

Bits & Pieces – Issue No. 48

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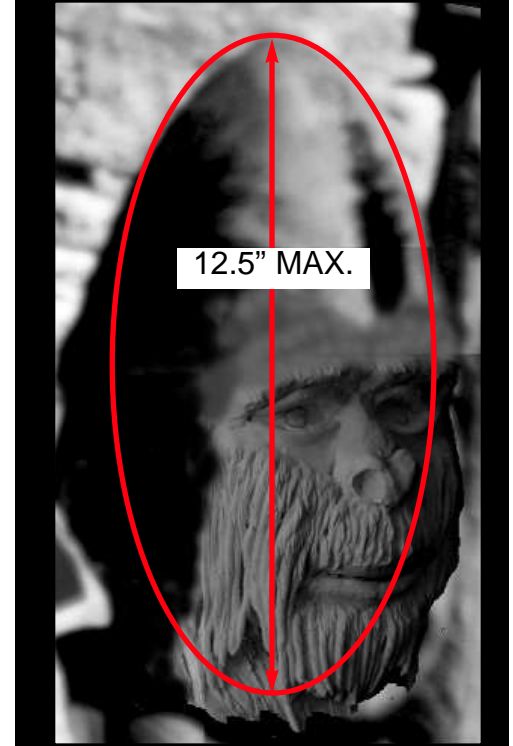
In that this alleged yeti scalp (I believe the same one) is seen being worn by a man calculations can be performed on the head size and stature for this particular yeti subject.

Human males have a head height between 8.6 and 9.4 inches. Eyes are located in the center of the head. The first image on the right shows a red oval, which represents the height of the man's head at the maximum standard (9.4 inches) height. From this, a ratio has been determined and applied to the yeti, as superimposed on the second image with a red oval representing the entire head.

It is seen that the yeti head was about 12.5 inches in height. With this number, stature (total standing height) can be calculated, give we have a ratio—which we don't have. Nevertheless, we can apply reasonable ratios as follows:

RELATIVE SUBJECT STANDING HEIGHT	
RATIO	STANDING HEIGHT
6:1	75 INCHES (6.25 FEET)
6.5:1	81.25 INCHES (6.77 FEET)
7:1	87.5 INCHES (7.29 FEET)
7.5:1	93.75 INCHES (7.81 FEET)
8:1	100.1 INCHES (8.33 FEET)

Remarkable, the 7:1 ratio works out to the same height as the P/G Film subject. Here, however, the subject has a 6:1 head to height ratio, so the yeti head height is less.



When this scalp was scientifically analyzed in the late 1950s it was determined that it was made from the skin (hide) of a serow (goat-antelope). DNA analysis was not available then, so there is room for argument. When a hair from the scalp was recently analyzed, DNA could not be extracted, so we are no further ahead on this case.

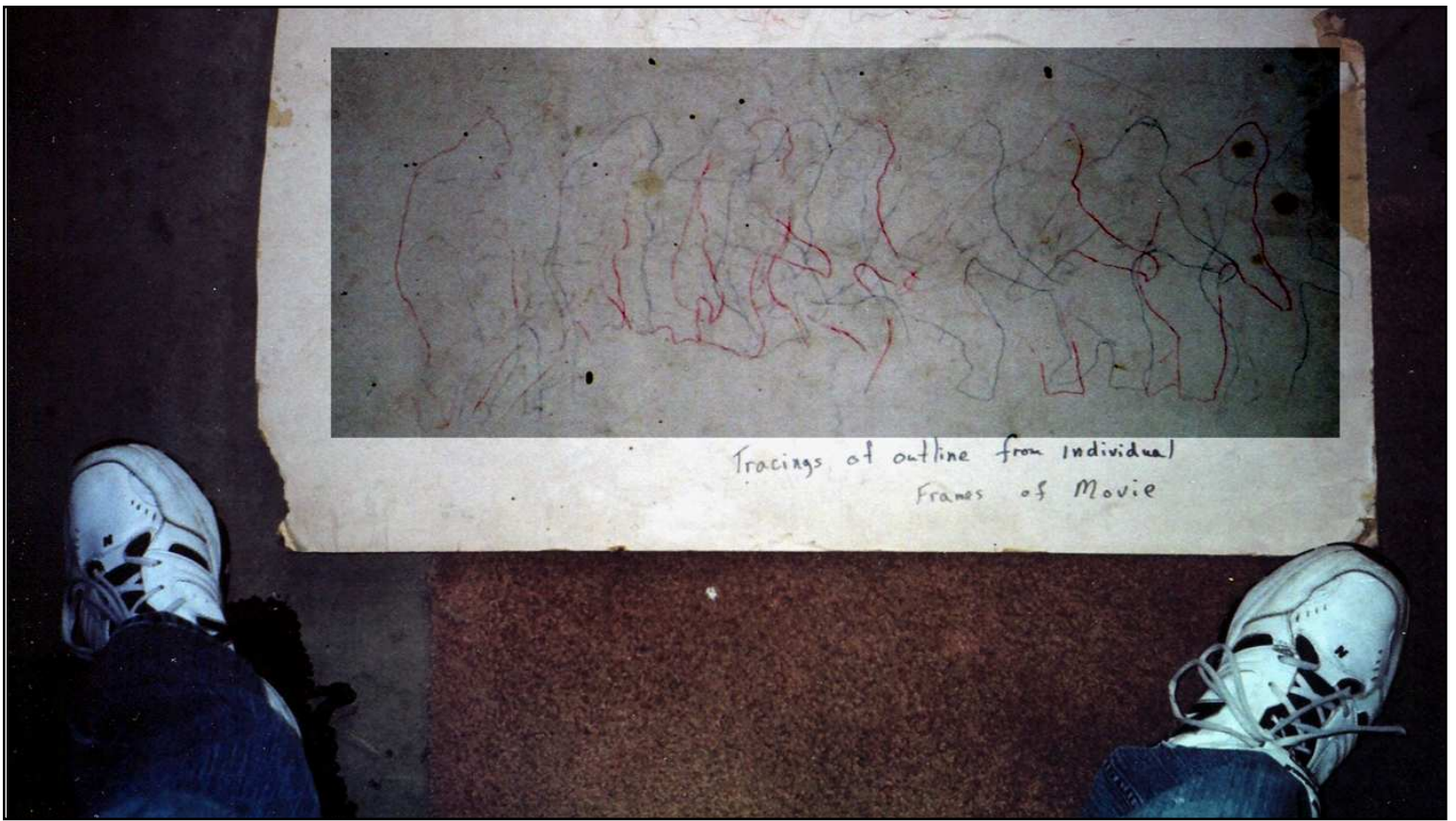
We need to keep in mind that there are at least three (3) scalps of this nature and only this one was analyzed. They are all very old (around 300 to 400 years) so I doubt any hairs will yield DNA. Perhaps if a sample of the skin were obtained, we might get something, but I doubt this will be possible. As religious items, the scalps are closely guarded with very limited access; asking for skin would likely be denied.

Even if all the scalps were made of serow hide, we have to reason that scalps of this configuration had to be based on something. In this case, they become works of art—perhaps someone saw something and created a scalp to represent what he or she saw (which was copied). This is no different from other forms of artistic expression (drawings, paintings, sculptures, wood carvings and so forth). As a result, we have to give some credibility to such artifact/relics just as we accept other evidence of this nature.



Above is my yeti sculpture with 12.5 inches indicated on the adjacent ruler. On the right I have superimposed a human head form. This comparison assumes that a yeti's eyes are in the center of its head as with humans. We have nothing to reference in this regard. Keep in mind that this is all speculation based on a little math—which like knowledge can be a dangerous thing.



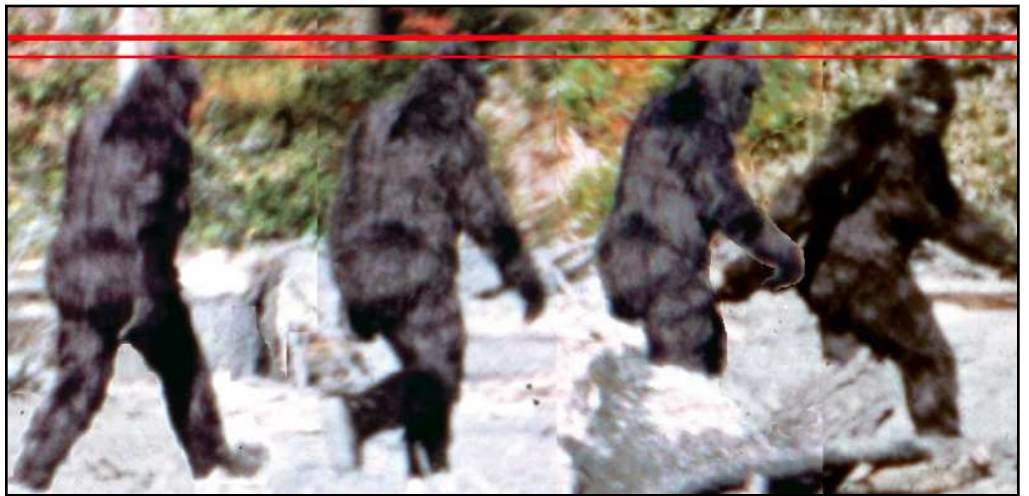


On one of my very early visits to John Green, I found the above large paper sheet with P/G film subject tracings. I don't recall exactly what John said he was trying to do. This was long before we had digital cameras, so I simply took a film camera image with the sheet on the floor.

I believe what John was after was the deviation is the subject's walking height. The frames are slightly different as the subject moves and alters its stature (bends, tilts its head and so forth). As a result, this has to be taken into account when determining the subject height in any particular film frame. Many years later, I looked at this issue and determined that the walking height variation in the four frames shown on the right was 2.6 inches.

If the subject were standing perfectly straight with its back against a wall, the difference would be about between 8 and 8.5% of its walking height (human standard – Grover Krantz). For the P/G subject, this equates to between 7 inches and 7.44 inches. In this case, the 2.6 inches discussed would be factored in.

Knowing the walking height variation does not mean an awful lot, other than to say that at least one sasquatch altered its height by 2.6 inches (or whatever) as it moved along. Just what



the deviation would be in a human the same height as the film subject might suggest something; but such information to my knowledge is not available.

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Many years ago I created a perfect Mcast of my left foot. I enlarged an image of it to match the right foot of a P/G film site cast as seen here. Note that the P/G cast did not register the stems of the toes; just the pads. Essentially all sasquatch casts are like this, I believe what it indicates is that sasquatch toes dig in and sort of arch over. There is actually one case where this is apparent (Ruby Creek, 2008, page 410, *Sasquatch in BC.*) Oddly this received no attention.



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Gene Baade sent me a fascinating email and images as to one of his vacation destinations. Here is what he provided.

While in NYC, we usually visit the fabulous Morgan Library. Low and behold, one of the current exhibits is titled, “Medieval Monsters: Terrors, Aliens, Wonders.” I just had a feeling there would be a hairy wild man presence, and there was. Rare books and manuscripts in the exhibit portrayed the curators’ ideas of how certain fantastic creatures from the medieval period fit into the construct the curators’ designed. Most of items were 12th Century to 16th Century.

What was unusual was that the curators didn’t know what to do with giant hairy human-like creatures, “wild men,” or “wild people.”

A dominant piece was a 16 foot long tapestry on one wall, “Wild Men and Moors,” (Germany, ca 1440). They are shown attacking a castle defended by Moors (Figure 1).

At the entrance of the main exhibit room, but outside of it, were three books portraying hairy people. The case containing them is labeled, “In a Furry Mirror.” In the exhibit, the curators did not physically place them into any of the three main categories—terrors, aliens, and wonders. However, in the catalogue they placed them at the end of the “Aliens” chapter. The text at that point, however, seems to express puzzlement as to what the hairy wild people represented. They described their presence as “ambivalent” and “marginal.” They were dismissed as “imaginary” but they could not be ignored because of the obvious literal presence in the illustrations.

One interesting comment found in



the catalogue bearing the same name as the exhibit was this: “Wild people became the prototype for a common image in the Age of Exploration (ca. 1450-1600): the noble savage, a figure both admired and scorned. Lacking civilization and Christianity, wild people were thought to be free of the decadence and sin of ‘modern’ life. In today’s world, hairy, humanoid cryptozoological figures such

as Bigfoot (aka Sasquatch), occupy a similar conceptual space.” So, you might say I found sasquatch in New York City.

In the “Aliens” section of the exhibit is an illustration from *Livre des merveilles du monde* (*Book of Marvels of the World*, (France, 1460). The catalogue describes it as “Jouvenel des Ursins Group, Ethiopia.” The catalogue further describes it as “a wondrous compendium

of alien beings containing numerous images of known and distant lands...” (example provided below). Some of the figures seem to invite closer inspection. Most of the people are naked, or clothed only in rough animal skins. They have crude weapons, like the club carried by the hairy wild man.



(End)

Gene provided the Library's write-up for the presentation "In a Furry Mirror." Here is the material.

IN A FURRY MIRROR

According to legend, the Virgin Mary ascended fifteen steps when her parents presented her in the temple (Figure 2). This miniature of the subject introduces the Fifteen Gradual Psalms, which were regarded as degrees of spiritual ascension leading to virtue and perfection. Inhabiting the dense floral borders flanking the scene, two wild men pull at some vines. Like all monsters, their meaning shifts depending on their context. Generally understood as marginal figures dwelling at the fringes of civilization, they often frame representations of more traditional narratives. Here, however, their ambiguous expression makes a precise interpretation difficult. Even so, their presence establishes a distinction between the sacred interior space of the miniature and the wild, rustic world of the margin.

The scene shown here (Figure 3) derives from a popular medieval story recounting the travels of Alexander the Great. Recast as a medieval knight, Alexander encounters strange and monstrous peoples in the East, among whom are a group of wild creatures who are recognizably human despite being covered in hair. Naked, shy, and apparently harmless, these wild folk represent an idealized, prelapsarian way



Fig. 5



Fig. 6

of life. Their rejection of civilization, indicated by their lack of clothing, was understood as a retreat from the dangers and temptations of society. Such wild people became the prototype for common trope during the Age of Exploration (*ca.* 1450-1600): the noble savage, a figure both admired and scorned.

This heraldic manuscript opens with a depiction of two wild men supporting the arms of Louis Hédouville, seigneur de Sandricourt (Figure 4). The rest of the manuscript contains images and descriptions of the arms of King Arthur and his knights, including Lancelot, Galahad, Gawain, Tristan, and over a hundred others. Placing his arms with those of such esteemed company. Hédouville declared himself to be an aristocratic insider, rubbing elbows with the most famous knights of legend. His escutcheon suggests that he is sufficiently commanding to domesticate the powerful creatures propping up the marker of his status.

This exquisitely tiny manuscript (Figure 5) contains numerous depictions of wild men and monsters, including a fascinating portrayal of a wild family. Armed with a characteristic club, a wild man appears to be shaking his fist at his wife and child (Figure 6).. Their status as a family unit is emphasized through the representation of his genitals and her exposed breasts. The father's gesture may be considered threatening, though not necessarily so. The mother's posture and expression suggest apprehension, or at least puzzlement, whereas the child seems calm. This familiar vignette stresses both the exoticism and familiarity of the figures. However wild they may be, their domestic drama would be recognizable to any viewer.

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Comment: This material provides a slightly different slant on the position of homins in Christianity. Here they are not referred to as demons associated with the devil; but simply entities not fully understood. This is the position taken by hominologists who use science to support their stand. Whatever the case, these beings have been known to us a very long time. CLM

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