



Historic Halloween Tales!

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Halloween Begins in Europe, Immigrates to the United States, and Returns to Europe



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Halloween, or the Hallow Ev'en, as it's called in Ireland, means All Hallows Eve or the night before the All Hallows. It is also called all Hallowmas, or all Saint's or All Soul's Day, and observed on November 1. Roman Catholics, Episcopalians, and Lutherans commemorated All Hallows Day to honor all saints in heaven, and considered it one of the most important days of the Church calendar.

Halloween seems to have originated in combining the ancient Roman festival Feralia which commemorated the passing of the dead with the Celtic Samhain. According to Ovid, the ancient Romans celebrated Feralia, which honored the Manes or Roman spirits of the dead, on February 21. February 21 marked the end of Parentalia, a festival lasting from February 13-21 that honored dead ancestors. Roman citizens brought wreathes, a

sprinkling of grain and a bit of salt, bread soaked in wine and violets to the tombs of their dead ancestors.

The festival of Samhain, an ancient Druidic fire festival, sometimes called the Celtic New Year, marked the end of the light half of the year and the beginning of the dark half. The ancient Celts in Scotland, Wales, and Ireland believed that the border between the earthly world and the Otherworld faded on Samhain, allowing good and evil spirits to pass through. Families honored their ancestors and invited them home, but they had to drive away harmful spirits. In order to do this, people wore costumes and masks to resemble harmful spirits and avoid harm. In Scotland, young men dressed in white with masked, veiled or blackened faces impersonated spirits.

People gathered food supplies for winter and slaughtered livestock at Samhain festival time. Bonfires played a central part in Samhain celebrations. People put out their fires and lit their hearth from the bonfire, casting the bones of slaughtered livestock into its flames. Sometimes they would build two bonfires alongside each other and both the people and their animals would walk between them as a purification ceremony.

In the Seventh century, Pope Boniface IV introduced All Saint's Day, observed on May 13, to replace the pagan festival of the dead. Pope Gregory III later changed the date of November 1. For Christians, Halloween became a day for remembering the saints who had died and the souls of the dead in the Christian community. Eventually, October 31 became All Hallow's Eve.

Artifacts and symbols associated with Halloween developed during medieval times. The custom of honoring souls in purgatory with candle lanterns carved from turnips gradually evolved into making jack-o-lanterns. In traditional Celtic Halloween festivals, people hollowed out large turnips carved with faces and placed them in windows to ward off the evil spirits.

The American tradition of carving pumpkins came before the 1840s Irish potato famine influx of more than 700,000 immigrants to the United States and originally took place during harvest time in general. It didn't become specifically associated with Halloween until the 1850s-1890s.

After the Irish immigrated to America in large numbers they brought their customs with them, including their Halloween customs. In North America, pumpkins were easier to get and larger to carve so Irish immigrants began to carve them instead of turnips.

The custom of wearing masks dates back to the earliest pre-Christian festivals. People wore masks when droughts and other disasters happened. They believed that the masks would frighten away the demons who had brought the misfortune in the first place and even after the Samhain festival had merged with Halloween, Europeans were nervous at harvest time. They stored food to prepare for winter and made sure that they had enough fuel to keep the house snug and warm. The cold, jealous ghosts were lurking outside, and people who went out after dark often wore masks to keep from being recognized.

Although Halloween isn't celebrated as enthusiastically as it is in the United States, Halloween celebrations are increasing in Italy and Halloween is celebrated in England, Ireland, and France. Germany celebrates Halloween by putting knives away, because Germans believe that if the knives are out, someone might hurt returning spirits or vice versa. Germans also celebrate Halloween for an entire week from October 30 to November 8th, and they call it All Soul's Week or Seelenwoche.

A Female Vampire in Venice



United States Department of Defense- Wikimedia Commons

According to a Reuters story published in 2009, Italian researchers found the remains of a female "Vampire in Venice," who was buried with a brick jammed between her jaws to keep her from feeding on the bodies of plague victims. Archaeologists excavated the skeleton from a mass grave on Lazzaretto Nuovo, about two miles northeast of Venice, which was used as a sanatorium for plague victims.

Matteo Borrini, a University of Florence anthropologist said that the discovery on the small island of Lazzaretto Nuovo in the Venice lagoon reinforced the Medieval idea that vampires caused the spread of plagues like the Black Death during the Fifteenth and Sixteenth Centuries.

"This is the first time that archaeology has succeeded in reconstructing the ritual of exorcism of a vampire," he told Reuters in a telephone interview. "This helps...authenticate how the myth of vampires was born."

Legends about blood drinking ghouls or vampires date back thousands of years. Medieval medical and religious texts state that the undead were believed to spread disease so that they could suck the last spark of life from corpses and acquire the strength to return to the world of the living again.

According to Borrini, the plagues that swept Europe between 1300 and 1700 added to the belief in vampires, because people, including the scientists of the day, didn't understand how corpses decompose. Sometimes gravediggers reopening mass graves would discover bodies bloated by gas, but their hair still grew and blood still seeped from their mouths. The gravediggers believed these corpses were still alive.

Borrini said that bacteria in the mouth often decayed the shrouds used to cover the faces of the dead and the corpse's teeth would be revealed. Vampires began to be called "shroud eaters." He added that to kill the vampire you had to remove the shroud from its mouth, which was its food like the milk of a child, and put something uneatable in there. It's possible that other corpses have been found with bricks in their mouths, but this is the first time the ritual has been recognized."

Paul Naschy, Spanish Horror King



English Wikipedia

Spanish horror king Paul Naschy who died in December 2009 at age 75, spent his career winning legitimacy for the genre of horror films in his native Spain. He enjoyed more success abroad than in Spain, but as his life drew to a close, his countrymen began to acknowledge his talent.

He gradually went from a discrete cult following to national recognition when King Juan Carlos I presented him with Spain's Gold Medal in Fine Arts in 2001, honoring his work as an actor, screen writer and director.

Paul Naschy's most famous body of work is the werewolf that he created and portrayed in several of his films. People called him Spain's Lon Chaney because of the multiple monsters he played, including the wolfman, a hunchback, Count Dracula and a mummy.

Naschy played a werewolf 16 times, more often than any other actor, doubling Chaney's count. He played Waldemar Daninsky, the tormented werewolf that he created the most often.

Jacinto Molina Alvarez, who would later change his name to Paul Naschy, was born in Madrid on September 6, 1934. He grew up under the dictatorship of Francisco Franco and he used comics and film sagas to escape the sometimes grim facts of his life. In these early years he enjoyed American films like Disney's *Snow White and the Seven Dwarves* and *Frankenstein Meets the Wolfman*. He especially enjoyed the performances of Lon Chaney, Jr.

Paul Naschy grew up to be an architect, a writer of pulp novels under the pseudonym of Jack Mills, a professional weightlifter and sportsman, and a filmmaker. In the late 1960s he wrote his first script under his real name, Jacinto Molina and he called it *La Marca del Hombre Lobo*, although horror was an unusual genre for Spanish movies.

Several producers rejected his script, but finally a German company looking for a script suitable for 3D and stereophonic sound bought his script. Enrique Lopez Eguiluz directed the film called *La Marca del Hombre Lobo*, and shot it on location in Madrid. It was released in 1968 as a Spanish and West German joint production.

The filming of *La Marca del Hombre Lobo* produced some radical changes in the life of Jacinto Molina Alvarez. The producers initially planned to offer Lon Chaney Jr., the part of the werewolf, but the physically demanding role wasn't suitable for the 60- plus actor.

The producers tested several more actors and then they finally settled on Molina. He had written the story, he had some acting experience, and his muscular physique would fill the screen. The German producers asked Molina to change his name to be more commercial, so he borrowed the name of a weight lifting champion. Jacinto Molina Alvarez became Paul Naschy.

The werewolf also had his name changed. Naschy's script originally named the werewolf Luis Huidobro, and he was a native of Asturias, the mountainous region in northern Spain. Franco's censors decided that a werewolf couldn't possibly be Spanish, so the producers changed the werewolf's nationality to Polish and his name to Waldemar Daninsky.

Waldemar Daninsky would go on to be featured in 13 films and would be reincarnated numerous times to reappear in France, Hungary and Tibet.

Paul Naschy logically chose Asturias as the home of his werewolf. His mother came from the Asturias region, which abounds with werewolf folklore. The wolf naturally occurs in the forests of Asturias and the werewolf legends in that area feature a Christian curse on a person who sinned by eating meat during lent.

Paul Naschy described himself as a true romantic who was always fascinated by the tragedy in the dual personality of his creation, Waldemar Daninsky.

Wolves and Werewolves, Spanish Style

Wolves and their legends were present with the first peoples of Spain. Cave paintings in Los Arcos and Cadiz are some of the first human records of the wolf in the Iberian Peninsula and pictures of the wolf are featured on ancient Iberian vases, urns, and dishes, usually with their most ferocious expressions. In Spain before the Roman conquest the wolf is linked with the afterlife, perhaps because of so many people observing them eating the dead bodies of humans.

Talking About Wolves and Their Power

There are at least 70 words and ways to talk about wolves in Spanish, including amigo, el otro, tio Juan, so that the person talking can avoid saying the word lobo. People believed that if they said the word lobo, the creature himself would appear before them. They believed that the gaze of the werewolf would put them under a wicked spell.

The real fear and hatred that people felt for wolves seems to have developed during the Middle Ages. Wolves were supposed to draw occult powers of nature and cursed men and women could transform into werewolves.

Werewolves began to appear in many legends, especially in Iberia. Hombres-lobo or wolf men are often believed to appear because of a parental curse. One story about a parent cursing their child to become a werewolf has been adapted and translated from Leyendas Espanolas de Todos los Tiempos, by Jose Maria Merino. It translates something like this:

The Legend of the She- Werewolf

Many years ago a girl wandered around the Caurel hills in the borderlands with El Bierzo. Her father had cursed her and she had gone mad. The girl loved meat and she ate so much meat that her father lost his temper. He told her to go to the mountains to live with the wolves where she could gorge herself with meat to her heart's content.

The spell worked and the girl headed for the mountains that very night. She rolled around on the forest floor and then she turned into a she-wolf. Sometimes she appeared as a she wolf and other times she appeared as a woman.

The She Wolf is Still Friendly to Humans

One day in wolf form she made her way to Galicia and became the head of a wolf tribe that caused great harm to livestock and to people. Legend has it that when the girl took on her human form, she would build a bonfire and prevent the wolves from hurting anyone.

Another story has it that one time she stopped the wolves from attacking some Portuguese travelers who were smuggling salt.

After the woman had been both a wolf and a woman for many years, a miller unintentionally broke the spell. The wolf woman would often sneak into his mill and eat the flour that he ground.

The Miller Sleeps in His Mill

One night the miller decided to sleep in his mill and a scuffling sound woke him. The she wolf was trying to get in under the door. The miller grabbed his knife and drove it into her paw. She howled and screamed and then the wolf hide fell off of her, revealing the figure of a woman.

At first the woman couldn't get her bearings and she didn't understand what had happened to her. Finally she remembered a few details and answered the questions the villagers had about her. Her story enthralled the villagers and they wanted to know where she was from.

The She-Wolf Remembers Her Terrible Deed

She finally returned to her country and her relatives welcomed her with much happiness. When harvest time came, Galician reapers journeyed to her village from the country where they had known her as a she wolf. She talked to them and then she began to remember the places where she had committed horrible deeds under her father's spell. She especially remembered the handsome boy she had killed and greedily devoured during one of her nights in the forest.

Ghost Stories

Denmark's Kronborg Castle

Denmark's Kronborg Castle, is the Setting for Hamlet, and also Haunted



Kronborg Castle Interior – Wikimedia Commons

William Shakespeare immortalized [Kronborg Castle](#), located near the town of Helsingor on Zealand's extreme northeastern tip, when he called it Elsinore and used it as a setting for his play *Hamlet, Prince of Denmark*.

Shakespeare wrote *Hamlet* between 1599 and 1601, but long before *Hamlet* geography played an important part in shaping Helsingor's history because it is located on the extreme northeastern tip of Zealand at the narrowest point of the Oresund, the sound between Denmark and Sweden. This part of the sound is only about 2 and one half miles wide, so it is a strategically important place to maintain a sea fortress that commands one of the few outlets to the Baltic Sea.

The story of Kronborg Castle dates back to the Krogen fortress which the Danish King Eric of Pomerania built in the 1420s. King Eric built a powerful fortress controlling the Oresund that all ships had to use to enter or leave the Baltic Sea. At that time, the Krogen fortress consisted of a number of buildings inside a surrounding wall.

In 1585, Frederick II rebuilt the Krogen fortress into Kronborg, a Renaissance castle unique throughout Europe in its size and shape. In 1629, two workmen accidentally set fire to Kronborg Castle and much of it went up in flames, with only the strength of its aches sparing the Chapel. Christian IV made a mighty effort to restore Kronborg and by 1639, the exterior looked magnificent again, but the interior never regained its former glory.

Under the leadership of Carl Gustaf Wrangel, Sweden conquered Kronborg in 1658, demonstrating that the Kronborg defenses had to be strengthened. From 1688-1690, Denmark added an advanced line of defense called the Crownwork to the castle and built a new series of ramparts. When these improvements were finished, Kronborg was believed to be the strongest fortress in Europe.

The Danes used Kronborg as a prison from 1739 to the 1900s. Soldiers billeted in the castle guarded the prisoners who had been sentenced to build and maintain the castle's fortifications. All of the prisoners wore chains and spent the nights in cold and damp dungeons.

Queen Caroline Mathilde of Wales, sister of George III of England, was imprisoned in Kronborg Castle from January 17, 1772 to April 30, 1772 while she awaited her punishment for her unconventional conduct and her affair with Johann Friedrich Struensee, her husband's privy counselor.

From 1785 to 1922, as Kronborg's role as a royal castle diminished, the armed forces of Denmark put the castle completely under military administration. Many renovations took place during this period.

Kronborg Castle is most famous for being the setting of the Shakespeare play, *Hamlet, Prince of Denmark* and for being haunted. Shakespeare scholars speculate that he chose Kronborg for the setting of his play because the castle enjoyed the peak of its grandeur

during his life time. *Hamlet* was performed in the castle for the first time to mark the 200th anniversary of his death on April 23, 1616, with a cast consisting of soldiers from the castle garrison. The stage was built in the telegraph tower in the southwest corner of the castle.

In the centuries since the first performance, Hamlet has been performed in the courtyard several times and at various locations on the fortifications. Modern performers who have played Hamlet at Kronborg Castle include Laurence Olivier, John Gielgud, Christopher Plummer, Michael Redgrave, Richard Burton, Derek Jacobi, Kenneth Branagh and Jude Law.

Kronborg Castle has a Hamlet section for tourists that occupies some of the rooms of the Royal apartments and it includes a synopsis of the story and details about Hamlet himself. On November 30, 2000, UNESCO added Kronborg Castle to its World Heritage Site list. Part of the castle is now used as a maritime museum.

Ghosts other than Hamlet Prince of Denmark, including a woman in a long green robe reportedly haunt Kronborg Castle.

Pliny the Younger's Ghost Story from Ancient Athens



David Smith – Wikimedia Commons

Pliny the Younger wrote more than 247 personal letters and he also possessed an active imagination and an inquiring mind. In one of his letters he discusses the possibility of ghosts and then he produced his own version of an ancient ghost story. Ancient authors wrote a version of this story, including his friend, the historian Tacitus.

The story should sound familiar to modern ghost story readers because it contains the elements of the modern horror tale including the restless corpse, chains rattling, and the beckoning bony finger. Here is Pliny's paraphrased story, with a link to the [original](#).

A certain house in Athens stood spacious and open, but its reputation hovered above it like a dark thundercloud or a cave of inky bats with gleaming eyes. When the darkness deepened into midnight a noise like the clashing of iron came from the house. A frightened, careful listener would identify the noise as the rattling of chains.

In the beginning the noise came faintly from a distance, but gradually grew louder and nearer until suddenly the phantom appeared. The phantom appeared in the form of a pale old man with a long beard and wind swirled hair. The chains on his hands and feet rattled as he moved.

Anyone staying in the house couldn't sleep because of the appearance of the phantom and his chains rattling. The sleepless nights drove the humans in the house into a state of madness. The sights and sounds of the phantom drove some of the human inhabitants of the house to their deaths. Even in the daytime when the phantom didn't appear his memory hovered in the air and in the minds of those who had seen him in the night.

Eventually, people stopped visiting the house or trying to live in it. It stood deserted, waiting for someone unaware of its history or phantom to come and live in it. A sign that advertised the house for rent or sale still stood in front of it, but it also highlighted the emptiness of the house for many years.

Then, a philosopher named Athenodorus came to Athens and he needed a place to live. He happened upon the silent empty house and read the posted bill complete with its price. He felt a little suspicious because of the cheapness of the house, but even when he heard about the deadly phantom he still remained eager to take the house. He took it and moved in immediately.

As night approached, Athenodorus asked the servants to prepare a coach for him in the front section of the house and he asked for a light and writing materials. After the servants had brought him everything he needed, Athenodorus dismissed them. As he sat there alone in the haunted house, he focused on his writing to keep from being distracted by fear of imaginary noises and phantoms.

For a time Athenodorus just heard the scratching of his pen. Then, faintly, ever so faintly, he heard the rattling of chains. Athenodorus didn't look up or stop writing. He fiercely concentrated on his work. The noise of chains came closer and closer, until they seemed to be rattling in the doorway, and then in the same room with him. Finally, Athenodorus looked around and there he saw the phantom, exactly as other people had described it.

The phantom stood in front of Athenodorus, beckoning to him with one finger. Athenodorus held up his hand in a stop motion, indicating that the phantom should wait for a minute and he bent over his work again. The phantom impatiently shook his chains over the philosopher's head, beckoning to him again. Athenodorus and the phantom performed this silent ballet for a few minutes until finally, Athenodorus stood up, picked up his lamp, and followed the impatient phantom.

The phantom moved slowly, as if its chains were holding it back. The phantom and Athenodorus reached the courtyard and suddenly, the phantom vanished. Athenodorus stood alone in the dark and suddenly picked up a handful of grass and leaves. He marked the spot where the phantom vanished with the grass and leaves.

The next day Athenodorus asked the magistrate for permission to have servants dig in the spot where the phantom had disappeared. The workers dug up bones intertwined with chains that had lain in the ground for a long time. The workers carefully collected the

bones which were buried properly at public expense. The restless, impatient phantom received a proper burial at last and he no longer haunted the house in Athens that Athenodorus occupied.

Did Columbus Haunt His Ships in Jackson Park Lagoon?



Ghost Ship – Project Gutenberg

After the World's Columbian Exposition closed in October 1893, the replicas of the Christopher Columbus ships Nina, Pinta, and Santa Maria were moved to Jackson Park Lagoon. Is Columbus still sailing them?

The [World's Columbian Exposition](#) opened in Chicago, Illinois, in May 1893 after Chicago beat out New York, St. Louis, and San Francisco for the honor of hosting the fair. The Exposition officially closed in October 1893, but it has left a lasting fingerprint on history with buildings, social customs, legacies, and- ghosts?

A Cyclist Sees a Ghostly Mariner in Jackson Park's South Lagoon

According to the *Chicago Chronicle*, on a clear morning in early August of 1900, just after dawn, a cyclist sped along the path around the south lagoon in Jackson Park in Chicago. Just as he reached the *Santa Maria*, which lay tilted to the north yards away from her sister ships the *Nina* and the *Pinta*, he spotted a shaggy head covered with mats of snarly hair rising slowly above the gunwales close to the *Santa Maria's* prow.

The cyclist immediately stopped peddling and watched the rugged body that was attached to the head materialize. The ghost wore a tattered coat clinging closely to his shoulders and the early morning breeze caught the pieces of the coat and waved them like flags as the ghost slowly seized the rotted stays still clinging to the mast and pulled himself up. Then, the ghost shaded his eyes with his hand and scanned Lake Michigan as if he were searching for some distant land or an approaching sail.

The cyclist gave a startled exclamation and with that, the ghost disappeared. The cyclist, who lived near Jackson Park, told other cyclists who rode around the south lagoon to see for themselves. Some people didn't see anything, but others claimed that they saw the mysterious mariner at different times on the decks of the *Nina* and *Pinta* as well as the *Santa Maria*. Everyone who saw the mariner reported that they saw him scan the lake far and wide, and when he felt them looking at him he would disappear into the hold of the ship.

Is the Mysterious Mariner the Ghost of Christopher Columbus?

All of the people who saw the ghostly mariner saw him only on clear mornings, just after dawn. Many people believed that a harmless recluse was living on the three ships which had been in the lagoon since the end of the World's Columbian Exposition in October 1893. The Jackson Park policeman insisted that no one could be living on the ships because every night policemen visited the boats to make sure that one stayed on board.

The World's Columbian Exposition Opened in May, 1893

The [World's Columbian Exposition](#) which celebrated the 400th anniversary of Christopher Columbus landing in America, actually took place in 1893, a year later than its founders had planned. The Exposition's founders included Chicago shoe tycoon Charles Schwab, and Chicago Railroad magnate John Whitfield Bunn and many other industrialists and financiers across the United States. Dedication ceremonies were held on October 21, 1892 to adhere to the 400th anniversary of the arrival of Columbus in the New World commemoration, but the World's Columbian Exposition didn't open to the public until May 1, 1893.

The World's Columbian Exposition Area Included Jackson Park and its Lagoons

The [World's Columbian Exposition](#) was situated on 630 acres of land that included Jackson Park and its lagoons, the South Shore, Jackson Park Highlands, Hyde Park and Woodlawn. The Exposition featured nearly 200 new buildings crafted in the classical architectural style, canals, and lagoons. Frederick Law Olmsted created the layout of the grounds and Daniel Burnham directed the architecture of the buildings.

People from forty-six nations participated in the Exposition, constructing exhibits and pavilions. The Exposition attracted nearly 26 million visitors during its six month run and it far outshone other world fairs, becoming the symbol of American pride, unity, emerging empire and industrial optimism.

Patrick Prendergast Assassinated Chicago's Popular Mayor Carter Harrison, Sr.

On October 9, 1893, more than 716,881 people attended Chicago Day, commemorating the anniversary of the Great Chicago Fire of 1871 and symbolizing Chicago's rising from its ashes. The exposition closed on October 30, 1893, with the Exposition goes and the entire country in shock. Patrick Eugene Prendergast, a disappointed office seeker, assassinated [Carter Harrison](#), Sr., Chicago's popular mayor and Exposition directors cancelled closing ceremonies for a public memorial service.

The Nina, the Pinta, and the Santa Maria Sailed to the World's Columbian Exposition

When the [World's Columbian Exposition](#) ended, the organizers returned Jackson Park to its public park status in much better shape than its original swampy state. The Exposition organizers reshaped the lagoon to a more natural appearance, but retained the straight line northern end which still laps against the steps on the south side of the Museum of Science & Industry building. During the World's Columbian Exposition, the replicas of the *Nina*, the *Pinta*, and the *Santa Maria* were moored in the south lagoon of Jackson Park and crowds of people visited each ship.

Two years earlier in 1891, William Curtis, an official with the U.S. State Department in Spain, had proposed the idea of building replicas of the *Nina*, the *Pinta*, and the *Santa Maria* to Queen Maria Christina of Spain. The Queen endorsed the idea and established a commission in Spain to build the ships and sail them to Chicago as a commemoration of the 400th anniversary of the arrival of Columbus in America.

Building the *Santa Maria* went smoothly, but the construction on the *Nina* and the *Pinta* which Americans in Spain were building, went more slowly. Instead of building new

ships, the builders used the hulls of two rotting ships for the replicas of the *Nina* and *Pinta*. Initially, Congress refused to appropriate the money for the ships and by the time Congress finally passed legislation to finance the construction, it was hopelessly behind schedule.

The *Santa Maria* was finished and sea worthy by July 1892, but officials ruled that the *Nina* and the *Pinta* were not sea worthy. The *Santa Maria* sailed for Puerto Rico under its own steam, while two United States Navy ships towed the *Nina* and *Pinta* from Spain. All three of the replica ships were towed through the St. Lawrence River and the Great Lakes to the World's Columbian Exposition in Chicago where they drew large crowds.

The Nina, the Pinta, and the Santa Maria After the World's Columbian Exposition

After the World's Columbian Exposition, the three replica ships remained in the south lagoon of Jackson Park. In 1901, they were turned over to the City of Chicago. Tourists still came to see and tour them, but the city of Chicago didn't maintain them. By 1913, the three ships had deteriorated significantly, but the city of Chicago decided to use them in the ceremonies for the opening of the Panama Canal. They planned to sail the ships from Chicago to the new Panama Canal and then on to San Francisco.

The [three ships](#) ran into rough seas on Lake Michigan near Milwaukee, and the *Pinta* and the *Nina* nearly sank. The *Nina* and the *Pinta* managed to reach the shores of Lake Erie, where they had to be beached and eventually towed back to the Chicago docks. The *Santa Maria* struggled on to Boston, where a crew from Harvard University took over operating her. Backers had scheduled the *Santa Maria* to stop at ports along the East Coast, gambling that curious sightseers would tour the ship in droves. Almost no one showed up.

In 1917, the *Santa Maria* finally headed back to Chicago, but Canadian authorities impounded it because its owners couldn't pay wharf charges. In 1918, the fees were settled and the *Santa Maria* returned to Chicago.

The *Nina*, the *Pinta*, and the *Santa Maria* weren't reunited for long. The *Pinta* sank at its moorings and in 1919, the *Nina* caught fire and sank. In 1920, the *Santa Maria* was rebuilt and drew tourists until 1951, when it, too, burned.

A Cyclist Sees a Ghostly Mariner in Jackson Park's South Lagoon

On a clear October morning just after the dawn of the Twenty First Century, a cyclist sped along the path of the south lagoon in Jackson Park. Just as he reached the *Santa Maria*, he spotted a shaggy head covered with mats of snarly hair rising slowly above the gunwales close to the *Santa Maria*'s prow.

The ghost shaded his eyes with his hand and scanned the lagoon, searching for some distant land or an approaching sail.

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Legend Says Church Bells Haunt Boscastle and Tintagel in Cornwall



Village of Tintagel- Manfred Heyde- Wikimedia Commons

When the people of Boscastle and Tintagel hear haunted church bells ringing from the sea bottom on sunny days and stormy nights, they remember this legend.

“The ship rode down with courses free,/The daughter of a distant sea,/Her sheet was loose, her anchor stored,/The merry Bottreaux Bells on board.” – Robert Stephen Hawker

Christianity, climate, and geography helped mold Cornwall into a unique part of Great Britain—the villages of [Tintagel and Boscastle](#) and the eternal sea shaped an enduring Cornish legend. Cornish poet Robert Stephen Hawker tells the legend of how the North Sea created a storm to definitively end a church bell contest between the villages of Tintagel and Boscastle.

Boscastle and Tintagel, Rival Cornish Coastal Villages

A seacoast town, Boscastle is the only natural harbor along a forty-mile stretch of coast between Hartland and Padstow. English sailor, sea captain, and explorer Sir Richard Grenville ordered the harbor construction, including a hollow curved jetty to absorb the power of the sea. His work has survived for over 400 years with little modification.

The ruins of Bouttreux Castle lie on a mound above [Sir Richard Grenville’s harbor](#). Edward de Bottreaux and his son Sir William de Bottreaux, probably Normans, built

Bottreaux Castle between 1154 and 1189 and the name of the village that sprang up around Bottreaux's Castle gradually became shortened to Boscastle.

The coastal village of Tintagel lies about five miles north of Boscastle and Tintagel and nearby Tintagel Castle. In the late Middle Ages, the Kingdom of England absorbed Cornwall and Richard, Earl of Cornwall, built a castle near Tintagel. Geoffrey of Monmouth in his Twelfth Century mythical history of Britain called *Historia Regum Britannica*, connected Tintagel Castle with King Arthur and the Knights of the Round Table when he wrote that Arthur was born at the castle. Poet Alfred, Lord Tennyson also enhanced the King Arthur myth in his poem *Idylls of the King*.

[Boscastle and Tintagel](#) both have churches. Forrabury Church stands high on the bare hill south of the village of Boscastle and the Parish Church of Saint Materiana perches on the cliffs between Tintagel and Tintagel Castle. The Tintagel bell tower contained a peal of six bells that routinely and raucously proclaimed births, baptisms, marriages, deaths, and Sunday services in Tintagel.

Mariners at sea eagerly listened for the welcoming sound of Tintagel bells to guide them safely into harbor. Whispers drifting through the village like wisps of smoke from cooking fires had it that the bells shattered the Plague and drove it from Tintagel by the sheer force of their sound and rhythm.

Lord William Bottreaux Orders Bells for Boscastle

Some of the citizens of Boscastle winced every time they heard the peal of a brazen, brassy Tintagel bell. Did they not merit bells in their own church tower to mark the milestones of their lives? Didn't their mariners deserve bells to guide them safely to the safest harbor on the coast that Sir Richard Grenville himself had built?

Some of the Tintagel villagers taunted the citizens of Boscastle and implied that even if Forrabury Church had bells, they would not ring as purely and sweetly as the ones in Saint Materiana Parish Church in Tintagel.

If the rumors borne on the winds from Tintagel to Boscastle were true, if the bells did banish the Plague, the people of Boscastle needed church bells to fight the plague as desperately as did the people of Tintagel.

Finally, the citizens of Boscastle decided that they could no longer live without bells in Forrabury Church tower. Wouldn't the Almighty's voice sound as loudly and sweetly in the bells of Boscastle as it did in the bells of Tintagel? A delegation of citizens went to the church council and petitioned for bells for the Forrabury Church tower.

In turn, the church council went to Lord William Bottreaux and petitioned him for church bells. Being a fair and generous man, Lord William Boutraeux granted their request., although some said he bought the bells to banish the Plague. Sir William Bottreaux sent

his emissary Michael Trewin to London to commission three bells for Forrabury Church tower from John Wickham, one of the best bell makers in the city.

Now, when the villagers of [Boscastle](#) met the villagers of Tintagel they parried their taunts about bells and no bells with a knowing smile. There still were no bells in Forrabury Church tower, but oh the miracle being cast in John Wickham's shop in London! Some of the Boscastle smiles transformed from knowing to pitying at the thought of the bells being cast in London. In brief time, boasts of the bell order from John Wickham in London bound for Forrabury Church in Boscastle tripped off the tongues of proud Boscastle villagers.

John Pentire, the pilot who had the responsibility of safely guiding the bells to shore, had a fair-minded idea. Although hailing from Tintagel, he suggested that the church bells from Tintagel and Boscastle could ring in friendly competitions. Secretly he believed that no matter how robust the bells from Boscastle, the bells from Tintagel would out peel them.

The Bottreaux Bells Draw Near The Harbor

After Michael Trewin had been home from London for many weeks, word reached Bottreaux Castle that the bells had been cast, blessed, inscribed, and they were ready to be shipped. Craftsmen had inscribed in broad letters on the finest and largest bell: "Lightning and thunder, I break asunder." They engraved another storm message on the treble bell that said, "By name I Mary called and with sound I put to flight, The thunder crackers and hurtful storms, and every wicked sprite!"

Skilled musicians had tested the bells and pronounced their tone excellent. John Wickham, a modest man, said that the Bottreaux Bells that he had cast were as good or better than any he had ever made. The Bottreaux Bells were loaded aboard a ship called *The Golden Fleece*, which set sail for Cornwall.

The citizens of Boscastle decided that they would hang the bells in the Forrabury Church tower as soon as they could be unloaded from *The Golden Fleece*. The citizens of Boscastle made their peace with the citizens of Tintagel and they planned a joint Bottreaux Bell christening ceremony with Tintagel. They arranged for the Tintagel bell ringers to ring the bells of Saint Materiana Parish Church loudly and sweetly as soon as the sails of *The Golden Fleece* were sighted on the horizon. Chief Pilot John Pentire arranged to bring the ship to port and the men of Boscastle and Tintagel appointed crews in equal proportions to bring the bells to Forrabury Church.

Father Aymer de Rigand, priest of Forrabury Church, did not join the celebration and when a few of his parishioners asked him why he didn't celebrate with them, he said that he feared that the people of Forrabury Church wanted the bells to be used to out ring the Tintagel bells instead of of praising God.

One night in early autumn, watchers on Willapark Point spied the sails of a ship and most of the citizens of Boscastle hurried to the cliffs. Chief Pilot John Pentire had left home for the ship several hours before and everyone felt certain that the ship was *The Golden Fleece*, bringing the Bottreaux Bells home.

As soon as the lookout on Willapark Point confirmed the approaching ship was indeed *The Golden Fleece*, the bells of St. Materiana Parish Church in Tintagel rang joyously. *The Golden Fleece* skimmed along the coast, while the wind blew gently and the sea shone like glass.

Aboard *The Golden Fleece*, Chief Pilot John Pentire gave thanks for the safe arrival of the ship and the benediction of the bells. The ship's captain replied with swearing and blasphemy and he shouted that John Pentire should thank the good timbers and the fair wind instead of the Almighty. The Chief Pilot told the blasphemous captain to listen to the message of the bells, "Come to thy God in Time."

The Warning Bells of Bottreaux

Robert Stephen Hawker's poem in *Cornish Ballads with Other Poems* described what happened to *The Golden Fleece* when he wrote: "Up rose the sea, as if it heard, The Mighty Master's signal word." Great black clouds covered the sky, the wind whipped into a squall, and the waves tossed and tumbled and raced to the shore. The sea drove *The Golden Fleece* onto the cliffs of the Black Pit, and she went to pieces. The onlookers on the cliffs swore that with the sound of the surf they heard the Bells of Bottreaux chiming loudly and solemnly, "Come to thy God in time."

Father Aymer de Rigand hurried down to the boiling sea, hoping to find survivors of *The Golden Fleece*. He saw a man clinging to a spar and waded out to rescue the man. The man was Pilot John Pentire who when he had recovered his senses, swore that he had heard the Bells of Bottreaux ringing their solemn message.

The Bells of Bottreaux sank to the bottom of the sea, near Lord William Bottreaux's castle, who some sources say deprived of the protection of the bells died from the Plague. Father Aymer de Rigand preached many a sermon about the sin of envy and the sudden wrath of the Almighty and many of his parishioners agreed with him enough to make no further efforts to bring bells to [Forrabury Church](#). The church tower is still called "The Silent Tower of Bottreaux"

Robert Stephen Hawker says in his poem that when storms sweep across the bay the deep tones of the Bells of Bottreaux can still be heard in weedy caves beneath the tide. Other mystical Cornish villagers contend that at night when the sea is very calm and the wind is kind the solemn ghostly music of the Bells of Bottreaux can be heard repeating the chime that the Tintagel bells rang the day that the Bells of Bottreaux sank beneath the waves under Bottreaux Castle.

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Do Ghostly Lovers Still Haunt Miller Brewery Caves in Milwaukee?



Frederick Miller Founded the Miller Brewery - *Miller Brewing Company*

The story goes that ghostly lovers still search for each other during Halloween and for the rest of the year in the caves at Miller Brewery in Milwaukee

Over a hundred years ago when life was slower and somehow more mysterious, workers at the Miller Brewery on State Street in Milwaukee, Wisconsin, were whispering stories to each other about a ghost who haunted the cooling caves.

The workers glanced over their shoulders fearfully as they went about their business of producing beer for thirsty Milwaukeeans. Some of them swore they felt damp hands on their shoulders.

Frederick Miller Buys a Brewery

The caves were shadowy passageways from the past to the present. In 1850, the Best brothers dug the first cave in the State Street hillside when they built the Watertown Plank Road Brewery.

[Frederick Miller](#) bought the brewery five years after the Best brothers started digging their cooling caves. Born in Germany in 1824, Frederick had worked in the Royal Brewing Company at Sigmaringen, Hohenzollern, German. In 1850, when he was 26

years old, Frederick came to the United States with his family. He wanted to open his own brewery and Milwaukee seemed to be the ideal place because of the large population of Germans who brought their love of beer with them when they immigrated.

By 1855, Frederick Miller had enough backing and funds to buy his brewery. He purchased the Plank Road Brewery from Charles Best and his father for \$8,000. The Plank Road Brewery was located in the Menomonee Valley, several miles west of Milwaukee. The brewery stood far out of the city, but near to good water sources including the Menomonee River and close to surrounding farms where the grains and other raw materials needed to make beer were grown.

Frederick Miller stood to make a good profit on his beer. After all, beer sold for \$5.00 a barrel to the Milwaukee saloons and other businesses that bought it. Thirsty customers paid from three to five cents a glass for Frederick's beer in Milwaukee saloons.

Frederick Miller Opens a Boarding House for his Workers and a Beer Garden

The remote location of his brewery motivated Frederick Miller to open a boarding house next to the brew house for his single employees. His workers ate their meals in the family house which stood on top of the hill overlooking the brewery. The workers earned their meals and lodging as well as between \$480 and \$1,300 a year for working for Frederick Miller.

In an 1879 letter to German relatives, Frederick Miller described the kind of meals he served to his employees. They started working at 4 a.m., so he served a six o'clock breakfast which included coffee, bread, beef steak or some other roasted meat, potatoes, eggs and butter. A nine o'clock lunch consisted of meat, cheese, bread and pickles. The midday meal at noon included soup, the choice of two meats, vegetables, and cake. The 6 o'clock evening meal consisted of meat, salad, eggs, tea and cakes.

Frederick Miller introduced several innovations into his new brewery business, including a German beer garden and refurbished caves. He created a beer garden that drew crowds for bowling dancing, family and fine lunches and old fashioned good fellowship. In another letter to his German relatives he wrote, "You can perceive that people in America, especially where Germans are located, also know how to live."

He also featured good music at his beer garden, both the classics and popular tunes. Many a work worn Milwaukee citizen refreshed his spirit by thumping his glass of good beer on the table at the Miller beer garden and lustily bellowing, "Du, Du, Du Liegst Mir Im Herzen." "Du, Du, Du Liegst Mir Im Herzen," a German folk song that originated in northern Germany around 1820, was one of the most popular songs that wafted on the winds of the Menomonee River Valley on a Sunday afternoon. Families also enjoyed birthday and christening celebrations at the Miller Beer Garden.

Frederick Miller Renovates the Best Caves

The Bests had begun to install a system of storing beer in caves which provided cool, undisturbed places for aging after the beer was brewed. The Bests had a good idea, but their caves were small and poorly maintained. Frederick Miller decided to improve the Best system of caves. He built brick caves that amounted to 600 feet of tunnels, 15 feet wide and 12 to 15 feet high, with a capacity of 12,000 barrels. The caves were as cold and clammy as a ghostly hand and formed a natural icebox for the huge beer casks placed along the walls.

Dark spooky caves seem to attract ghosts and the Miller caves produced their own homegrown ghosts. Two of the Miller caves own ghosts achieved lasting fame because of the Romeo and Juliet ending of their romance.

Two Ghostly Lovers Desperately Search for Each Other

On a long ago summer day, a young brewery worker's smile shone warm and sweet and his sweetheart's face blushed bright as the wildflowers growing on the hillsides around Frederick Miller's brewery. The couple had a secret meeting place. Every Saturday night they met at the mouth of a Miller Brewery cave where it opened on the hillside at the rear of the brewery. They strolled through the cool vaults and passed pleasant moments under the lantern light in the shelter of the huge casks.

One Saturday night before his shift was over, the young man had an accident. Some brewery workers testified that he missed his footing on the stairway in one of the caves. However it happened, the young man fell and struck his head. His fellow workers took him home, unconscious.

Unaware of her lover's accident, the young woman waited for him at their meeting place. After several anxious hours of waiting, she finally went home and her parents told her about the accident. She rushed to her young man's bedside, but he died several days later without regaining consciousness.

Before the winter snows melted from the hills above the caves, the girl died too. The doctor spoke of lung trouble, but the brewery workers spoke knowingly of the girl's broken heart.

Shortly after the deaths of the young couple rumors began to circulate around the brewery. Workers insisted they saw the spirit of the girl searching the dark corners of the cave for her lover. Some of them reported that they had seen her lover lingering in their meeting place and some said they had heard him calling her name.

The ghosts searched for each other fruitlessly and freely until about 1887, when the Miller Brewery introduced mechanical refrigeration and the use of the caves began to taper off. By 1906, the brewery had completed the last of the four refrigerator buildings

or stock houses, which had a capacity of more than 200 barrels. The caves were abandoned that year.

For over 40 years, the ghostly lovers searched for each other through the caves, abandoned empty reminders of past glories that remained closed and almost forgotten.

Modern Miller Brewery Officials Remodel the Caves and Resurrect the Ghosts?

After Frederick Miller died of cancer in 1888, his sons Ernest, Emil, and Frederick A. and their brother-in-law Carl took over the brewery and incorporated it as the [Frederick Miller Brewing Company](#). They increased the Miller Brewery's production to 500,000 barrels.

Then in 1952, brewery officials decided to open a portion of the caves to remodel them for a museum and to use as a starting place for tours of the brewery. The remodeling was completed in August 1953. Today's Cave Museum utilizes about one-third of the original caves, but brewery tours still depart from them. Do modern tour takers feel a ghostly hand on their shoulders and a plaintive voice calling a long lost lovers name?

On dark, windswept nights when the lights from the brewery dance over the Menomonee River Valley, do the lovers still search for each other?

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