



This remarkable engraving, published in 1631, shows (in part) the capture and assault on a hairy hominoid in Brazil. The engraving was created by Theodor de Bry (also Theodorus de Bry) (1527/28–1598), who lived in Europe. De Bry did not witness the scene himself. He created engravings of the stories told to him by witnesses. The Natives we see are the Tuppin people. There were two tribes: The Tuppin Ikin and the Tuppin Inwa, who fought with each other. The title of the engraving is *Battle Between Tuppin Tribes*. Obviously, there is a lot going on and in that process a hominoid of some sort has been captured and is being assaulted.

Johann Ludwig Gottfried (ca.1584–1633) and engraver/publisher Matthäus Merian (1593–1650) used the image in a book, *New World and American Histories*. The book is subtitled: *Comprehensive and complete descriptions of all West Indian landscapes, islands, kingdoms and provinces*. (Frankfurt am Main: Verlag Matthäus Merian, 1631)

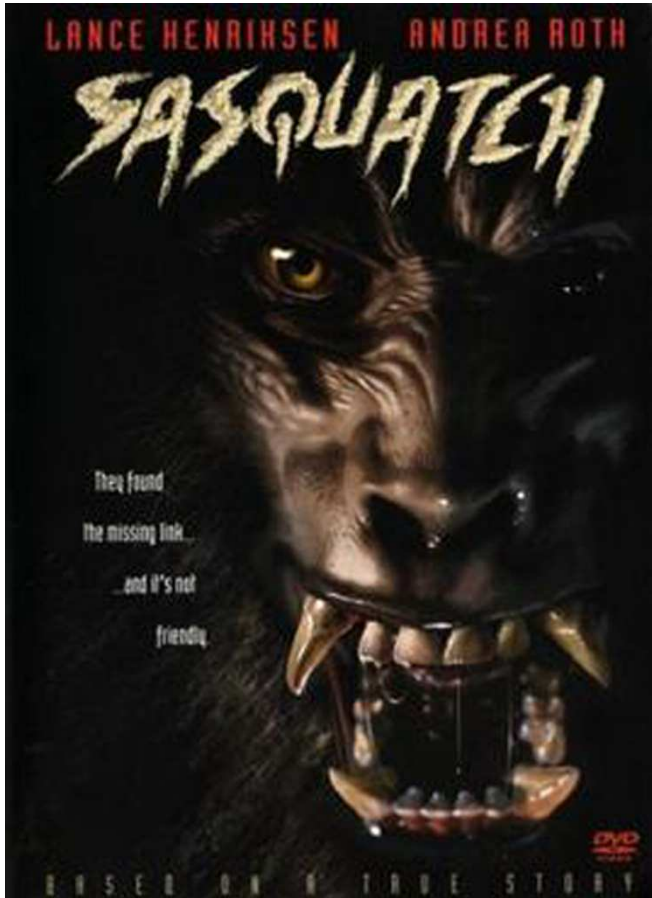
First off, the depiction of a hairy hominoid in Brazil, South America, supports the fact that they existed there, and perhaps still do. Second, the hominoid image created by de Bry is very much the same as depictions of “wild men” in Europe in his time. It is just a man covered in hair. There are no other indications of sasquatch or bigfoot likeness. Nevertheless, I believe that when de Bry was given information on the event, he immediately envisioned and later depicted a European version of the “wild man.” In other words, what was actually seen may have been much more ape-like, but has been replaced by de Bry’s “file image,” as it were.

Anyway, de Bry’s artwork is astounding. His attention to detail is typical of his time and greatly enhances our enjoyment of his wonderful works.

Thanks and appreciation is extended to Doug Hajcek who brought my attention to this great addition to the study of hominology.



“An engraved self-portrait of Theodorus de Bry. He is dressed in work costume, with a flange goffered on a collar of fur, one hand holding a compass while the other rests on a human skull, both signs of erudition at that time. “

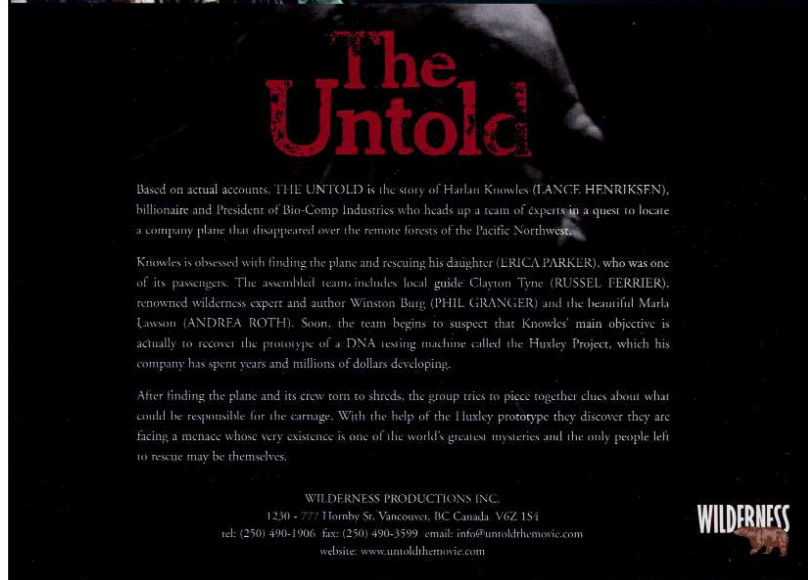
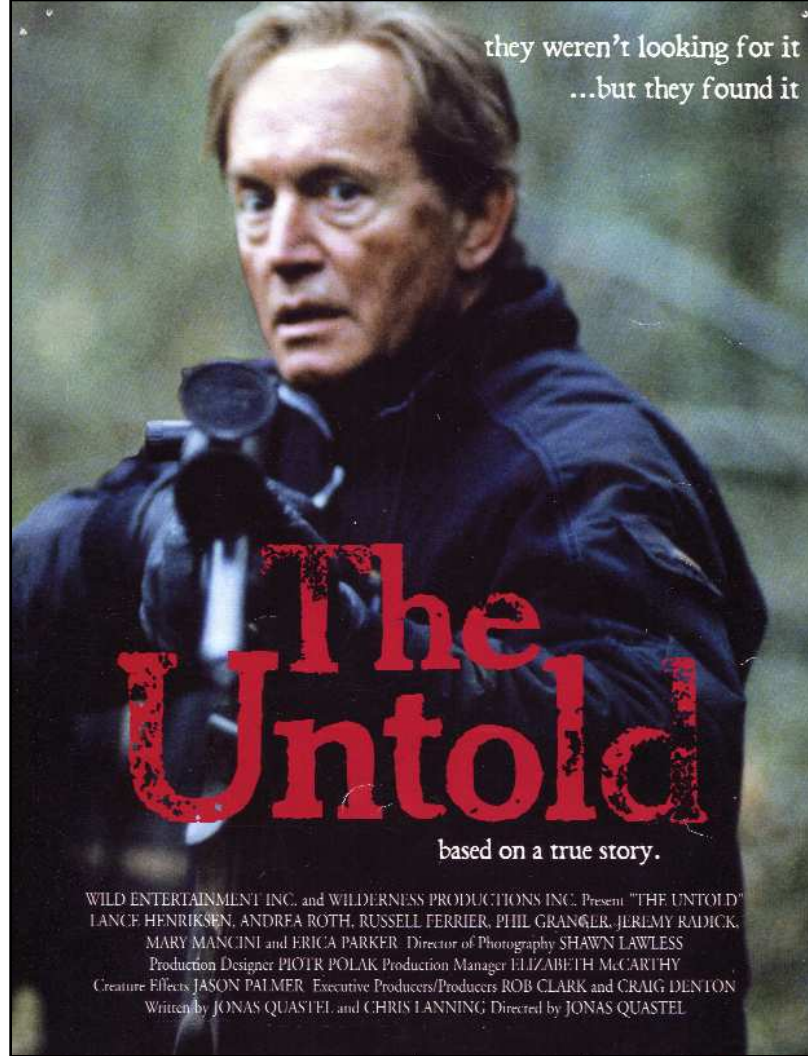


This 2002 movie, also known as *The Untold*, (I believe that's the original title) measured in my 2004/5 sasquatch exhibit at the Museum of Vancouver. At the time, I was given the adjacent advertising poster.

At a point in the movie, a sasquatch reaches under a tent and grabs the leading lady's ankle while she is sleeping. The producers paid \$10,000 to have a sasquatch arm and hand made, of which the thumb and fingers work on pulleys from the inside of the arm. The following images show the arm and hand palm up, and then I am seen controlling the digits.



One of the museum people obtained the prop for my exhibit. I was quite intrigued with it. As to the movie, which I later saw, there would be very little truth in the story—totally paranormal. As to the sasquatch image, this hominoid does not have fangs according to my 28 years of study.



The adjacent photo from Peter Byrne's book, *The Search for Bigfoot: Monster, Myth or Man?* (1975) was taken in the early 1970s. It shows (left to right) Tim Dinsdale, Robert Rines and Peter Byrne. Subsequently, Robert Rines (1922–2009) provided financial support to investigate the sasquatch or bigfoot phenomenon led by Peter Byrne (Bigfoot Research Project) and later (1997) by the North American Science Institute (NASI), headed by Jeff Glickman.

As it happened, Peter Byrne arranged for a study of the Patterson and Gimlin film by Jeff Glickman, a noted forensic scientist. Controversy beyond the scope of this discussion took place resulting in Byrne being released and a new organization (NASI) created. Robert Rines now totally financially supported this group until late 1999.

Although, Robert Rines is well-known from his work on the Loch Ness monster, he was a man of significant talent, learning and intellectual stature in many fields. On the right is his Wikipedia biography. I have also provided, below, the Foreword he wrote for Peter Byrne's book. This material is well-worth a detailed read by students of hominology. Rines was an important pioneer in this field and despite the controversy and, misunderstandings that have plagued research, he financed such for about 25 years.

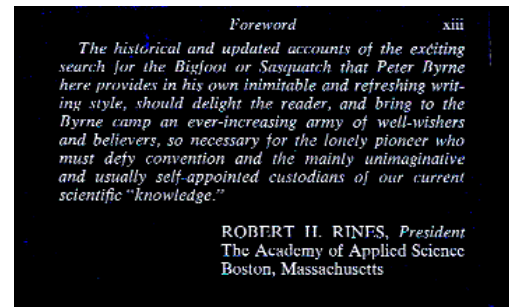
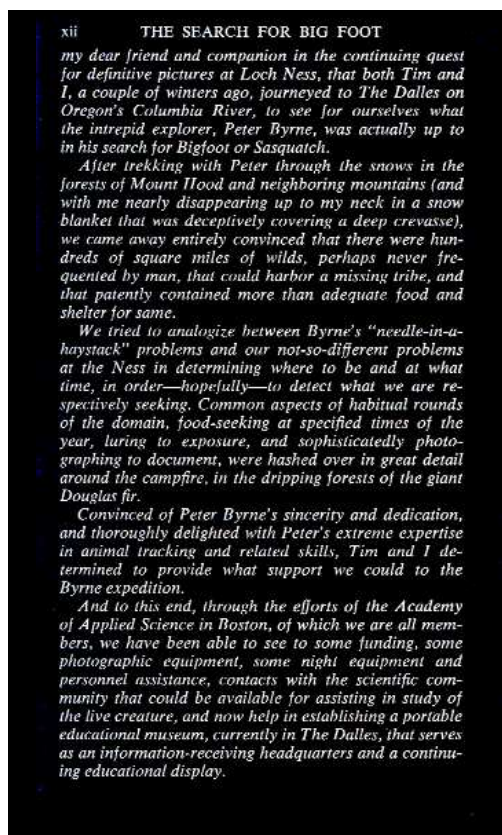
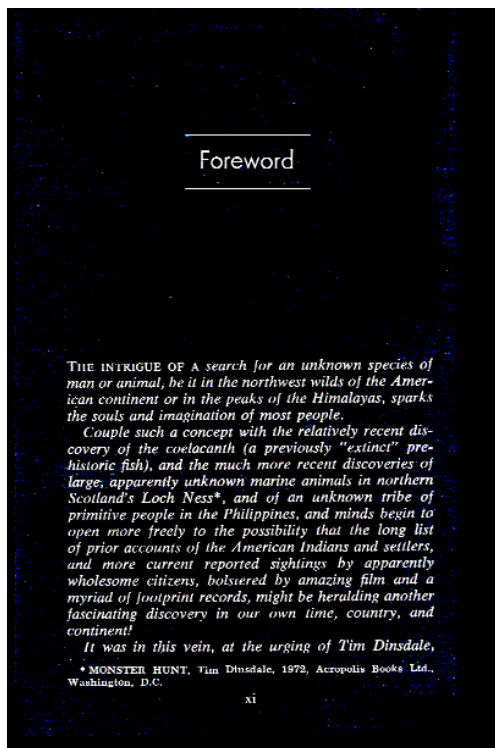
[Robert Rines] was a renowned intellectual property lawyer, and in March 2004 received the Boston Patent Law Association "Lifetime Achievement Award" for his contributions in the field of intellectual property. Rines also was inducted as member of the National Inventors Hall of Fame in 1994 and the U.S. Army Signal Corps Wall of Fame. He was the founder of the Franklin Pierce Law Center, a private law school located in Concord, New Hampshire, and the Academy of Applied Science, a Massachusetts and New Hampshire based organization dedicated to stimulating the interest of high school students in science, technology, and inventions. He was a lecturer at Harvard University and MIT and a member of the Technical Advisory Board of the U.S. Department of Commerce. In the early 80's Mr. Rines founded NEFFE, New England Fish Farming Enterprises, a Bristol, New Hampshire commercial Salmon farming operation.

Rines was also an accomplished musician and composer. At age eleven he played a violin duet with Albert Einstein at a summer camp in Maine. As a composer he wrote music for both Broadway and off-Broadway



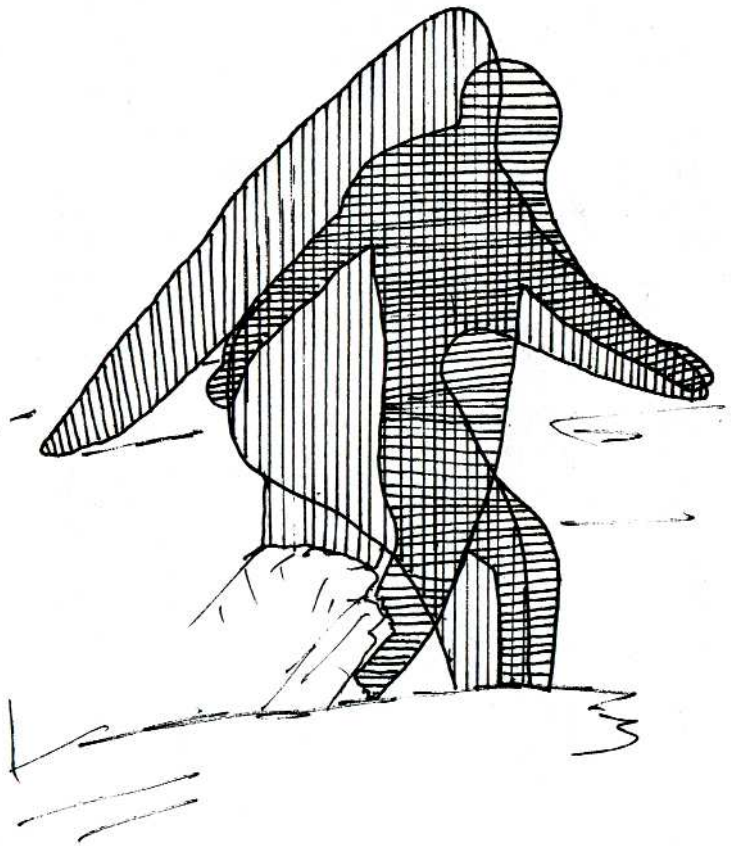
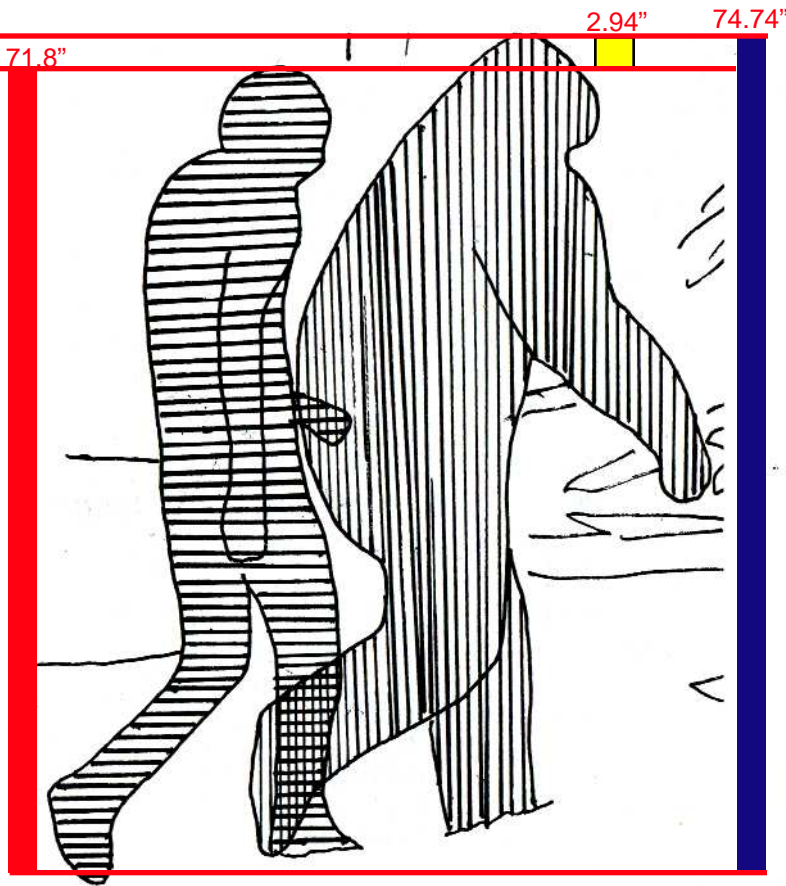
shows, including *Blast and Bravos*, a musical based on the life of H. L. Mencken. He also composed scores for O'Casey's *Drums Under the Windows*, O'Neill's *Long Voyage Home*, and Strindberg's *Creditors*. He shared a New York Emmy Award with playwright Paul Shyre in 1987 for the television and later Broadway play *Hizzoner!*

His philanthropic activities included establishing the GREAT Fund, providing educational grants for a large extended family in perpetuity.



- NOTES:**
- 1 The "primitive people in the Philippines" discovered in 1971" (Tasadays) were later determined to be a hoax.
  2. The "discoveries" of "apparently unknown marine animals in Northern Scotland's Loch Ness" did not result in firm proof of the existence of such animals.

**REMINDER:** You can enlarge text to a desired size by using CONTROL (hold down) and then clicking the plus (+) button on the right of your keyboard.



(77.5")

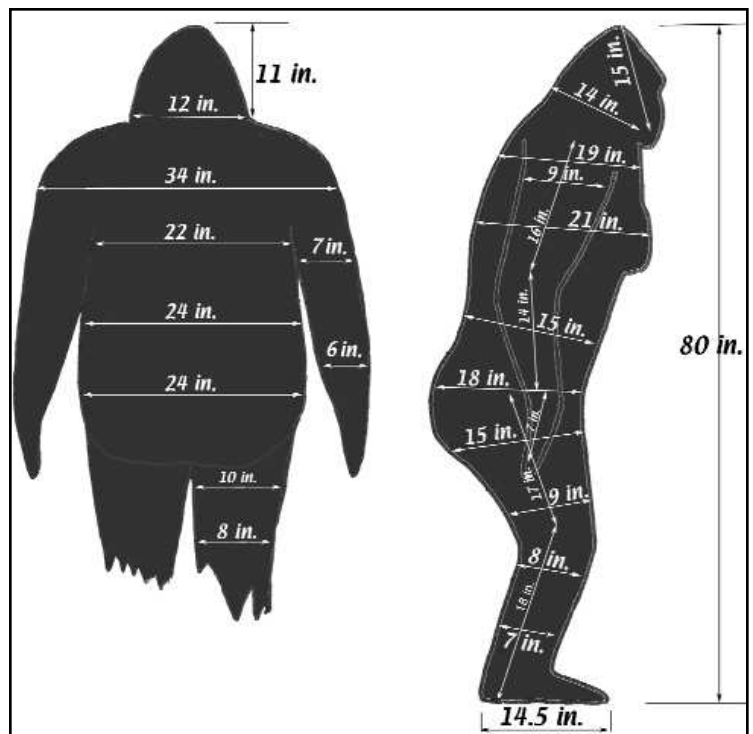
These two drawings comparing Jim McClarin (6' 5 1/2" in his boots, 180 pounds) with the Patterson Sasquatch are not artist's impressions, they are a true comparison made by tracing frames in two movies taken with identical lenses from exactly the same location, so that all objects in both background and foreground of each picture line up exactly. In the frame where the Sasquatch has its arms spread there is a possibility of one figure being a few inches closer to the camera than the other, since their feet can not be seen, but where they step at the same place even this slight variation is eliminated.

The above diagram created by John Green appears correct, but there is a problem. I believe Green looked at McClarin's likely **STANDING HEIGHT** of 77.5 inches in boots and calculated the sasquatch height at 80 inches. He thereupon created the adjacent diagram showing sasquatch measurements.

The problem is, McClarin's **WALKING HEIGHT** should have been used. The **STANDING HEIGHT** used must be reduced to account for the bend in the legs, body, and head. This is normally around a minimum of 8%. We need a number that when 8% is added to it, the result is 77.5. That number is 71.8, round (i.e.,  $71.8 * 1.08 = 77.5$ ). This means that what we call "stoop" is about 5.5 inches ( $77.5 - 71.8 = 5.7$ "). What this means is that we now have a ratio and can determine the approximate **WALKING HEIGHT** of the sasquatch. It comes out at 74.74 inches (6 feet, 2.76 inches). This is considerably less than the 80 inches used by Green.

We know now that the film subject was much taller than about 6 feet, 3 inches. That is not the issue here. I am not disputing Green's physical comparison. He just failed to consider the actual math involved and gave us his 80-inch sasquatch diagram. —00—

Many thanks to Dr. Haskell Hart who pointed out that McClarin was likely wearing his boots—which he was in the video. I previously deducted the one inch for boots, and have now added it back into the calculations. This resulted in an adjustment (slight increase) to the final figure as shown.



REVISED