away from Helsinki for the next couple of weeks.

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My own field of specialty as a folklorist is Novgorodian medieval bark letters, and I was quite surprised when I recognized this story in *Wildwood Tales* as one of those found among my own materials. I persuaded the curator to authorize this research trip just to satisfy my own curiosity.

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The eccentric Colonel Hallamaa of the Border Guard has asked the Julenius Archive for professional assistance in investigating this matter. They are rather tight-lipped about the reasons, but I'm under the impression that this has to do with illegal immigrants coming across the eastern border. At our destination, we will meet a contact sent by the Border Guard, who should give us a more detailed explanation.

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Last time I was in Kainuu, a strange local mink farmer warned me about "majestic May" without really explaining what he meant. Now there have been strange unexplained deaths in the backwoods of Kajaani – you guessed it, in May – and I can't rest until I've found out if this batty old hermit is a murderer.

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The stories in Satumaarit Myllyniemi's *Wildwood Tales* have been ordered and narrated in a way that suggests she has some kind of contact with the *Kagal*, an old nationalist secret society. This story here is the key, and we must find the persons described in it.

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As you can see from these examples, they recontextualize otherwise innocent stories: the Julenius Archive investigators can approach the story as an everyday routine, murder investigation, spy adventure, as fulfillment of academic curiosity, as a religious-mythological heroic journey or purely as friendship for a comrade who just can't stay away from Kainuu.

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## **The General Listing of Secondary Sources**

The so-called “secondary sources” are any background information that the investigators of the Archive utilize during an investigation, excepting the primary source itself. A major aspect of the game’s challenge involves the players knowing what kinds of sources their characters have researched before the trip, while finding out what exactly has been learned is improvised on the spot.

Each new investigator has three secondary sources on their first trip, reflecting the archetype’s most typical information sources. Because secondary sources are one-use only, the investigators require new sources for each new investigation; these are gained primarily from the *future actions* agreed upon at the end of the last trip, when the investigators decide how they’re going to follow up on the results of their trip in the long term. The players may formulate these secondary sources with whatever emphasis and perspective they most prefer.

Additionally, each investigator gains one free secondary source at the beginning of each new investigation, representing the general research interests of the character.

I do certainly realize that most players might find it difficult to chat about credible academical folklorist sourcing just like that, whereof the following list of possible sources; I list all sorts



of variously interesting and credible information sources that investigators might have access to.

An interesting manner of using the list here is to establish a new rule regarding the free secondary sources that investigators gain at the beginning of a new session: instead of picking whatever the player wants, he has to make the choice off this list. This might help in maintaining cohesive setting color, and limitations are interesting fodder for imagination.

The same source may be reused multiple times and by multiple investigators; they will probably emphasize different facets of the material each time, of course. It goes without saying that what the investigator learns from these sources, that's up to the player and him alone.

The list of secondary sources may be modified and added to by the Archive curator or any certified provost, or the senior investigator may add a new source, should the on-going investigation provide a permanent source of information of some sort. (For example, interesting support characters or sources uncovered by future actions or downtime actions might prove interesting enough to make them permanent additions.)

**The Julenius Archive** itself is officially a special archive of the SKS that receives and sorts out private posthumous documents. The Archive is far from the largest departments of the SKS and contains fewer than a hundred metres' worth of shelves full of mostly literary material. The vast majority of the material is "unarchived" and stored in cardboard boxes identified by the donor's name and date of birth. All materials taken out of these boxes as research progresses are sorted into the "finished" part of the Archive, except for those most sensitive bits the curator decides to "dispose of" by placing them out of reach of official archiving processes. Even the finished part of the archive is not publicly available for research due to privacy issues: the Julenius Archive consists mainly of the confidential documents of late folklorists. Researchers outside the Julenius Archive use it by sending requests for materials, which are usually responded to swiftly and without fail.

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**The National Archive** stores official documents of over 40 years of age either at the main archive in Helsinki, or in one of the regional archives. In these archives, a researcher may find old church records, as well as documentation provided by the police, Border Guard, tax authorities and other officials. Upper Kainuu is covered by the Oulu regional archive.

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Teacher and photographer **Samuli Paulaharju** (b. 1875) did important folklore research at the beginning of the 20th century, the subject matter of which was decisive for the founding of the Julenius Archive. Of particular interest to Julenius researchers is the material from his 1915 data collection trip to the backwoods of Kainuu. Besides the public results archived by the SKS, the Julenius Archive contains Paulaharju's original, unedited notes. The Paulaharju Directory is a special SKS card index designed to organize Paulaharju's diverse collection.

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The **Church Document Administration** and especially the **Church Government Archive** are responsible for the rich historical archive material of the Finnish Evangelical Lutheran Church. Some of the archives have been decentralized and placed under the care of universities and the National Archive all over Finland. The archives contain documentation about the church's internal decision-making and documents created by individual parishes.

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**The SKS folk poetry archive** was finally founded in 1934 to process the huge collection of traditional poetry accumulated since the beginning of the 19th century. Aside from the Julenius Archive itself, this collection includes over 30,000 donors and is the most important source for Julenius researchers. The

Julenius Archive's own archiving system was developed from the beginning to correspond with the directories of the SKS main archive, so that materials moved from the folk poetry archive to the Julenius Archive near the beginning can be found in the Julenius Archive using the same classification data.

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**Pub Rapala** lies halfway between Puolanka and Suomussalmi, at the intersection of Kyröntie and Puolangantie. The pub used to be an inn and a post office prior to the postal reform in the early 20th century. Today, Rapala is in the middle of the wilds, but surprisingly appears to have retained its clientele, which consists of hunters, travelling salesmen and other travellers of the long road.

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**The Book of Dzyan** is an ancient Tibetan poetic work about the earliest history of mankind. The SKS copy of this rare book ended up in the Julenius Archive by chance: The Finnish Theosophical Society went bankrupt in 1933, the year after the founding of the Archive, and its Chairman Emeritus, Pekka Ervast, donated the documents possessed by the society to his acquaintance Matti Halme, who had become the Archive's curator.

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**Colonel Hallamaa** is the chief of the Kainuu Border Guard. He is one of the few Finnish officials willing to listen to the Julenius Archive if given a chance, but there are limits to what Hallamaa can do without compromising his own position. Hallamaa never discusses his motives; what he learned of the world under the forest in his boyhood will remain secret, even though he is driven by this knowledge every day.

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**The Archive of Churchly Folk Tradition** is a collection of religious folk traditions compiled over a couple of decades since 1964. The research was initiated by the University of Helsinki department of church history and the Evangelical Lutheran Church, but in 2005 the collection was transferred into the SKS Folk Poetry Archive.

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**Inspector Simo Iloniemi** of the Kainuu police is a jovial man who knows the Upper Kainuu region well from his days as a patrol officer. The inspector is often loose-lipped if caught outside official working hours.

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As a representative of rural folk, **Heikki Meriläinen** (b. 1847) was nearly unique among the SKS research fellows. The folklore research by this farmer who was taught to write by his wife focused on magic and spells. His collection is scattered among the SKS archives.

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French folklorist **Louis Mucel** collects sightings of "small folk", or elves, all across Europe and therefore likes to correspond with researchers of this field. Mucel's own research project has been inspired by a supernatural experience, even though he doesn't know about the secrets of the Julenius Archive.

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The **Joensuu folklore archive** is a SKS-administered archive within the Joensuu regional archive. Founded in 1981, the archive focuses mainly on the oral traditions and folklore of Eastern Finland. Julenius researchers in Helsinki often forget the existence of this archive.

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Until 1938, the **Detective Central Police** (EK) was the secret police of the Finnish government and a predecessor of the present-day Finnish Security Intelligence Service. Under chief Esko Riekkö, researchers of the Julenius Archive could be qualified as detectives of the EK's investigative department with a nearly routine application; Riekkö believed the Archive's work would be important for the looming conflict with the Soviet Union, and wanted to ensure that Julenius research would have official authority. EK's continued abuse of power led to the dissolution of the organization and the founding of a new secret police in 1938. For over six months, the EK's huge archives were administered by the SKS prior to getting transferred to the State Police (VALPO); during these months, curator Halme of the Julenius Archive protected his friend Riekkö by transferring certain files to the safety of the Julenius Archive.

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**Von Unaussprechlichen Kulten** is a broad folklore study of the deeply-rooted pagan traditions of rural Pomerania and the Baltic region, written by German poet and philosopher F.W. Junzt at the beginning of the early 1840s. The book ended up in the Julenius Archive as part of cultural exchange with the German Ariosophical study group Ahnenerbe in the late 1930s.

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Cultural attaché **Zamir Kapitsa** of the Russian embassy is a former culture journalist who distributed illegal self-published "samizdat" literature in the Soviet days. For years, he has been interested in the activities and archives of the SKS and spends a lot of time with them. Kapitsa is quite eager to help researchers who need aid with Russian sources or contacts.

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The **Large and General Folk Poetry Archive** of the SKS sorts folklore material primarily by genre. Each genre has its own card index, which helps researchers find what they are looking for. Genres include, for example, riddles, animal traditions, historical stories, lamentations, calendar traditions, poetry in the



Kalevala metre, folk songs, traditional medicine, traditional beliefs, jokes, stories to frighten children, legends, games, mimicry of natural sounds, fairytales, proverbs, birth stories, dances and religious stories. In addition, the Julenius Archive maintains its own parallel card index of two genres: traditional methods and mythical creatures. These two card indexes are a nearly comprehensive catalogue of the folk poetry archive's documents that deal with spells, ritual magic and supernatural creatures. The asterisks and crosses drawn on the corners of some of the cards tell Julenius researchers one thing: some of the stories in the Archive are verified false.

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An index of the old research method guidelines lists recommended consultative sources outside the Archive. One that stands out is an expert in "exotic martial techniques and knife use", **Kaarlo Valkonen** of Hankasalmi. This Valkonen has passed away long ago, but his grandson (also named Kaarlo) still teaches his family's martial technique under the title of "Kaspin".

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**The old archives of the student union of the University of Helsinki** that are bound to be destroyed include lost documentation from research trips to Kainuu in the late 19th century; these are mainly regional trips organized by students in the spirit of national romanticism, trips which have occasionally included folklore study.

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**Anne Gylden** is a geologist working for the international uranium processing company Cameco; she is in Finland as a consultant for the Talvivaara mine in Sotkamo. She knows that Cameco also has a research group in Upper Kainuu. She doesn't know what may be found under the forests.

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**Tekla Bergroth** is a former secretary of the Julenius Archive who worked there for almost 50 years until her retirement at the turn of the millennium. Tekla knows the Archive's history and the Archive fellows from the era of the Great Silence better than any other living Julenius researcher. She also developed the Archive's current archival system and the card indexes and catalogues used to manage it.

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The publicly available **Malleus Maleficarum** is a German ideological handbook for fending off witchcraft and hunting witches from 1486. It relies heavily on a Christian context and deals with Central European witch hunt traditions from the inside in great detail.

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**Anders Kovero** (b. 1915) was a Julenius Archive provost and a practicing animist during the Archive's great years from the late 1930s to the early 1950s. Kovero quit the Archive due to his frustration with the "soulless" Archive after curator Halme during the first years of the Great Silence. Kovero left Finland and spent the rest of his life looking for a more spiritual lifestyle in the Far East. His plentiful and regular correspondence from the 1950s to the 1970s is in possession of the Julenius Archive, as well as his research reports and dream diaries from the earlier years.

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The book **Talas-Eera, King of the Kainuu Strongmen** by the sheriff of Hyrynsalmi and casual folklore collector H.W. Claudelin, chronicles the unnatural strength of its titular character in Paltamo in the late 19th century.

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**Lauri Jalkanen** from the village of Hyrynsalmi worked his entire life as a forestry advisor for the Forest Management Association of Upper Kainuu. In this capacity, Jalkanen got to know the commercial forests and general geography of Upper Kainuu so well that he hasn't been able to avoid a few encounters with unexplainable phenomena. Jalkanen hasn't made a fuss about his experiences, however, and believes that everyone has their weak moments.

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French magistrate Nicholas Remy, who fought witchcraft for 10 years in the late 16th century, wrote an authoritative work based on his experiences titled **Demonolatriae Libri Tres**. Remy, who sentenced over 900 people to death, based his work on court records that he destroyed after finishing the book.

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**Reino "Robbe" Hannuksela** is a middle-aged poacher from Suomussalmi. He has done "the Lapland chase" of stealing reindeer, has smuggled Bibles into the Soviet Union (and cigarettes back to Finland) and generally lived a rather colourful life. Now Robbe has seen something he dares not mention – to the police, at least.

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School inspector **Oskar Andreas Ferdinand Lönnbohm** (b. 1856) was also a folklorist whose feverish collection trips started from Kainuu and expanded as a broadening spiral to Lapland, Estonia and finally Siberia. Poet Eino Leino could never get Matti Halme (a young library scientist responsible for the SKS donations library) to give up his brother's posthumous papers for destruction.

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**Liisa Ojanperä** is a Sunday school teacher and librarian from Puolanka who knows many villagers and hears about their worries. Her popularity is based

on confidentiality, but perhaps Liisa will agree to divulge her secrets if an investigator approaches her for the right reason.

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In the late 16th century, Dutch doctor **Johann Weyer** wrote several (Latin) books on various topics including demonology and witch hunts. Unlike many of his contemporaries, he explained the witchcraft found among the uneducated commoners as insanity rather than as the influence of the Devil; ironically, Weyer himself was a demonologist who believed in his ability to summon demons to do his bidding.

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**Anna (Sidorova) Juutinen** from Ristijärvi was adopted into Finland in the 1990s. Anna is a passionate photographer, but professionally aimless, restless and uncertain; she is haunted by half-forgotten childhood memories from the secluded forests of Vienan Karelia.

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**Elias Lönnrot** was the first and greatest collector of Kainuu traditions. Lönnrot's collection work was funded by the SKS, of which Lönnrot was a founding member. In the nationalist atmosphere of the 1930s, it was natural that parts of his correspondence and early self-published texts that clashed with the official image of Lönnrot were transferred to the Julenius Archive.

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Editor-intern **Leena Jaatinen** from Kajaani is the only person in the editorial staff of the Kainuun Sanomat newspaper who has noticed what is going on in Upper Kainuu. Due to her romantic leanings Leena knows Kainuu traditions better than most people.

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**Witch hunts** in the Swedish Empire took place in the late 17th century. There are many loose bits of historical material about them in the form of court records and contemporary accounts. Johannes Gezelius, Bishop of Turku, encouraged witch hunts in Finland.

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Late Julenius Archive researcher **Rainer Konttinen** devoted most of his career that started in the 1940s to the technical details of the Finno-Ugric magical chant. His magnum opus, *Doolinen kurkkulaulu ja sopotus* (1955) consists of over 500 hours of selected magnetic tapes and a manuscript that attempts to formulate a theory about connections between the Finnish magical tradition and similar magical cultures among the nomads of the highlands of Central Asia. Despite being officially unpublished, this is the most thorough study of the Dholic chants in the world.

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Researcher **Maija Harvasalo** of the University of Oulu has studied Kainuu popular traditions for almost 50 years, ever since she took part in the 300th anniversary celebration of the Castle of Kajaani as a young girl in 1966. For her, folklore is just a hobby (Harvasalo's actual field of study is information science), but hardly anyone has an equal view, especially regarding modern Kainuu folklore.

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Esko Jalkanen (1921-2007) was a forester, naturalist and mystic who synthesized old folklore and New Age beliefs; he still has a number of active disciples here and there in Finland. As far as the Julenius Archive knows, the teachings of Jalkanen largely match with old kernel sources, but nobody knows how and why the man stuck to the old ways through the Great Silence. Evidence of functional traditional methodology (witchcraft, that is) does not exist, but Jalkanen's tri-partite magnum opus **Uusi ajatus löytyy luonnosta** describes this modern shaman's thinking and cultural technology exhaustively.

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### **Added secondary sources:**





Public document, free to copy.

## Sources and inspiration

THE FELLOWS OF JULENIUS ARCHIVE is written in a consciously ambiguous manner, so that the players have room to provide their own literary inspirations and conceits about what the folklore heritage means to them. The game's basic inspiration is in the cross-over between two literary genres I love dearly: what happens when traditional folk fantasy encounters conspiracy mystery thriller horror?

In the game modern folklorists encounter an unknown, secret world order that will only be revealed through the process of play. This clash between worlds has room for politicized mythology, historical mysteries resolved, and also the prospect that ultimately there is nothing supernatural in this world, no matter how much some might wish otherwise.

Traditional fantasy literature does not include this fundamental ambiguity: the cornerstone promise of the storyteller is that yes, with this work you have a permission to dream. Not so in the world of the Julenius Archive, where you're forced to entice and lure your cruel co-players into embracing the supernatural experience.

I consciously left the amount of examples and flavourful background material to a minimum while writing the game, in part to make the text light and quick to consume, and in part to

save precious space on the pages of WILDWOOD TALES. Due to this it might be necessary to be entirely explicit here: although the game's text plays with bureaucratic language and a prosaic mundanity typical of Finnish aesthetics, this does not in any way mean that play of Julenius couldn't and shouldn't include heroic, exciting, popular and action-oriented elements. First and foremost, ambiguity that promises not one thing nor the other in advance: play the game and find out where the cards fall.

I'll recommend some secondary sources that might well be used to inspire and instruct before actually playing Julenius, and to clarify what type of imaginative content I envision for the game. If the game's materials have so far mostly confounded you, and you don't understand why I even find the game interesting, do consider the following works, keeping in mind my core proposition in developing the game: what would it look like if stories like these were portrayed in a quintessentially Finnish milieu?

**The X-Files** (1993), a well-known tv-series from the 1990s, has very Julenius-like stories. The series follows the attempts of two FBI agents to discover the truth in a world of paranormal conspiracies. One of the main characters is a Shaman, the other an Academic, and that's pretty much the dramatic cornerstone of the whole thing.

In the actual cinema both psychological horror and mystery thriller are genres where the ambivalent supernatural, as well as

paranormal research procedure, prospers. **The Blair Witch Project** (1999) is a movie where an investigative team begins their work with analysis of literary and interviewed sources; the trip itself ends in a distressing manner as the team gets lost in the woods and encounters what was thought lost on the pages of history.

**Mothman Prophecies** (2002) is also a movie where the degree of the supernatural is a central element of tension: what is madness, what is magical? The movie also strongly showcases this modern culture of new weird, where old and new magical stories gain new credibility and timeliness.

In literature the encounter of modern and magical is prospering. For example, Charlars Stross's **The Atrocity Archives** (2004) is actually a story about an organization very much like the Julenius Archive. The novel also points directly backwards to pulp literature: the modern handling of the magical experience in literature is pretty much predicated on the works of H.P. Lovecraft and his contemporary colleagues.

Considering roleplaying games, the most obvious inspiration and model for this game is obviously Sandy Petersen's **Call of Cthulhu** (1981) and particularly its revolutionary supplement **Delta Green** (1997), which should not be skipped in a more general discussion of conspiracy horror literature, either. Julenius is pretty much an open-form, GM-less take on this same subject matter, only set in Finland of all places.

Other rpgs that I'd like to recommend for inspiration or the other way around (WILDWOOD TALES could well be used *with* these games!) are **JAGS Wonderland** (2005) and **Unknown Armies** (1998). The former is more about horror, the latter about fantasy, but both rely on the tension between the mundane and the supernatural as their core challenge.

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