



# SMOKE SIGNALS



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Halloween  
Edition  
Volume 57  
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If you have material that you would like to contribute or you have comments or ideas about the newsletter, please contact the editor, Diana, at [newsletter@ankokas.com](mailto:newsletter@ankokas.com).

**2019 Master Editor**



# Happy Halloween!



Happy Halloween everyone and welcome to another Halloween edition of Smoke Signals! Since our ability to travel may be limited, I thought I would take everyone on a world tour and tell everyone about one mythological monster from different areas of the world. Please note, this is not a newsletter for young children. The creatures found here are the stuff of nightmares and children may find them upsetting.

Every article has a map that provides an idea of where we are. The tour begins in Hawaii and moves east from there. Each article then moves on to the etymology of the creature's name. Here I have tried to come as close as possible to original spellings and alphabets.

I also tried to choose creatures with which most of us are unfamiliar. So while we may be "visiting" places with very well-known creatures, I wanted to introduce something new. Therefore, we will "visit" Scotland, but don't expect to find the Loch Ness monster.

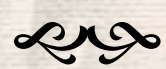
Picture captions are being handled differently. Under each picture there is a figure number and a general description. The second to last page has information on where the picture was found, who took the photo or drew the picture and the license under which the picture was used.

Throughout this newsletter, you will see text in blue. These are links to YouTube videos and

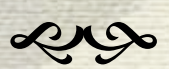
web pages. Simply click on the blue text to view the video. In addition, there is a page of links for podcasts dealing with the creatures found within these pages. They have been screened to eliminate those with excessive swearing, but I still recommend that you listen to them before allowing children to listen, for language as well as content.

Below you will find three stories submitted by Howard Steinberg. At the end of this newsletter, you will find a bonus story by Steven Soppe.

As I was writing these articles, I realized something I've never noticed before. I have spent, quite literally, my entire life reading folklore and watching horror films, much of it about monsters. I've always known that monsters are nightmarish creatures meant to frighten. But recently I've learned that they are more than that, more than just campfire tales we later laugh at. Monsters are warnings used by cultures to teach members of their culture some very important things. They teach travelers to be wary in the darkness. They teach children to stay away from the water. They teach people not to be greedy or mean for fear of what you may become. Our monsters say a lot about who we are. It's a bit sad that, in most places, monsters are no longer taken seriously. Perhaps we would learn some lessons better if they were.



## Stories from Steinberg



### Chanting

*by Howard Steinberg*

When Judy and I were first married in 1967, we lived in an old barn that was part of a very old farm in Lansdale, Pennsylvania that had been converted into two apartments and a nursery school. One night, at about 9:00 PM, we were just hanging out and all of a sudden, the apartment filled up with what I can only describe as Gregorian chanting and a demagogue haranguing a crowd that was answering back. It was a very otherworldly sounding noise, very loud and kind of upsetting. It lasted about half an hour and finally stopped. We tried to find the source of the noise. We asked the people upstairs, we checked all the appliances, but we could find no explanation. It returned the following night for about ten or fifteen minutes and never returned after that. It was very odd and we've never been able to explain it.

### Noisy Ghost

*by Howard Steinberg*

A friend of mine, named Tom Watkins, was a young lawyer in Philadelphia. He eventually became a judge in the Philadelphia common pleas court. He and his third wife and his son from his first marriage were all living in an old house in Chestnut Hill that they fixed up. There were some very odd things that happened in the house. His son, who was maybe twelve years old at the time, would wake him up and say that there was a bright green light in the room. Things would get moved. Tom once found his shaving cream in the refrigerator, but none of them had put it there. Before heading to the office, Tom would take his wife to work at the Philadelphia Museum of Art and take his son to school, leaving the house empty. At night, he would get a knock at the door from a neighbor,

complaining that he left his stereo playing very loudly all day. Well, of course, he hadn't left it on. The complaints continued, so he began unplugging it before they left. But it didn't matter; the neighbors said it was so loud they could hear it in their houses. He said the only thing that finally put a stop to it was that a house on his block caught fire and after that, it never happened again. Now, I knew Tom quite well and he wasn't the type of guy that was going to make up a story like that.

### The Dirt Road

*by Howard Steinberg*

A man named Ray Morgan was one of our drivers from Camden Truck Parts, our family business. He told me a story once about when he was young, in the 1940s, maybe pre-war. He was from Virginia and was courting a young lady on a rural farm. Between the paved road and her house was a dirt road that was maybe a mile or two long, with nothing but trees on either side until you came to her house. Her father had very strict rules about the courtship. One was that they could only see each other seated on the front porch swing. Another was that Ray left at 10:00PM, leaving them not much time, since Ray worked all day until the evening hours. There were never cars on that dirt road, so on the way home, Ray liked to open up and run his old Chevy as fast as it would go. One night on the way home, Ray opened the car up flat out. Ahead of him on the road, he was shocked to see a man in a white suit. Picture Mark Twain. The man was crossing the dirt road. Well, there was not much Ray could do. He stood on the brake as hard as he could, but it wasn't enough. He thought he had just killed somebody. He looked in the rearview mirror. The man in the white suit was still there, crossing the road. Ray had gone right through him.



# The Night Marchers



The Night Marchers are ghosts, not monsters, but I can imagine they would be quite frightening to encounter. Ghost stories have played an important role in Hawaiian storytelling for centuries. Night Marchers, huaka'i pō in Hawaiian, also known as spirit ranks, oi'o in Hawaiian, are the ghosts of ancient Hawaiian warriors and leaders. I know, it doesn't sound scary, just wait.

In ancient Hawaiian history, village chiefs (ali'i) were thought to be sacred manifestations of gods. Commoners were forbidden to look at the ali'i and the penalty for doing so was death. The ali'i had such great spiritual power that the taboo would be broken if even their shadow fell upon a commoner. To avoid any accidents, the ali'i would travel at night, when he would cast no shadow, attended by his warriors blowing conch shells and beating drums to announce his presence.

Any commoner within earshot was expected to look at the ground and never make eye contact. The night marchers are these same leaders and warriors continuing their duties after death.

The first recorded account of the Night Marchers wasn't until 1883, as the Hawaiians had no written language until contact with Westerners. In Hawaiian lore, the night march can

originate from different places, either the burial site of a great leader, from the ocean or in the mountains and they travel to ancient battle sites or sacred places. The marches take place on particular nights designated by the moon and start in darkness after sunset and continue until sunrise. The only time night marchers would be seen during the day would be to escort a dying relative to the afterlife. The night march proceeds much as it would have during their life, accompanied by blowing conch shells, beating drums and torches, with more or less noise depending on the preference of the ali'i. Gods and goddesses may accompany the night march, with torches appearing brighter when the gods are present. Some things are different than in life. The night march may be accompanied by the smell of death and the marchers are said to float just above the ground or water. They travel from and to specific places: Nu'uana Lookout, Ka'a'awa Valley, Kalihi Valley, Oahu's Pali Highway, Kualoa Ranch, La Perouse Bay and the town of Kaunakakai to name just a few.

There is no defeating the Night Marchers. The best you can do is to avoid them. If possible when the night marchers are approaching, you should go indoors and lay on the floor with

your eyes on the floor until they pass. If you cannot get indoors, crouch low to the ground and avert your eyes and you will be spared for showing the proper respect. Anyone looking at the Night Marchers is incinerated instantly. There are a few other things that may help.

Anyone that has an ancient ancestor among the night marchers will claim them by saying "Na'u!", "Mine!" in Hawaiian, and the rest of the night marchers will leave the person unharmed. Planting ti shrubs (Cordyline) around your home causes the night marchers to avoid the area, and generally protects from evil spirits. One should also avoid buying any house in Hawaii where the front and back doors line up, as it may be a path of the Night Marchers.

To learn more about the night marchers, go to these videos: [Hawaii News Now](#) or [Daily Horror](#).



Top: Figure 2.1: Hawaiian chiefs in traditional costume. Center: Figure 2.2: Ti shrubs (*Cordyline fruticosa*) planted along a home in Maui. Bottom left: Figure 2.3: Lava beach at La Perouse Bay in Maui. Bottom right: Figure 2.4: Nu'uana Pali Lookout.

# Windigo



The windigo is a malevolent folkloric creature from the Algonquian tribes, specifically the Ojibwa, Saukteaux, Cree, Naskapi and Innu, found mostly in Nova Scotia, the east coast of Canada and the Great Lakes region of Canada and Wisconsin. Depending on the dialect of Algonquian spoken by a specific tribe, “windigo” can have several variations, including “wendigo”, “wheetigo”, “windikouk”, “wi’ntsigo”, “wi’tigo” and “wittikka”. Roughly translated, “windigo” means “the evil spirit that devours mankind”. Other names for the same creature are “atchen”, “chenoo” and “kewok”. Regardless of what it is called, belief in the windigo goes back about four thousand years, perhaps more.

Most windigos begin as humans whose spirit is somehow corrupted or weakened. The spirit may be corrupted by greed or breaking a taboo, often cannibalism, or weakened by hunger or cold. Windigos are strongly associated with harsh winters. During the winter, the Algonquian peoples could very often expect famine and possible starvation. It’s possible that the story of the windigo was meant to ward against survival cannibalism.

Once the windigo has entered into the person, that person begins to transform into a monster. Perhaps its most defining feature is the insatiable appetite for

human flesh. As might be expected, there are different physical descriptions of the creature. It may be painfully thin, with bones that poke at the ash-colored, mummy-like skin and sunken eyes that may glow like hot coals. It may also have long yellowed fangs, long tongues and bloody, tattered lips from where it has eaten them away. It stinks of death. In more modern interpretations, it may have pointed ears and/or antlers. In some legends of the Ojibwe, eastern Cree, Westmain Swampy Cree, Naskapi and Innu, the windigo may grow in proportion to the meal it eats, becoming an emaciated giant that can never be full. The windigo often has superhuman strength, heightened senses of sight, hearing and smell, the ability to move as fast as the wind and to move over deep snow or water without sinking.

The story of the windigo can be used to encourage a sense of community and cooperation. Anyone unwilling to share becomes a “monster”, greed corrupting their spirit, becoming a windigo or inviting a windigo into the village by exposing others to the hunger and cold that could weaken them. The idea of the windigo may

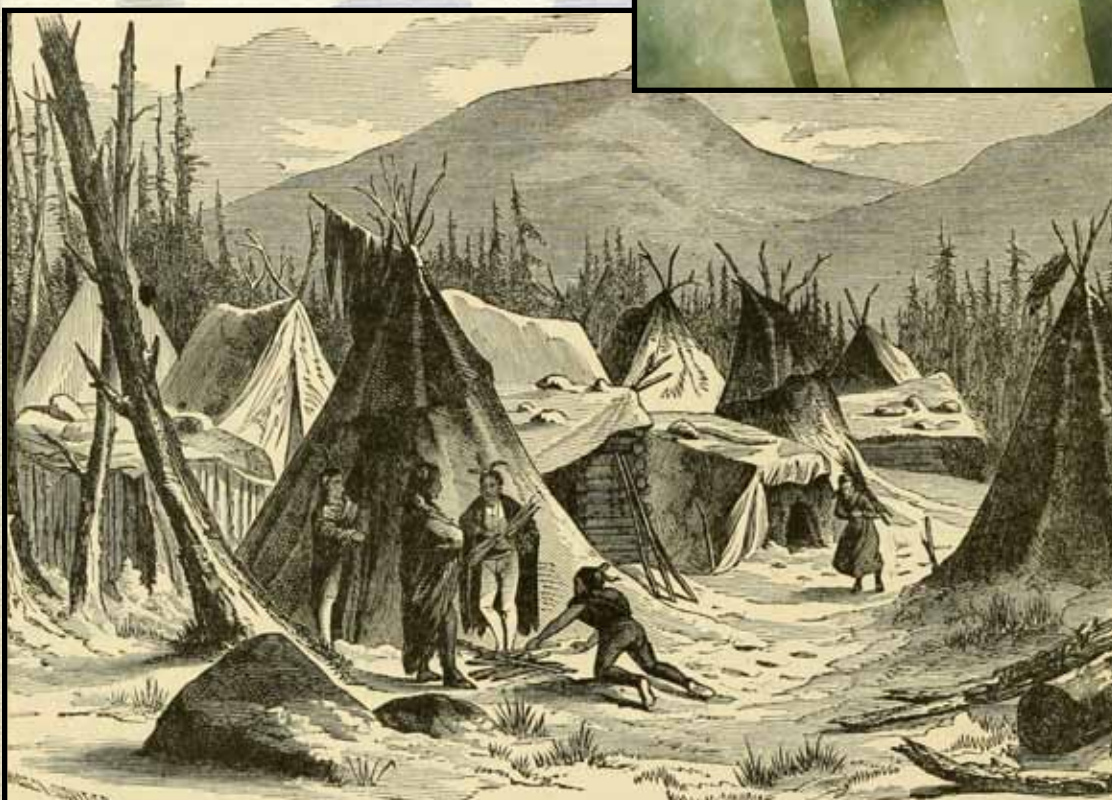
also be generalized to a person or group of people that greedily swallow up others, such as large corporations or the Europeans that spread out over Native American lands.

There are very few ways to defeat a windigo. Some believe that a shaman can drive out a windigo through ceremonies. One of the most famous of this shaman is [Jack Fiddler](#). However, most believe death of the affected person is the only way to dispatch the windigo. Sometimes a conventional death is good enough. Other legends say the person must be held while the heart is cut out and thrown into the fire.

The creature inspired a controversial medical diagnosis: wendigo psychosis, the intense hunger for human flesh and the fear of becoming a cannibal. The diagnosis was mostly bound to the Algonquian culture. One of the most famous cases of wendigo psychosis is that of [Swift Runner](#), a Native American that slaughtered and ate his entire family.

The windigo has inspired many stories, one of the earliest non-indigenous tales is [The Wendigo by Algernon Blackwood](#), although the story only loosely fits the folklore. The newest retelling of the legend will be [Antlers](#), a movie due out on February 19, 2021.

To learn more, click the following links for YouTube videos: [What We Actually Know About The Wendigo Myth](#), [Windigo: The Flesh-Eating Monster of Native American Legend](#) and [Windigo: The Cannibalistic Spirit of Native American Folklore](#).



Top: Figure 3.1: Depiction of a windigo. Center: Figure 3.2: Windigo. Bottom left: Figure 3.3: Native American village in winter. Bottom right: Figure 3.4: Winter landscape in Hackett’s Cove, Nova Scotia.

# La Llorona



Figure 4.1: Woman dressed as La Llorona in Vera Cruz, Mexico.

La Llorona, “weeping woman”, has been part of Hispanic culture in Mexico, Central America and South America since the 16th century and stories of weeping women are familiar in stories throughout the world. La Llorona, in particular, is a mother that drowned her children and is doomed to walk the earth as punishment.

The origin of La Llorona is unclear. Some have tied her to one of ten omens that predicted the conquest of Mexico. Others think she has her origins in a goddess called Cihuacoatl, “Snake Woman”, an evil omen that walks by night, is dressed in white and continually weeps. The most common origin story is that a beautiful young peasant girl met and fell in love with a wealthy nobleman. They married and had children together. Sometime later the girl either caught him with another woman or his parents forced him to deny the marriage and take another wife, depending on regional variations. In a fit of rage, the girl took the children to the river and drowned them. As the river carried them away, she

realized too late what she had done. The girl searched the riverbanks for her children, weeping and refusing food or drink until she died. Arriving in Heaven, she was refused entry until she could find the

souls of her children. Thus, she returned to earth. Some stories tie this woman to La Malinche, a Nahuatl woman that was mistress to Hernan Cortes and bore him children, but there is no evidence that La Malinche killed her children. Many times the woman is simply named as “Maria”. People describe La Llorona as appearing at night along the water in a white gown and veil. Her cries bring misfortune or death to the person that hears them, like the Irish banshee. Because she cannot find her own children, she lures other children near the water to drown them and parents use the story of La Llorona to keep children away from the water, like stories of kelpies in Scotland (see page eight) or Jenny Greenteeth in England.

The legend of La Llorona is quite popular and has been portrayed on film many times, including *La Llorona* (1933), *La Llorona* (1960), *Curse of the Crying Woman* (1963) and *Curse of La Llorona* (2019).

To learn more about La Llorona, visit [Mythology & Fiction Explained](#).



realized too late what she had done. The girl searched the riverbanks for her children, weeping and refusing food or drink until she died. Arriving in Heaven, she was refused entry until she could find the

Left: Figure 4.2: Wood carving of La Llorona. Right: Figure 4.3: Stone sculpture of La Llorona. Bottom: Figure 4.4: Panorama of the Micos River in Aldea Huasteca, San Luis Potosi, Mexico.



# La Galipote



Hailing from the Dominican Republic, a galipote is a person that transforms at will into other animals. The word galipote, sometimes spelled gualipote, comes from two words from the Taino language, “quali”, meaning “children of”, and “pote”, meaning “the devil”.

At first pass, it may seem like a galipote is just a Dominican werewolf, but there are important differences. A galipote may be born with the ability to transform, might make a pact with the devil for the power or may enlist the aid of a witch doctor to gain the power. In many myths, the galipote is more of a prankster than anything really harmful. They may re-direct sleepwalkers, scare people walking in the darkness, block a traveller from their intended direction or mislead travellers into becoming hopelessly lost. Other stories tell of galipotes that are more evil and more violent. In addition to shape-shifting, galipotes have the ability to control other animals and they can become invisible.

Galipotes are impervious to conventional weapons. Crossing yourself may protect you. Better yet is to carry a wooden cross made from branches cut on Good Friday, perhaps using a knife or machete blessed with water and salt.

Top: Figure 5.1: La galipote. *Illustration by A. F. Pannemaker 1895.* Right: Figure 5.2: Unnamed road in Monte Cristi, Dominican Republic.



# El Cuco



El Cuco, or El Cucuy, comes from Portugal and Galacia (an autonomous community in Spain, just above Portugal). The name comes from côco, meaning “coconut”. Colloquially in Portugal and Galacia, coco also means human head or “skull”.

El Cuco is the Latino version of the boogeyman. There is a lullaby that dates back to the 17th century that tells a child all they really need to know about El Cuco: “Sleep child, sleep now... El Cuco is on his way to eat you.” Descriptions of El Cuco are varied, ranging from just a shadow figure to a hairy monster to a twisted old man. A couple traits seem to be fairly consistent. El Cuco has glowing red eyes, sharp teeth and while one ear is normal, the other is red and very large, capable of hearing any disobedient child from very far away. It hides on rooftops, under beds or in closets and then either immediately devours the misbehaving child or steals the child and takes them to its home, a cave in the mountains, to eat later.

In Portugal, El Cuco is represented by an iron pan with a face cut into it and a light shining behind, or a carved pumpkin like our jack-o-lantern. Parents throughout Galacia, Portugal, Central America and Brazil invoke El Cuco to get their children to behave, reciting ancient rhymes or singing creepy lullabies that El Cuco will come and get them.

Right: Figure 5.3: “Que Viene El Coco” or “Here Comes the Boogeyman”. *Illustration by Francisco de Goya in 1797.*



Bottom: Figure 5.4: Street at night in Soria, Spain. Plenty of places for El Cuco to hide.



# Pishtaco



A pishtaco is an evil monster in the form of a man, usually a stranger and usually a white man, who preys on the local population. The legend dates back to the time of the Spanish conquest. It is known by many names: central Peru is where it is known as pishtaco from the Quecha language “pishtay”, meaning “to behead, cut the throat or cut into slices”; southern Peru and parts of Bolivia, it is called ñakaq, from the Quecha meaning “to butcher”; in other parts of Bolivia, it is kharisiri, from the Aymara language meaning “to cut with a knife or razor” and in southern Bolivia it is liki’chiri, meaning “fat remover”. The idea of the creature may go back before the Spanish invasion. In 1621, Pablo Jose de Arriaga wrote about a creature the indigenous population called the cauchu, which used a powder made from human bone to put a victim to sleep and would use its fingernail to make a wound from which the creature would suck blood, causing the death of the victim two or three days later.

The pishtaco has things in common with the cauchu, but differs in several ways, one of the most important being that it is not after blood, it’s after fat. Before the Spanish arrived, fat was so prized that there was a deity for fat, Viracocha, and llama and alpaca fat were offered to the gods. The pishtaco is most often described as a white man with a beard and green or blue eyes, armed with a knife. It wanders the roads at night, looking for solitary travelers that he can lure into the jungle and dismember for their fat. In Bolivia, like the cauchu, it will put the victim to sleep with a human bone powder and extract the fat from a person, either with his knife or some kind of machine, leaving them to sicken and die after a few days. While most reports describe a white man, this is not always the case. Pishtacos can also be local people that deviate from the norms of their society.

The origin of the pishtaco may stem from several explanations. Like many creatures, pishtacos could be used to explain diseases like tuberculosis, which caused a person to waste away and die. It could also be linked to diseases brought with the Spanish, such as smallpox. Another explanation lies with the Spanish themselves. To the local population, fat was an important resource that could be the difference between life and death in times when crops failed. Putting on fat was done through hard work in the fields, producing food and consuming it for when times would be harder. The Spanish used the



labor of the local population to help themselves and the population suffered for it, stealing their labor and the fat from their bodies. Some locals believed that the Spanish literally killed them for their fat because the Spanish were using it as a cure for disease or that missionaries used the fat to oil their church bells. As a result, many of them would refuse to enter the home of a Spaniard.

The belief in the pishtaco has survived into the present day and had some real consequences. Today, some Andeans believe that their fat is used to grease sugar mill machinery or jet engines. Some communities, fearing that the food being brought to them is to fatten the children to be slaughtered, have refused relief efforts. Anthropologists that traveled to the area to take fat measurements were suspected of trying to identify potential victims. The belief in pishtacos has even been used by local police to explain deaths in the area when they cannot find the answer.

Top: Figure 6.1: Diorama of the work of the pishtaco.

Bottom: Figure 6.2: View of the Andes, Limatambo, Cuzco, Perú.



# Draugr



The draugr, or draug, is a revenant from Norse mythology. The word may come from a Proto-Indo-European stem *drowgos*, meaning “phantom”, or *drewg*, meaning “deceive”. It is also known as *aptrgangr*, meaning “after-goer” or “one who walks after death”.

A draugr was a dead person that returned from the grave, but unlike the zombies we are familiar with, draugrs were as smart as they were in life. A person could become a draugr after death if they are found in an upright position

when dead or if they were mean or greedy in life. They seem to prefer darkness, although sunlight did not harm them, and draugr attacks would begin in late autumn and intensify as winter deepened. Draugrs may have also had the ability to create a temporary darkness surrounding them or to surround themselves in a mist. When not terrorizing the countryside, draugrs lived within their burial

mound, the traditional Norse burial chamber with stone walls and a wooden roof covered by a mound of earth. They left this chamber by moving through solid earth and stone. The presence of a draugr in a burial mound may be given away by a strange glow emanating from the mound or animals dying on the mound, even birds falling out of the sky. Draugrs appear as exactly what they are, dead bodies. They are appalling creatures with either blackened (very dark blue or maroon) or pale skin, swollen bodies and surrounded by the stench of decay.



Figure 7-2: Tinghojen burial mound in Denmark.

This was made worse by their ability to grow in size at will and they possess enormous strength. In addition to passing through solid objects, draugrs could shapeshift, control the weather and see into the future.

Draugrs seem to be driven by a single purpose: attack, kill and devour. While they may start with their own household, they were certainly not limited in their targets. Livestock, and therefore the shepherds that protected them, were favorite victims of the draugrs’ insatiable appetites. Death from a draugr could come just by proximity as it spread plague and sickness. Recent Scandinavian folklore identifies another kind of draugr with sailors that died at sea and come back in mostly human form, with the exception of a head of seaweed, or as a headless fisherman in oilskins.

The return of a person as a draugr could be prevented. In the belief that the dead could only enter the way they left, some buildings had a special corpse door that was bricked over until needed and bricked over again after the corpse was removed. Corpses were also taken out feet first and the coffin was lowered to the ground and



Figure 7-1: Draugr.

spun in three different directions to confuse the dead if it sought to return. Additionally, open iron scissors may be placed on the chest, straws or twigs hidden in the clothing, the big toes tied together and/or needles driven through the feet.

If prevention failed, getting rid of a draugr was very difficult. The best method of disposing of a draugr was to behead the draugr, burn the body and dump the ashes into the sea, ensuring the body would

never walk again. The ancient stories also say the draugr could be defeated by wrestling it back to its grave and decapitating it there. Killing a draugr was work for heroes, the most well-known being Grettir, the hero that kills Glámr in Grettir’s Saga.

To learn more, watch [Monstrum’s Draugr: The Undead Nordic Zombie](#) or [Mythical Creatures Bestiary: Draugr](#).



Figure 7-3: Winter in Trondheim, Norway.

# Kelpie



The kelpie is a shape-shifting Scottish creature of Celtic origin that inhabits bodies of water and mostly takes the form of a horse. The word kelpie may come from the Gaelic word *calpa* or *cailpeach*, meaning “heifer” or “colt”. The first recorded use of the word (spelled *kaelpie*), appeared in a mid-1700s manuscript. It seems that almost every body of water in Scotland has its own kelpie tale, but the most reported location is Loch Ness. Similar creatures are found elsewhere in the world, including the German neck or nixie, the Scandinavian *bäckahäst*, the *wihwin* from Central America and the *bunyip* from Australia (see page 18).

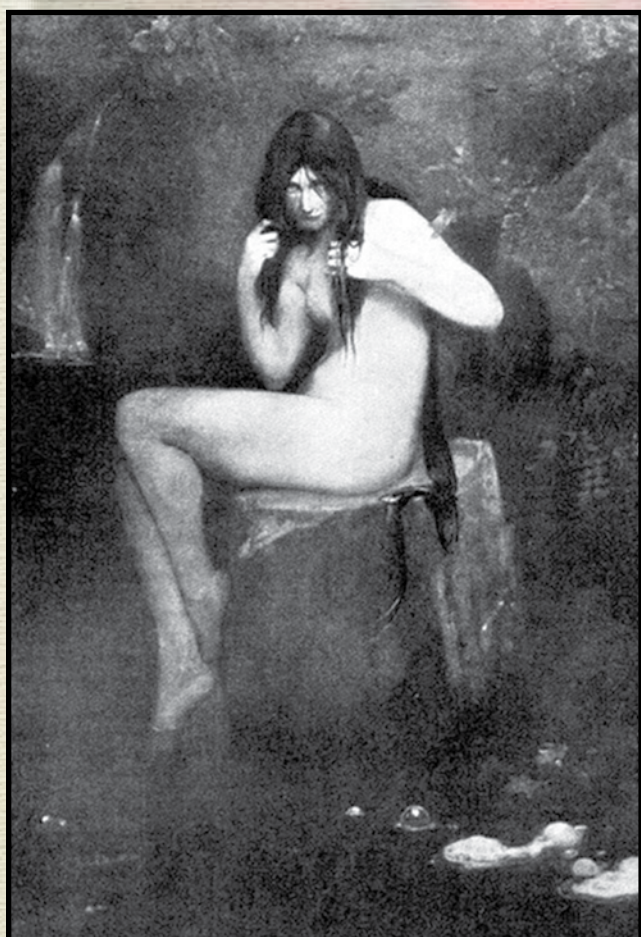
Kelpies are generally described as solitary, black, horse-like

creatures that are incredibly strong and can assume human form, usually male. The idea of the creature having the form of a horse may be due to an ancient Scandinavian practice in sacrificing horses to appease water gods. In some stories, hooves that face in the opposite direction from other horses and a mane that is always dripping wet can identify the kelpie. This trait carries over to their human form, where they are betrayed by water weeds in their hair. So far, the kelpie sounds fairly harmless, but woe to anyone that encounters the kelpie. Whether in horse form or human form, the goal of the kelpie is to lure someone close enough to drag them into the water, drowning them and devouring them. It was used often as a warning for young women to be wary of handsome strangers and a warning for children to stay away from the water. The kelpie would often take the form of a beautiful horse to lure children to climb onto its back. Once mounted, the child would be magically stuck there and the kelpie would plunge into the water with the child. Just petting the kelpie could get the child’s hand stuck to the magical horse. Just to add to the horror, once the kelpie had eaten its victim, it would throw the victim’s entrails onto the shore. Just in case there were any doubts about what happened, I guess. In addition to luring humans in close, a kelpie could summon a flood to wash the person into the water.

There were ways to capture or kill a kelpie. A kelpie that appeared without any tack could be captured with a halter stamped with the sign of the cross and the kelpie could then be used to do tasks that would require multiple horses, like moving heavy mill stones. If the kelpie appeared bridled, then anyone that could grab the bridle would not only be able to command that kelpie, but all kelpies. Some stories say that removing the bridle would give you control, but the kelpie to which the bridle belonged would die within a day if the bridle was not returned.

Kelpies have been portrayed in many forms of art and literature, one of the more recent being two enormous metal sculptures in Falkirk, each measuring 98 feet in height, sculpted by Andy Scott and completed in 2013.

To learn more about the kelpie and see video of the sculptures, go to [Mythical Creatures Bestiary](#).



Top left: Figure 8.1: “The Kelpie” by Thomas Millie Dow 1895. Top right: Figure 8.2: “The Kelpies” sculpture at Falkirk. Bottom: Figure 8.3: Loch Dunvegan near Dunvegan Castle, Isle of Sky, Scitland.

# Baba Yaga



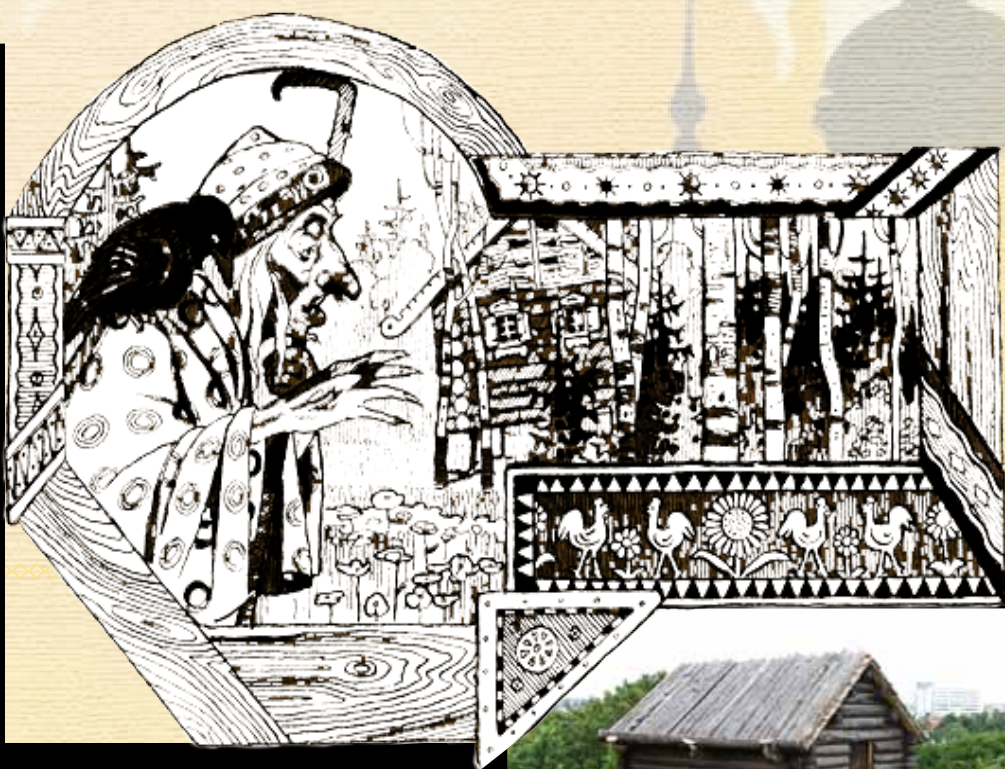
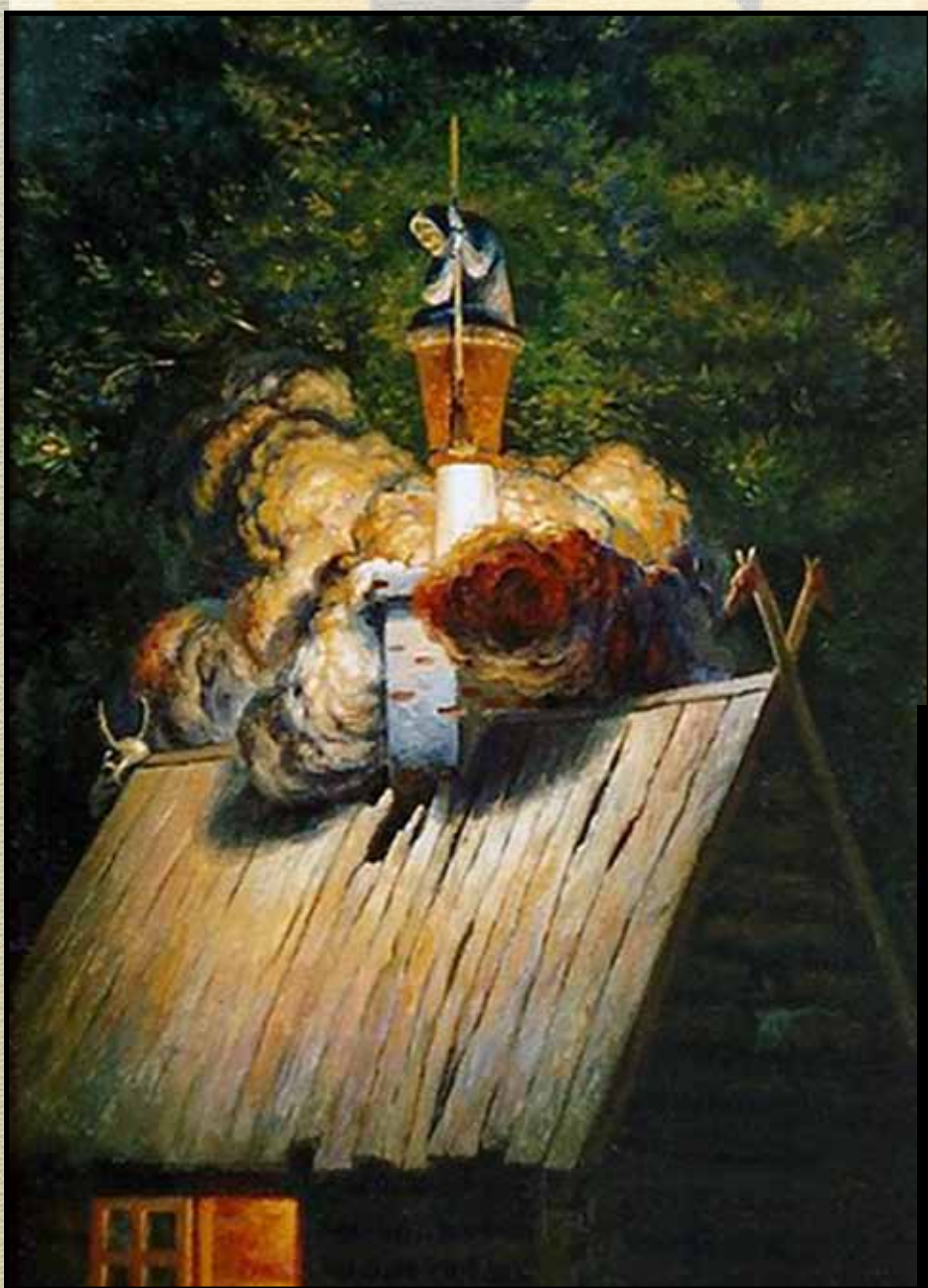
Baba Yaga is a forest-dwelling witch of Eastern Slavic peoples. There are several regional variations of the name. In Polish it is spelled “Baba Jaga”, in Czech and Slovak it is “Ježibaba”, in Slovene it is reversed and appears as “Jaga Baba”, Russian is “Баба-Яга”, Bulgarian is “Баба Яга” and in Ukrainian it is “Баба Яга” (the last three are all translated as Baba Yaga). In many of these languages, “Baba” translates as “old woman” or “grandmother”. “Yaga” has a problematic etymology. It’s origins may be in one of several places: “jeza” in Serbo-Coatian means “horror”, “shudder” or “chill”, in Slovene “jeza” means “anger”, “jězě” in Old Czech means “witch”, jezinka” in modern Czech means “wicked wood nymph” and “jedza” in Polish translates as “witch” or “evil woman”.

Baba Yaga is a very popular figure and has appeared in perhaps thousands of tales. The name first appeared in Mikhail W. Lomonosov’s Russian Grammar in 1755, so the mythological figure surely predates this. The stories may come from Russian soldiers returning from northern Russia and Finland where they encountered stone statues called Yaga. The Russian soldiers began calling them Golden Babas. The statues symbolized a local goddess and were housed in small huts built on top of tree stumps and filled

with gifts. The “witch” part of Baba Yaga’s mythology may stem from a time when older women were the keepers of traditional knowledge and traditions. These “wise women” were healers that held high status until about the 12th century, when the patriarchal hierarchy turned them into evil witches.

In the tales, Baba Yaga is either a single figure or there are three Baga Yaga sisters. As they appear similarly, I will discuss Baga Yaga as a single figure. Baba Yaga is described as very old, very ugly and very large, with a large, distorted nose and long, iron teeth. In many tales, she flies low over the ground in a mortar, using the pestle as a rudder and using a broom to cover her tracks behind her. One of the most fantastic parts of the Baba Yaga stories is her hut. It stands deep in a Russian birch forest, without windows or doors. One can only reveal the door by reciting, “Turn your back to the forest, your front to me.” A lack of windows or doors is not the weirdest thing about the hut, though. It literally “stands” on giant chicken feet and is able to change location while spinning wildly and emitting a screeching noise before settling again with a groan. The hut is guarded, depending on the story, by either hungry dogs, evil geese or a black cat and is surrounded by a fence with human skulls on top, with one space always left open for another victim. Inside the hut is a giant stove that extends from one side of the hut to another and three disembodied hands that do Baba Yaga’s will. The hut on chicken legs that has no windows or doors may have two possible origins. The first is the Golden Babas we discussed earlier, where the tree trunks may have roots that look like chicken legs. The other is a storehouse used by the nomadic people of Siberia. The windowless and seemingly doorless structure is built up on several tree trunks cut at about eight to ten feet and is accessed by a trapdoor in the floor.

Baba Yaga is a complex character, both a frightening cannibal and a wise woman sought out for her wisdom. The key to getting what you’ve come for and leaving with your life seems to be having a pure spirit and polite manners. Her mercurial manner may be tied to her possible association with an Earth mother goddess. Just as Nature can be nurturing or deadly, so is Baba Yaga. [Click here to learn more about Baba Yaga.](#)



Left (large painting): Figure 9.1: Baba Yaga coming up her chimney in her mortar and pestle. Top Illustration: Figure 9.2: Baba Yaga. Center right (small photo): Figure 9.3: Sami storehouse in Stockholm. Bottom left: Figure 9.4: Sculpture of Baba Yaga by Artemiy Ober in 1898.

# Tatzelwurm



a four-legged, cat-faced “mountain dragon” on Mt. Wangersberg in Switzerland. He further described it as rearing up on its hind limbs to the height of a man with bristles down its back. In 1779, Hans Fuchs encountered two Tatzelwurms and described the creatures as five to seven feet in length with a snake-like body, clawed forelimbs and a large cat-like head with sharp fangs. He was able to relate the encounter to his family before suffering a fatal heart attack. Two early illustrations of the Tatzelwurm are one from a Bavarian hunting manual, *New Pocket Guide of the Year 1836 for Nature, Forest and Hunting Enthusiasts* and another in the Swiss almanac *Alpenrosen* in 1841. In 1954, a Swiss photographer claimed to have taken a photo of a Tatzelwurm, which was published and inspired an expedition to find the creature, which turned up nothing. Today, this photo is regarded as a hoax. A similar photo was given to a Geneva newspaper in the 1960’s and also proclaimed a hoax, possibly by a local mayor trying to attract tourists. In 2000, a strange

The Tatzelwurm is a cat-faced lizard-snake that inhabits the Alps of Austria, Bavaria, France, Italy and Switzerland. The name Tatzelwurm is used in Bavaria and roughly translates to “worm with paws”. In Switzerland, it is known as Stollenwurm, “tunnel worm” or “serpent with short, thick feet”. In Austria, it is called Bergstutz or Birgstuz’n, meaning “mountain-stump” and in the French Alps it is arassas.

The most common description of the creature is that of a lizard or snake, measuring two to seven feet long, with the face of a cat and either two forelegs or four short legs. The Tatzelwurm is reported to be extremely dangerous, as it is both venomous and poisonous. Its bite is instantly fatal, its breath is toxic and even its blood is a burning acid. It focalizes in shrieks and hisses.

One of the earliest written accounts of the creature is that of Andreas Roduner in 1660, where he describes encountering



skeleton was sent to a local college along with a large sum of money. The skeleton was sent on to the Geneva Institute of Science. The skeleton disappeared leaving only a single photograph of the donation, which pictures a long snake-like creature with two clawed forelimbs and an overly-large head. In 2009, multiple reports were given of Tatzelwurm sightings in Italy near the Swiss border. Authorities brushed off the reports as “missing monitor lizards”.

There are a couple of explanations offered for sightings of Tatzelwurms. One is that a large, unknown salamander may be living in the Alps. The Japanese Giant Salamander can grow up to five feet long. Another theory is that a relative of the Gila monster, the world’s only known venomous lizard, may be the culprit. Gila monsters can reach up to two feet long and can live in burrows in mountainous regions, but they are known only in the southwestern US and northwestern Mexico.



Top: Figure 10.1: An illustration of a Tatzelwurm by Johann Jakob Scheuchzer 1723. Left center: Figure 10.2: Model of a Tatzelwurm in the Salzburg Austria House of Nature. Right center: Figure 10.3: Tatzelwurm fountain in Kobern -Gondorf, Germany. Bottom: Figure 10.4: Mt. Hochtorn in the Austrian Alps.

# Ghoul



A ghoulish is a cannibalistic demon or humanoid creature from pre-Islamic Arabia. The word comes from the Arabic word *ghūl* (غول), which comes from *ghāla* (غالا), meaning “to seize” and is sometimes also used to refer to a greedy person. *Ghūl* is the male form of the word with the feminine being *ghulah*. The idea of the ghoulish pre-dates the introduction of Islam in the 7th century and the word *ghūl* may have its roots in the name of an Akkadian demon in ancient Mesopotamia. Arabian nomads trading with the Mesopotamians

would have heard about this demon and also Mesopotamian *gallu* demons, demons from the underworld that would drag people to their realm to devour them. They brought these stories home with them and the *gallu* became the ghoulish in Arabic mythology, spread in pre-Islamic literature, particularly poetry. In the eighth, ninth and tenth centuries, after the spread of Islam, Arabic scholars compiled the old stories and many of these tales ended up in *The Thousand and One Nights*.

The ghoulish migrated over to the Islamic religion also. Just as early Christians integrated pre-existing holidays and ideas to more easily convert people, so did early Muslims. In Islam, ghoulish are thought to be the creations of Iblis (Satan’s parallel in Christianity), himself a *jinn* (creations of Allah that live in a parallel world). Allah created man, Iblis was jealous of God’s affection for man and refused to bow before man. Iblis’s punishment was postponed until Judgment Day and he uses this time to torment mankind, one of those torments being the creation of the ghoulish.

Arabic ghoulish reside in deserted places, such as ruins, cemeteries and deserts. Their physical description has changed over time. Early descriptions of ghoulish tell of very hairy creatures with canine-like faces, hoof-like feet and crouching humanoid bodies that were sometimes bipedal, but sometimes crawled or ran on all

fours. They could also shapeshift to lure travelers to their doom, usually in the guise of a beautiful woman, but could also assume the shapes of animals, particularly hyenas. Once the ghoulish has successfully isolated their victim, the person is devoured. They were also known to enjoy drinking blood and stealing coins. These early tales of ghoulish make no mention of ghoulish eating the dead. In fact, they seem to prefer fresh meals and the idea that ghoulish feast on the dead did not come until late, with the translation of *The Thousand and One Nights*.

The original purpose of the ghoulish stories may have been to explain the sudden disappearance of people. No doubt people traveling through lonely deserts would inevitably go missing from time to time. Some of these people might also have gotten to their destination and then chosen to not return home, starting a new life. The stories may also have served to keep people away from dangerous places. The abandoned structures and graveyards that ghoulish frequent were filled with dangers, including sicknesses that could devastate large populations.

The French writer Antoine Galland translated *The Thousand and One Nights* into French in 1704 and took quite a few liberties in doing so, one of these being making ghoulish into cemetery-dwelling creatures that feed on corpses. This

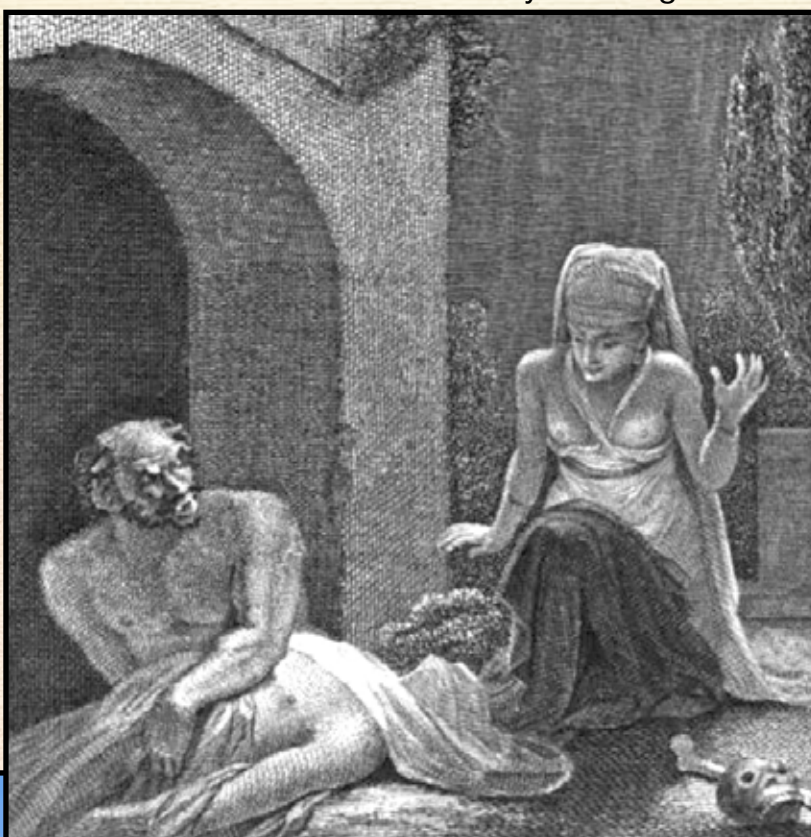
translation and others based on this translation circulated throughout Europe and influenced the Western notion of the ghoulish. Galland’s loose interpretation of the original text extended to introducing completely new characters into stories and even stories that were not part of the original text. One of these new characters is Amina, a new wife that prefers the company of ghoulish to that of her new husband. In addition to changing their habits, the European idea of the ghoulish changed their physical form, keeping the canine-like facial features and hooves, but losing the hair in favor of pale, hairless,

rubbery skins. More recent literature has posited that ghoulish can shapeshift into the guise of their last victim, changing the mythology yet more.

Defeating a ghoulish can be quite tricky. While sunlight hurts them, it will not kill them. The only way to kill a ghoulish

is with a single stroke, as a second blow only brings it back. Decapitation is the preferred method and the very old stories say this can only be done with a sword. Other methods include fire, electrocution or acid, but care must be taken that the ghoulish is completely dead or it will simply regenerate and find you.

To learn more about ghoulish, go to [Mythical Creatures Lore](#).



Top: Figure 11.1: “Amine Discovered With the Goules”. Center: Figure 11.2: Arabian desert near Hurghada. Bottom: Figure 11.3: “Ghouls”.

# Tokoloshe



In Zulu mythology, the Tokoloshe is a malevolent spirit. It is also known as the Tikoloshe, De'Avion or Hili. There are different descriptions of the creature. It may be a dwarf-like water sprite, a bear-like humanoid, a short and hairy man, a gremlin-like creature with its eyes gouged out or a small, withered, grey creature with long, bony fingers with a hole in its head. It can become invisible by swallowing a rock or drinking water.

According to some myths, the Tokoloshe is created by a witch at the request of someone that feels wronged by another. The wronged party promises the soul of one of their loved ones, but they do not get to choose. The witch locates a corpse and pierces the eyes and brain with a hot rod, denying it free will and ensuring its obedience to the witch. A powder is scattered on the body, shrinking it. The Tokoloshe is then set loose on its target. It will take payment for its service at a later date, collecting the promised soul.

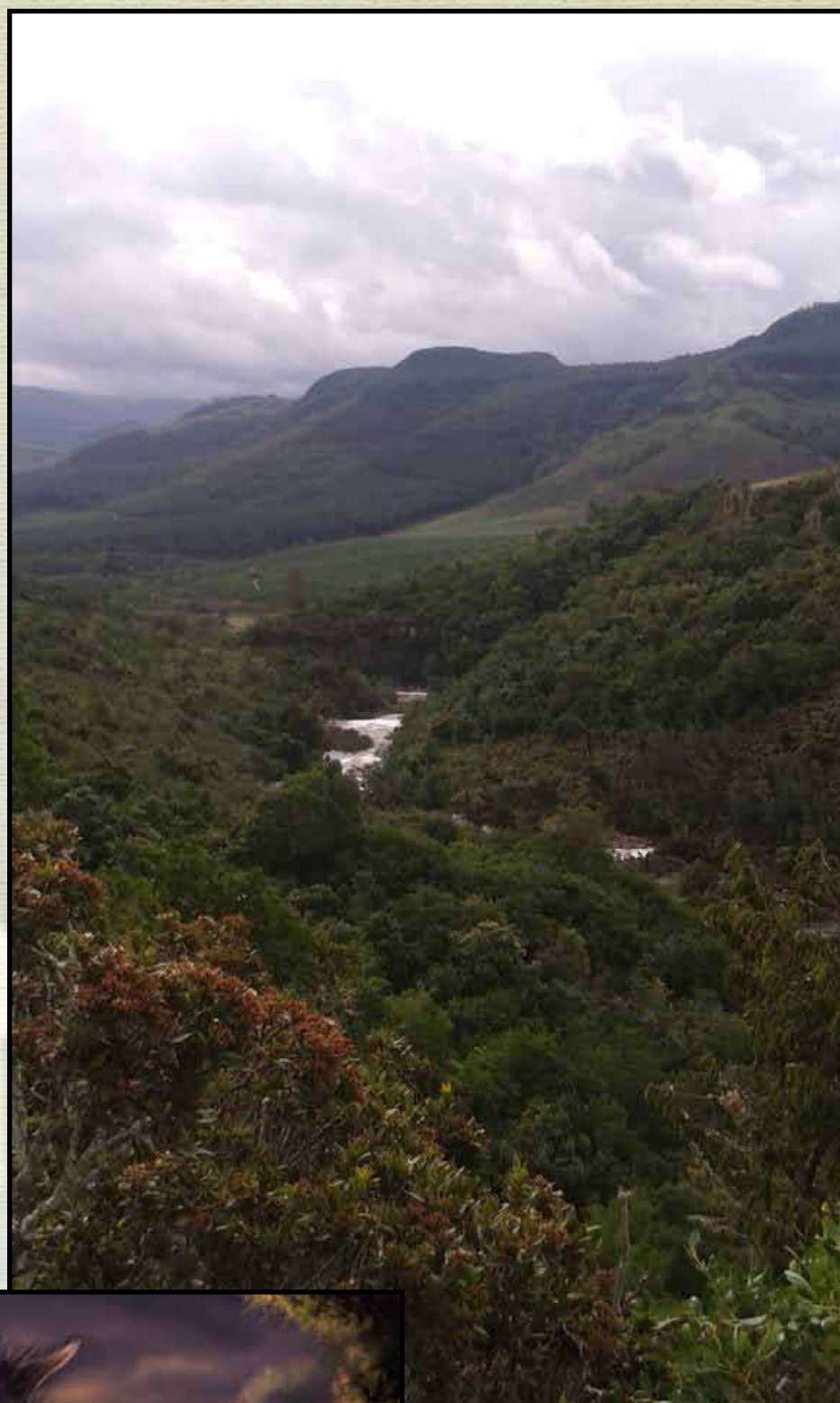
Exactly what it does can vary greatly. Sometimes it is content to scare school children and stories of the Tokoloshe are sometimes used by adults to encourage good behavior. Sometimes, though, the Tokoloshe will cause poltergeist-like activity in a home or cause immense pain to its victim, illness or even death.

One possible origin for the story of the Tokoloshe is that it was used to explain strange deaths during sleep. The local people slept on grass mats on the floor around a fire. The fire used up the oxygen and produced carbon monoxide, which, because it is heavier than air, sank to the floor, killing those sleeping there. This explains why some myths say the Tokoloshe chokes sleeping people and the only way to thwart it is to elevate your bed.

The Tokoloshe is not a thing of the past. In South Africa, between 1953 and 1955, Elifasi Msomi, the "Axe Killer", murdered fifteen people, claiming that the Tokoloshe sat on his shoulder and ordered him to kill. In 2009, there were widespread reports of a female Tokoloshe wreaking havoc.

For victims of a Tokoloshe, the only way to dispatch it is to call in a sangoma (healer) or pastor.

To learn more, Click here: [Monstrum](#).



Top: Figure 12.1: South African Panorama Route in Mpumalanga. Center: Figure 12.2: The Tokoloshe. Bottom: Figure 12.3: Sangoma welcoming initiates.



# Nishi Dak



The spirit comes at night, calling to someone in a voice of someone they know and beckons to them from a distance, appearing indistinct, but familiar. Traveling ahead of the person, it motions for them to follow, until they come to a secluded area and the Nishi kills the victim. Those killed on lonely roads at night or any unexplained deaths at night are blamed on the Nishi. If someone is killed by a Nishi, special rites must be performed to prevent that person from also becoming a Nishi.

There are two ways to recognize a Nishi. First, only the intended victim can see the Nishi. If you see someone you know calling to you, but no one else sees them, simply do not follow. Second, the Nishi cannot call for you more than twice. By forcing someone to call for you at least three times, you can be assured they are not a Nishi. Nishis

can only be dealt with by powerful counter-magic, followed by ceremonies to guide the Nishi to the astral world.

From India, Nishi means “night” or “dark” and dak or daak means “call”, so the Nishi Dak is a spirit that calls out from the darkness in a voice the listener recognizes. In Bengal it is known as the Nishir Daak, “Call of the Night Spirit” and in Bihar and Jharkhand it is simply known as the Nishi. Similar spirits by other names are found in other parts of India. The spirit is that of a person that was not given proper burial and therefore cannot move on.



Top left: Figure 13.1: A hut in Bodhgaya, Bihar, India. Top right: Figure 13.2: Author's rendition of a Nishi. Bottom: Figure 13.3: Sunrise from Tiffen Dhara Kolbong Forest, West Bengal.

# Tsuchigumo



appearing as monks or beautiful women.

One of the most famous tales featuring a tsuchigumo is from the Tsuchigumo Soushi. It was written as a picture scroll in the 14th century and tells the tale of a warrior hero that defeats a tsuchigumo. The story inspired plays and other works of Japanese fiction. The Tsuchigumo Soushi resides in the Tokyo National museum.

To learn more about the Tsuchigumo Soushi and read the scroll in its entirety, visit [Asian Ethnology.org](http://AsianEthnology.org). To see a traditional kabuki theater depiction of a tsuchigumo, visit [Yama Chan's YouTube video](https://www.youtube.com/watch?v=...). To hear a little more about tsuchigumo, plus a few other Japanese creatures, visit [Top 5 Scary Monsters From Japan](https://www.youtube.com/watch?v=...).

Tsuchigumo (土蜘蛛) translates to “earth spider” in Japanese. It is the name given to a creature with the head of a demon, the body of a tiger and the legs of a spider. The word *ōtsuchigumo* is also used to refer to any large, ground-dwelling spider, none of which are native to Japan and the spiders are named for the legendary creature instead of the other way round.

There is a possible origin for the myth. The word Tsuchigumo may derive from an older word, *tsuchigomori* (土隠), meaning “those who hide in the ground” and referred to groups or individuals in ancient Japan that defied the rule of the Yamato court as it tried to consolidate control over Japan. The resistance used cave systems and hollow mounds in the earth to hide. The Yamato court used the imagery of both spiders and oni (Japanese demons) to represent those that defied their rule and derisively called them *tsuchigumo*.

While this may be the origin of the myth, it is not certain whether the creature was known first or the legend of the creature was created from the *tsuchigomori*.

In some stories, the *tsuchigumo* is just a gigantic spider. In others it has the head of an oni, the body of a tiger and the legs of a spider. While there are no large ground spiders in Japan, the description of the *tsuchigumo* may have been partially inspired by the Chinese bird spider, commonly called the “earth tiger”. It is between five and eight inches long and furry with orange-brown and black stripes on its body and a nasty temperament. Regardless of appearance, all *tsuchigumo* live in the mountains, capturing travellers with webs and devouring them. They can also use the power of illusion to deceive people,



Top: Figure 14.1: Chinese bird spider. Center left: Figure 14.2: *Minamoto no Yorimitsu Battling an Earth Spider*. Center right: Figure 14.3: View of forested mountains in Japan. Bottom left: Figure 14.4: *Yorimitsu Killing Tsuchigumo*. Bottom right: Figure 14.5: Color print of warriors with a *tsuchigumo*.

# Langsuyar



A langsuyar is a vampire-ghost of a woman that died while pregnant or in childbirth and is the most prominent of several kinds of vampire in Malaysian folklore. It is distinct from one of its counterparts, the Pontianak, in that the Pontianak is the vampire-ghost of the stillborn child, not the mother. The two words for the two creatures are sometimes mistakenly used interchangeably. The word langsuyar stems from the Malay word for eagle, “helang”.

The first langsuyar was said to have been a very beautiful woman whose grief and shock at having a stillborn baby drove her to become a demon. Langsuyars are described as beautiful women, wearing green robes, with long, sharp nails and long, black hair down to her ankles that conceals the hole in the back of her neck through which she sucks blood from children. Sometimes the langsuyar may also appear as just a woman’s head, trailing a spinal column and entrails. She may also take the form of an owl or nighthawk and perch on the roof of their intended victim. The creature also has an association with a parasitic fern of the Sakat genus, also known as Serpent Fern or Wart Fern, on which she sleeps and the poisonous Rengas trees that are said to be haunted by langsuyars and other spirits. Woodcutters in the area perform special exorcisms before harvesting the Rengas trees.

The Langsuyar comes back from her grave after forty days, seeking blood. Her preferred target is newborn male children, but any child is vulnerable and all humans may be attacked. To prevent this, glass beads can be placed in the mouth of the dead woman, hen’s eggs put under her armpits and needles stuck into her palms. If the transformation has already happened, the langsuyar can be caught, her nails and hair trimmed short and stuffed into the hole in her neck. This tames the creature and she can become a member of society again, even marrying and bearing children of her own. However, high emotions of any kind will make her revert into a langsuyar again, so the creature must be kept very calm at all times.

You might think that such tales are things of the past, and you would be wrong. In 2013, villagers in Kelantan, Malaysia reported seeing a langsuyar in their village and reports soon spread to other villages. Local authorities told the people to gather in prayer and the sightings ended after a shaman claimed to have captured four of the creatures.

Top: Figure 15.1: Model of a langsuyar. Photo published in *Malay Magic* by Walter William Skeat in 1900. Center: Figure 15.2: Sakat fern. Bottom: Figure 15.3: Forest near Gunung Brinchiang, Malaysia.





# Manananggal



The manananggal shares some traits with what we know as the classic Eastern European vampire: it does not like garlic, salt, sunlight or holy water. It also avoids daggers, vinegar, spices and the tail of a stingray, which can be made into a whip to fight the creature. Philippine people may leave out pots of uncooked rice, ash or salt and any manananggal that sees these near a residence may decide not to enter. To kill the manananggal, your best chance is to find its lower torso, left vulnerable while the manananggal hunts. Putting salt, crushed garlic or ash on top of the lower torso will prevent the manananggal from rejoining with its lower half and it will die by sunrise.

Despite modernization, the fear of the manananggal lives on and it has appeared in several films, including *Manananggal* (1927), the first Filipino horror film ever produced. You can learn more about the manananggal by going to this video by [Monstrum](#).

The manananggal is a bird-like, vampiric creature found in the folklore of the Visayan regions of the Philippines. The word manananggal comes from the Tagalog word for “to remove” or “to separate” because the manananggal separates its torso from its waist and legs to hunt. It is sometimes confused with the wak wak or the aswang. An aswang is a more general term for any shape-shifting evil spirit in Philippine folklore, so the manananggal is a type of aswang, but not all aswang are manananggal. The wak wak does not separate its body.

The manananggal is a vampiric monster or witch, usually female, with hideous features, wide eyes, wild hair, fangs and long, sharp claws. The upper torso sprouts wings and detaches from the lower torso, trailing its intestines. It is sometimes called the tik-tik, after the sound its wings make while flying. To confuse the victim, the closer the manananggal is, the fainter the sound. It preys on sleeping people, pregnant women and unborn children, using its long, proboscis-like tongue. It may also prey on men, appearing as a beautiful woman and luring them away to devour them.



Above: Figure 16.1: Mount Banahaw, San Cristobal, Philippines.

Below: Figure 16.2: Drawing of a manananggal.



# Leyak



In Bali, we find the leyak, cannibal sorcerers that feed on the blood of unborn infants and newborns. The leyak looks like a normal human during the day, but at night the head detaches from the body with the organs hanging below, like some forms of the *langsuyar* (see page 15) or the *manananggal* of the Philippines (see page 16). Leyaks can also shapeshift into animals, commonly pigs, or appear as a fireball. The queen of the leyak is a witch named Rangda and her and her cohorts are said to cause death and destruction to people, animals and crops and can cause epidemics and famines. Leyaks are sometimes blamed for illness or death in a community. They depend on the blood of unborn infants or newborns to survive, aided by its sharp teeth and long tongue. To learn more about the leyak and Rangda, look at this video from [Tales of the Fallen](#).

Top: Figure 17.1:  
Modern statue of  
Rangda at Ngurah  
Rai Airport. Right:  
Figure 17.2:  
Costume of Rangda,  
queen of the leyak.



Top: Figure 17.3: Panoramic view of Bali from the main gate of the Mother temple in Besakih. Bottom: Figure 17.4: Panoramic view of Jatiluwih, Tabanan, Bali.

# Bunyip



The bunyip is a large water creature from Australia that inhabits swamps, billabongs, creeks, rivers and waterholes. It is part of traditional Aboriginal beliefs all over Australia and the name “bunyip” can be traced to the Wemba-Wemba or Wergaia language of Victoria, Australia and has been translated roughly to “devil” or “evil spirit”, but it’s hard to know for sure because this language is now extinct. This modern translation may not accurately reflect the original meaning and may have been influenced by contact with Europeans. There are at least nine different variations of the creature in the country and many different names for it, depending on Aboriginal tribe. Adding to the confusion, “bunyip” became a collective term for any spirit connected to waterways. The word bunyip can be found in many Australian place names, such as the Bunyip River and the town of Bunyip in Victoria.

A creature called a “bahnyip” first appeared in the Sydney Gazette in 1812 and was described as “a large black animal like a seal, with a terrible voice.” The word “bunyip” was first used in 1845 to describe a creature that laid pale blue eggs, had deadly claws, powerful hind legs, brightly colored chest and an emu-like head. Descriptions of the bunyip vary, but the most common is that of an amphibious, nocturnal creature that swims well and has a very loud vocalization. It may, or may not, eat humans, particularly women and children. There are two main descriptions of the creature itself. About 60% of eyewitness sightings fall into what is called the “seal-dog” variety. These creatures

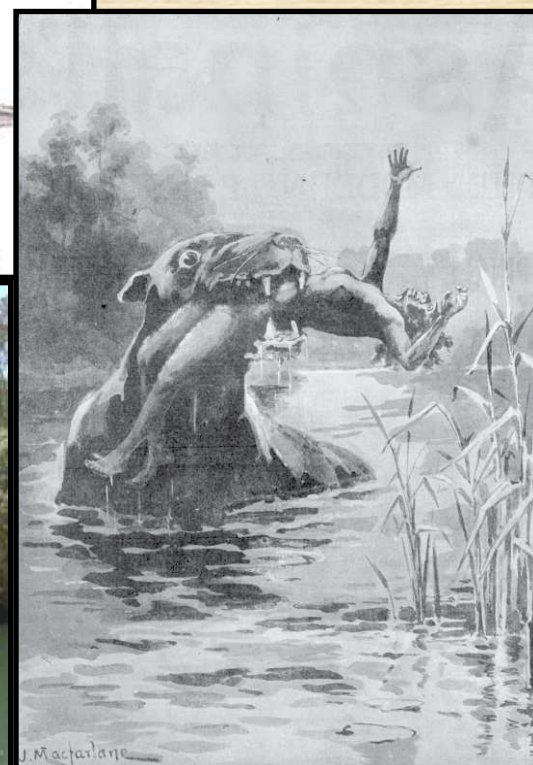
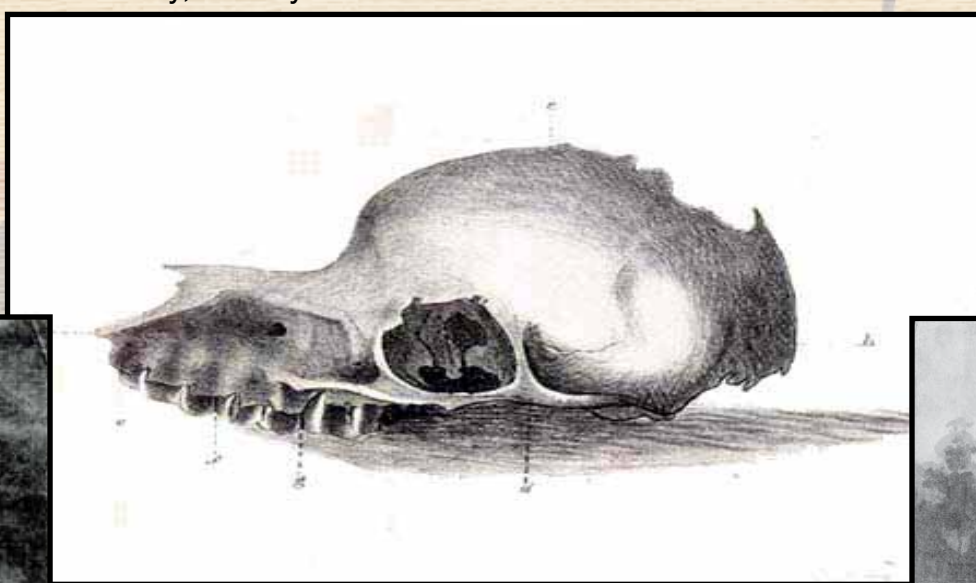
are described as between four and six feet long with round, bulldog-like heads, prominent ears, no tail, whiskers and a shaggy black or brown coat. Another 20% of sightings fall into the “long-necked” category. These creatures are said to be between five and fifteen feet long with large ears, small tusks, horse-like or emu-like head, an elongated neck with a mane, black or brown fur and a horse-like tail. The remaining sightings defy categorization. During European colonization of Australia, white settlers encountered many strange creatures and for a while, it was assumed that the bunyip would turn out to be one more very real, very weird creature.

“Evidence” of bunyips was uncovered. In 1818, remains of a mysterious animal were discovered in New South Wales that looked something like a manatee or hippopotamus. In 1830, large unidentified fossils were found. In 1845, fossils were found that a newspaper article claimed was a bunyip. In January 1846, a strange skull was found and put in the Australian Museum in Sydney labeled as a bunyip skull. It was later proven to be the skull of a misshapen calf. It is doubtful that any of the previous finds were bunyips either.

Yet, with such a widespread belief in the bunyip spanning back for perhaps thousands of years, the native Australians must have seen something. That first written description from 1845 sounds like a southern cassowary, also called a “bunyip bird”. This explanation doesn’t really fit however, as the one thing common to all bunyip beliefs is that it is a water creature and cassowaries are forest dwellers. In 1933, Charles Fenner put forth the theory that the bunyip was based on sightings of seals that come inland by river. Another explanation is that the bunyip is rooted in a cultural memory of an extinct creature. Most of Australia’s megafauna went extinct about 40,000 years ago, but some of them would have existed beside the native Australians, including *Zygomaturus trilobus*, an eight-foot long, 1,100-pound wombat-like animal that coexisted with the Australians for about 17,000 years.

While the bunyip is incredibly popular in Australia, many people in the United States have never heard of it, but there are a couple of places that people may have heard the name. From 1954 to 1966, a children’s show on channel 3 had Bertie the Bunyip as the lead puppet character. ([Click here for Bertie the Bunyip clips.](#)) My first exposure to the bunyip was in an

animated children’s movie called Dot and the Kangaroo and the (at the time) very scary song “Bunyip Moon”. ([Click here for the bunyip song from Dot and the Kangaroo.](#))



Top Center: Figure 18.1: Illustration of the 1846 “bunyip skull” published in the Tasmanian Journal of Natural Science by Henry Dowling and John Murray. Left: Figure 18.2: Illustration of the bunyip by C. D. Richardson in 1900. Bottom Center: Figure 18.3: River in Katherine, Northern Territory, Australia. Right: Figure 18.4: Illustration of the bunyip from the Illustrated Australian newspaper by Macfarlane in 1890.



# Gettysburg Ghost



article by Steven Soppe

Several years ago, Diana and I were having lunch at the Cashtown Inn outside Gettysburg, PA. The inn is known to be a very haunted restaurant and hotel and has been the subject of numerous paranormal investigation TV shows. Diana and I had seen some of these shows, so we were aware of its reputation. Despite no one ever having done a food review, we chose to have lunch there anyway.

The inn is very attractive, having been recently remodeled by it's owners. We were seated at a table in the bar area. I was facing the bar, Diana had her back to the bar. With several other patrons in the room, it seemed to be a friendly gathering place. Our waitress came over, introduced herself, told us about the lunch specials and took our drink orders. Diana and I read over the menu and when the waitress returned we placed our order. I ordered a ham and Swiss cheese sandwich that came with a side of French fries. Diana had a grilled cheese on rye, also with fries.

When the waitress returned with our food, I commented to her that I liked how they employed a woman dressed in period clothing from the mid 1800's to work in the bar. The waitress looked at me kind of funny and said "Sir, we don't have anyone working here dressed in period clothing". I giggled and said "Sure you do, I just saw her behind the bar. She was wearing a flower print dress, with a bonnet covering her hair. She was behind the bar, walked from right to left and went out that door over there". She asked me how old this girl was. "Late teens, young, cute, like college age". "Sir, that door leads to the kitchen. I was just in the kitchen. We don't have anyone working here that age, and there is only the chef in the kitchen".

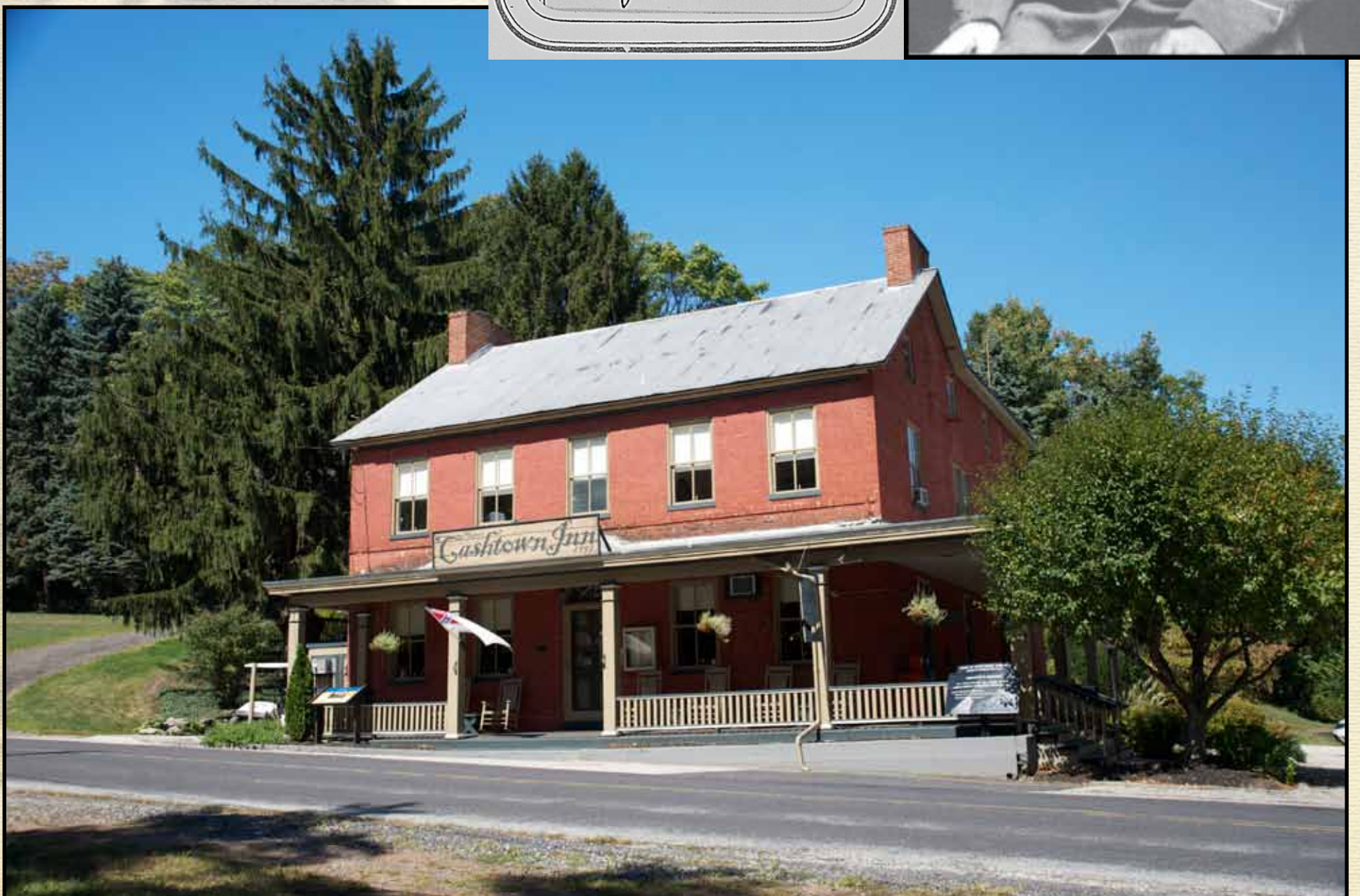
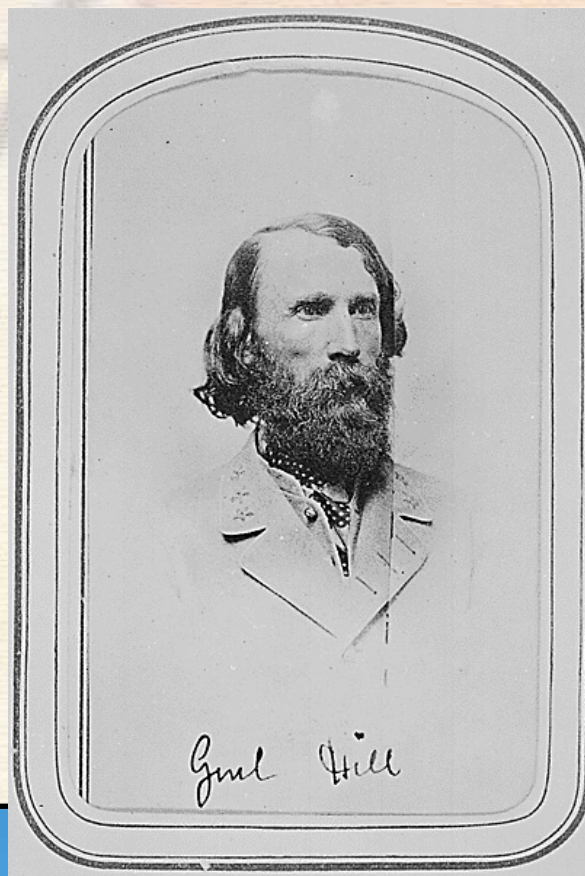
Now I was certain the waitress was having a laugh with me. I may be crazy, but I knew I wasn't nuts. I knew I saw someone behind the bar. The waitress said she wanted to get the owner as he likes to hear about experiences like this. Diana asked me several times about what I had seen. Girl, period clothing, walked

behind the bar from right to left, floral bonnet and dress. I know what I saw, and I know I saw her.

The owner of the Inn came over to us a moment later and introduced himself. "I hear you saw someone behind the bar"? "Yes" I said, and proceed to describe the girl I saw. "Sir, I can assure you we don't have anyone working here dressed like that, but it sounds like you've seen one of our ghosts. It happens from time to time". The owner told us about some of the other things that have been seen from time to time.

My first actual ghost sighting. It was exciting to think I saw an actual ghost. She looked like a real person, not the see-through vapor you see in the movies. As for the food, my sandwich was very good, the rye bread was fresh, ham thinly sliced, fresh tomato and lettuce, the French fries were thick cut and not greasy.

Editor's Note: Of course, I, the one person who would be thrilled to see a ghost, saw nothing. My back was turned to the bar. I have been to supposedly haunted old houses, jails, asylums and hospitals and I have yet to experience anything beyond the ordinary. Not even a bad case of heebie-jeebies.



Top left: Figure 19.1: General A.P. Hill, headquartered at the Cashtown Inn just prior to and during the battle. Top right: Figure 19.2: General Henry Heth, also headquartered at the Cashtown Inn. Bottom: Figure 19.3: The Cashtown Inn.



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# Podcasts



## Night Marchers

- 👻 Quite Unusual: April 6, 2020: The Hawaiian Night Marchers
- 👻 Legends From the Pacific: Episode 12: Hawaii's Deadly Royal Procession- The Night Marchers
- 👻 Myths and Legends of Polynesia: Episode 4: The Night Marchers
- 👻 The Creepin' It Real Show: January 20, 2020: The Hawaiian Night Marchers
- 👻 Brain Stuff: October 28, 2019: What is the Legend of the Hawaiian Night Marchers?
- 👻 Stuff You Should Know: Short Stuff: February 26, 2020: Hawaiian Night Marchers
- 👻 Spirits: Episode 189: Hawaiian Night Marchers

## Windigo

- 👻 Chiaroscuro Horror Podcast: Jan. 15, 2019: The Wendigo
- 👻 Lore: Episode 18: Hunger Pains
- 👻 Strange Matters Podcast: January 6, 2016: The Wendigo: The Winter Monster
- 👻 Nopeville: Episode 5: Winchester Bestiary Tour: Wendigo Part 1
- 👻 Nopeville: Episode 6: Winchester Bestiary Tour: Wendigo Part 2
- 👻 Morbid Curiosity: Sept. 26, 2016: Of Flesh and Snow
- 👻 Arcane Radio July 24, 2020: Chad Lewis- "Wendigo Lore: Monsters, Myths and Madness"
- 👻 Mysteries and Monsters: Episode 79: The Wendigo with Chad Lewis and Kevin Lee Nelson

## La Llorona

- 👻 Lore: Episode 112: Facets
- 👻 Mexico Unexplained: January 31, 2016: La Llorona: Mexico's Ditch Witch
- 👻 Bone and Sickle: Episode 25: Death by Mother
- 👻 Spirits: Episode 116: La Llorona
- 👻 There's Something Out There: April 10, 2014: La Llorona
- 👻 Sit For a Spell: Episode 12: La Llorona and El Cucuy
- 👻 Las Brujas and Friends: Episode 2: Legends About La Llorona and Los Duendes
- 👻 Monstras: October 28, 2018: La Llorona

## El Cucu

- 👻 Mexico Unexplained: September 24, 2017: El Cucuy, The Mexican Boogeyman
- 👻 Sit For a Spell: Episode 12: La Llorona and El Cucuy
- 👻 Las Brujas and Friends: Episode 8: Brujeria and El Cucuy
- 👻 Monstras: May 27, 2020: El Cucuy

## Pishtaco

- 👻 Dead Rabbit Radio: Episode 344: Pishtaco: The Fat-Stealing Cryptid of South America

## Draugr

- 👻 The Monster Guys Podcast: Episode 26: Viking Undead
- Saga Thing: Grettir's Saga  
Note: I did not listen to the entire saga.
- 👻 Part 1: Episode 16a
  - 👻 Part 2: Episode 16b
  - 👻 Part 3: Episode 16c
  - 👻 Part 4: Episode 16d
  - 👻 Part 5: Episode 16e

## Kelpie

- 👻 The Cryptid Keeper: Episode 10: Kelpies
- 👻 Just Might Exist: Episode 13: Kelpies
- 👻 Fab Figmentals: July 10, 2019: Kelpie

## Baba Yaga

- 👻 Lore and Legends Podcast: March 4, 2020: Baba Yaga
- 👻 Chthonia: October 6, 2019: Baba Yaga
- 👻 Fab Figmentals: July 10, 2019: Baba Yaga

## Tatzelwurm

- 👻 The Cryptid Keeper: Episode 71: The Tatzelwurm
- 👻 Cryptid Campfire: Episode 69: Tatzelwurm

## Ghoul

- 👻 The Cryptid Keeper: Episode 32: Ghouls
- 👻 The Morbid Curiosity Podcast: February 6, 2017: Scavenger in the Wastes: Ghouls

## Tokoloshe

- 👻 Hidden Creatures Podcast: Season 2 Episode 6: Talking About the Tokoloshe

## Manananggal

- 👻 Library of Horror: Episode 40: Manananggal
- 👻 Malicious Mamas: Episode 44: The Manananggal- Female Vampire
- 👻 The Cryptid Keeper: Episode 74: The Manananggal
- 👻 Featured Creatures: Episode 92: Manananggal

## Bunyip

- 👻 Cryptid Zone: Episode 14: Bunyip
- 👻 Cryptid Campfire: Episode 72: Bountiful Bunyip
- 👻 Stuff They Don't Want You To Know: October 3, 2018: The Bunyip and Beyond: Meet the Cryptids of Australia
- 👻 The Cryptid Keeper: Episode 9: The Bunyip
- 👻 Project Lore: Episode 3: The Bunyip
- 👻 Cryptocast: Tales From the Past Episode 6: Bunyip Special
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