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*The story of The Blind (from the springs near Vejlbj), the return of the wolf and Thor's goat in wolf's clothing*

At the Art Camp in May 2015, some of the cultural and natural history of the northern coast of northern Sjælland was on display on a trip around the countryside near Gilleleje, Dronningmølle, Esrum and Villingerød and during a visit to the cultural institutions of **Esrum Abbey & Millfarm**, the **Rudolph Tegner Museum and Statue Park**, **Munkeruphus** and **Museum Nordsjælland**.

I have compiled what I saw, heard, visited and was initiated into here into a narrative that weaves local events, legends and weather together with specific places and objects found both in these places in the landscape and cultural institutions of northern Sjælland and in other places in Europe. I am interested in how we can show and build relationships between culturally created objects and discoveries, natural objects and feelings, elements and myths.

The physical objects, a series of photographs and *The story of The Blind (from the springs near Vejlbj), the return of the wolf and Thor's goat in wolf's clothing* are my contribution to the Triennial.

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### **The story of The Blind (from the springs near Vejlbj), the return of the wolf and Thor's goat in wolf's clothing**

... What is an unknown landscape? Looking for something unknown is not possible in a scientific sense. You cannot find anything other than what you have decided to seek. Simply because you do not see what you are not seeking. What is seen depends on the eye that sees it, as they say. I see a wolf and the wolf I see. It wanders restlessly around up there in the forests of northern Sjælland. My name is Stig. It stems from the Old Norse Stigr, which is short for Stígandr, which was used to describe a person who wanders, who searches. Searches for something on his road, his path. Searching for something unknown is only possible in the artistic sense.

I prefer to call this search a quest for empowering the aesthetic sense of nature.<sup>1</sup>

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<sup>1</sup> Two photographs of my right and left eyes taken at the Department of Ophthalmology at Rigshospitalet in Copenhagen are on display.

The aesthetic sense of nature is based on our sensual sensitivity. It is a subjective sensing and therefore not associated with any characteristic of an object, such as a tree, a wolf or clouds, but as what is felt or perceived by sensing the tree, the wolf or the clouds. The aesthetic sense of nature is how we relate to what we are sensing. It is aesthetics in terms of sensing, not aesthetics in what something looks like. The aesthetic sense of nature is the beauty of nature that is sensed in the order of nature, such as the wind, the light in the clouds and the sound of insects. It is like seeing without sight.

The aesthetic sense of nature is not part of the thought process. “If we judge objects merely according to concepts, then all representation of beauty is lost,” as Immanuel Kant so aptly said.

The mere conception of beauty is the sensed experience. When we stand face to face with the processes of nature, the beauty of nature, our life sense, creative power and our wonder are stimulated and, over time, become thoughtfulness and reflection and, finally, recognition. This is what most likely inspired Peter Christian Thamsen Skovgaard and Johan Thomas Lundbye in 1843 to hike from Copenhagen to Vejlbj to gather impressions of nature, to sketch, to record the weather conditions, to observe how the trees grew and to converse about the aesthetic sense of nature, which was their common goal.

They collected and registered the processes of nature and later transformed the poetic side into paintings. It was that summer’s walk and new recognition that Johan Thomas Lundbye pictured in his painting a beach with cows that the royal guests met with loathing at the exhibition at Charlottenborg the following year, to such an extent that they had to hold their noses, cough and hurry out of the room.

Confronting the processes of nature creates a human longing for the sense of happiness within us that is closely connected to beauty: the beauty in the shape of the clouds, their transformation and light – the white, grey, blue, red and deep black tones that change as we watch them late on an autumn day in September.

Søren Kierkegaard exclaims in *In Praise of Autumn* that he would not be here were it not for the fact that “... every autumn I would like to live the one month. Or I would live hidden in a thought until autumn; then I would become a cloud. When autumn comes, I leap into a carriage, pull the fur robe up over my head, put on a cap – showing only the eyes with which I can grasp at you. When the driver drives as fast as the horses can go (alas,

alas, what is that compared with the clouds), then it seems as if I had almost become a cloud.”

Another concept is associated with the aesthetic sense of nature: the sense of freedom. When the wolf wanders, when I wander in nature, a sense of freedom materializes that cannot be described using rational language.

German poet Friedrich Schiller said, “The pathway to freedom is through beauty.” Sensuality and sensibility, which are normally separate in our society, are unified in aesthetics. Here, Schiller came to the same conclusion that Bohr formulated in quantum mechanics. But Schiller addressed what applies in everyday physics and the macro world in which we live and breathe.

The aesthetic sense of nature is the forum in which another form of knowledge other than logical concepts is expressed. We distance ourselves from the content in conceptual realization, but the distance is eliminated in the immediate and unassuming sensing. This sensing becomes a special form of experience in which we become more and more certain of the validity of our gut feeling when we need to make a decision. We usually call this ability intuition.

With our intuition, we recognize the world by its immediate presence rather than by its conceptual distance. Intuition is individual, similar to the aesthetic sense of nature, whereas logic is social. This is why the Italian philosopher Benedetto Croce talked about “intuitive knowledge” preceding logical thinking since we first experience it individually and later universalize it. This type of intuitive knowledge is especially heightened when it confronts the processes of nature. It is there, in the meeting with the aesthetic sense of nature, we embraced and feel what we do not see.

Is it perhaps the wolf that appears in Carl Fredrik Hill’s drawing MM 20548?<sup>2</sup> The wolf is implied in pencil in a landscape of red pastel with a yellow cloud drawn using the same pencil strokes as the animal. The cliff face looks more like a hood and resembles the Gore Stig Mountains in the northwestern part of Ukraine, which is abundant with wolves. In the bottom right-hand corner of the drawing are two rows of very ambiguous text in Swedish: “För ethers og land, att ej premissjkuta.”

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<sup>2</sup> The drawing is 21 cm × 34 cm, and a photograph is displayed.

If we assume that the word *premissjkuta* is a compound of *premis* (premise) and *sjkuta* (shoot or shooting), and *ethers* refers to the organic compound ether,<sup>3</sup> made from one oxygen atom (element 8 in the periodic table) with two carbon atoms (element 6 in the periodic table). At the hospital where Carl Fredrik Hill lived, ether was used as an anaesthetic. One possible interpretation of this text could be: that the premise for not shooting (the wolf) is the use of ether.

Using ether instead of shooting, tranquillizing the wolf, wildness and primal urges within us and the desire for freedom, to tame and form our inner nature to conform to the external environment in which we live so that everything can be controlled and managed.

The drawing shows nature as raw and unsentimental; what arouses in us everything filled with pathos and the simultaneous feeling of grandeur and loneliness. There it is, the wolf, in the midst of a powerful and vulnerable area, like a Jotunheim of rocks, barren fields and dense forests, sketched with abrupt charcoal lines chopped into the paper, which creates a place in which we get outside ourselves and are forced to live without everything social. Like the land of the giants for the wild and untamed, nature that both creates life and destroys it, violent weather with rain, snow and cold.

The wolf is portrayed as the vulnerable being that seeks its sovereignty in nature in loneliness and desperation. If the drawing is tilted 90 degrees, the cliff face looks like a wolf's head. The animal itself has no head, and in other drawings by Hill it has antlers, a trunk or plumage, but here it is just an archetype. It is most likely the primordial animal: the state before it becomes a species, an individual and before it receives an identity and finds its sovereignty. A primordial lupine state. When this primordial animal is integrated with the hood-like shape, it becomes the mountain Wolf's Head and Little Red Riding Hood. The grey wolf is the predecessor of all wolves.

The wolf signifies the art of transformation, as do the clouds in the autumn. Thor's hammer Mjölfnir had a wolf's head at the end of the handle. Mjölfnir changes size depending on whether it is put into a pocket, worn around the neck or thrown to create Thor's weather: a thunderstorm with bolts of lightning. Mjölfnir is faithful and always returns after it has been thrown. But not Fenrir, who is bound and confined to a cave in Jotunheim. A land of cliffs, wilderness and dense forest, like the environment of **Rudolph**

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<sup>3</sup> A small bottle with liquid ether is displayed.

**Tegner Museum and Statue Park.** The giants who lived there ate the fish from the waters and the animals in the forest, because this was not a fertile land. The demigod Loki was born in Jotunheim and was the father of Fenrir the wolf,<sup>4</sup> who was bound to Gleipnir, which was made from the breath of a fish, the spittle of a bird, the sinews of a bear, the roots of a tree and the strength of a mountain, the sound of cat's footfall and the beard of a woman. Fenrir allowed himself to be tied up and was given the god Tyr's hand<sup>5</sup> in return. He stands in the cave "until the destruction arrives through Ragnarok", when Fenrir, according to the Prophecy of the Volva, will fight the gods and kill the strongest of them.

Ragnarok (*agna rök*) means "the last fate of the gods" or "the final ending of the gods". The word also describes the dissolution and destruction of the material world. The *aldar rök*, "the final fate of the world", only occurs once, in the epic collection of poems *Poetic Edda*. Then a new world emerges.

This is the great Nordic riddle of Ragnarok: the end of the world, which meant the demise of the gods. It is profoundly antithetical to the Christian teaching, widespread in southern Europe, in which the Last Judgement is God's great victory over evil: the Devil and demons.

*The Blind* carry the body of a woman, Helen, who was washed ashore near Gilleleje in a place that had no name yet. It is said that she came from Skövde in Skåne, Sweden and was killed, robbed and thrown into the sea and found by local fishermen from Gilleleje. They took her out of the water and carried her to the churchyard. But she slipped out of their grasp when one of the fishermen complained about how heavy she was. He ranted and cursed (emitting sulfur, element 16 in the periodic table) and she disappeared down into the mud and was gone. Helen in the mud: the key ingredient in the fired bricks that have been stacked with limestone mortar with fired calcium (CaO) as a cementing material, which was used for the first time in about 4000 BCE and used to build Esrum Abbey and many other buildings in northern Sjælland.<sup>6</sup>

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<sup>4</sup> The wolf pelt bound with string and rolled up.

<sup>5</sup> A hand formed in the element aluminium I found at a glove-maker in Venice, Italy.

<sup>6</sup> The display case contains a dried piece of mud that was found at the springs later.

The fishermen carry the body of the woman as if it was a burden and their destiny. She had already sealed their fates, and long before she slipped into the mud, they were the ones who had been chosen to find her and carry her to that place so that the springs could gush forth. The motif of the carriers and carried in Rudolph Tegner's *The Blind*, which is made from plaster, gauze and chalk and mounted on a flimsy, almost timorous wooden scaffold, is incomplete: interrupted in the midst of the creative process. It is reminiscent of *The origin of species* by Charles Darwin.

Jens Peter Jacobsen translated *The origin of species* into Danish in 1872, just after The Modern Breakthrough that catapulted Denmark into the modern European context. Jens Peter Jacobsen had affinity with Rudolph Tegner. They were both neo-romanticists and symbolists. Tegner is anchored in the classic Greek ideal of beauty, and his sculptures are like huge mountains that you either have to climb or walk around to get past them. They make a formidable impression. Tegner's sculptures are like hills, standing perpendicular like the densely growing, serrated pine trees of the Tisvilde painters. They imply something else other than the vastness of the horizon that dominated the Danish Golden Age. It implies opacity. It limits the perspective, which the artists of the Golden Age made infinite, from the details in the flower in the foreground of the picture that can be classified into species using Linnaean taxonomy, over the middle ground to the background, where everything is shrouded in mist by exalted divinity and the cloudy weather. In Tegner's massive sculptures and the pine forests of the Tisvilde painters, everything remains hidden, which makes the rooms in which they are displayed dramatic. The sculptures have bare plinths that are maladjusted, like the rooms and the sculptures they are supporting, and are often broken. They are not really plinths at all, more like a box that raises the sculpture off the floor. The real plinth is the wall surface ; the background that fronts the sculpture. Like the background in a painting that fronts the plants, stones and other content in the foreground of the local and specific site they depict.

The sculptures stand against the walls, against these grey surfaces in this enormous, modern, reinforced concrete building that encapsulates its contents like a mountain with caves. This mountain of a building, with its sharp mineralized edges, sits nestled in the vast, rolling moorland landscape with ancient trees and wild animals – and the wolf somewhere out there in the wilderness.

There dwells the god of shepherds and animal herds, who protects them from the wolf. It is Pan, who with his goat legs and cloven hooves is the god

of all life in the mountains and the hunt in ancient Greece. Inside Rudolph Tegner's concrete mountain is Pan with his reed pipes, cast in fired clay in a nest of dead wood, which is shredded and torn. Torn up, as if it had been attacked by wild animals. The wild animals are embedded in the tree growth and, as in the sculpture, they grow out of the composition.<sup>7</sup> Pan chases Syrinx such that her only way to escape is to transform herself into the soft and pliable reeds at the water's edge. Pan plucks the reeds and makes himself a flute, which he names after the one he could not catch.<sup>8</sup> A syrinx is a rare and liquid-filled cyst in the spinal cord, and the sculpture similarly has an inner cavity in which Pan has settled.

Rudolph Tegner saw Michelangelo's works in Rome and was overwhelmed by the great volumes, overwhelmed by the drastic cliff shapes and the sculpted figures at the Trevi Fountain, where the water gushes over a skewed stone landscape of white marble. Forms and meaning emerge from the overall composition, with the gables of the building acting as a plinth and the surface of the wall, as the stone where the man worked himself out of or into, similar to *I Prigioni* (Prisoners), which Michelangelo created from 1520 to 1532.

*The Blind* is different. The sculpture is unfinished, small and separated from the walls. It is mounted on a trolley with four small wheels and can easily be moved around. The blind figures are carrying a woman shaped like a column, which is a symbol of humanity's aspirations in life. But a column cannot accomplish this by itself. Similar to ancient columns, two are needed to make a gateway: a portal to the sun. At the entrance to Tegner's mountain are two columns forming a gateway. A gateway into the cave and a gateway that leads out and up to the rising sun in the firmament.

Every day two wolves follow the sun, from sunrise to sunset. This daily migration will one day lead to them ripping it to shreds before the sun can set. A wolf runs ahead of the sun; it is the son of Fenrir. And it is followed by another known as Skoll. Two of them running across the sky. This is the fate of the sun wolves: to swallow the sun.

But before the sun is swallowed, it will give birth to a daughter. We can read about this in the great Icelandic volume of poetry *Poetic Edda*. This

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<sup>7</sup> A short film shows Rudolph Tegner's sculpture *Pan* from 1943, based on a drawing from 1940.

<sup>8</sup> The flute Syrinx displayed in a drainpipe in Hamburg, Germany.

states that “Fimbulwinter will begin, because the sun is swallowed by the wolf”, and it will fade again, because the daughter of the sun is now grown and will take over her mother’s warmth and beneficial effects. That is how swallowing the sun will lead to Ragnarok, and its renewal will be the start of the new life on earth.

Seeing variegated, glowing spots around the sun is a normal natural phenomenon in the northern latitudes. They are created by sunbeams breaking through the clouds and are more likely during the autumn.

The scientific name of these sunspots is parhelia, and they are commonly referred to as sun dogs that follow the sun. In Icelandic, the sun is said to be *úlfakreppu* (trapped by dogs): attacked by dogs from both sides.

In 1835, Søren Kierkegaard writes in part AA of Journal AA about Helen from Skövde while he was recuperating in Vejlbj and Tisvilde:

Down on the beach there is a stone upon which Helen is supposed to have come sailing; it is said to be visible at low tide. The legend has it that when they were going to carry her body to the graveyard they were unable to go beyond the place where her burial mound is now, and at the same time three springs gushed forth from the earth.

Helene Spring, which is three springs in all, comes from the same source as Mimir’s well; the water restores vitality and promotes physical recovery and mental rejuvenation. It is quite amazing that the three old springs emerge again at Helene Spring in northern Sjælland.

The spring at Mimir’s well is close to the roots of the Yggdrasil tree.<sup>9</sup> The water here is filled with wisdom and it belonged to the wisest man, Mimir, who drank himself wise.

It was here that Odin lost an eye to Mimir to be allowed to drink the mentally and physically healing water. When the fishermen who found Helen drank the newly emerged spring water, they received the same fate as Odin. They went blind. Now they carry Helen in the unfinished Rudolph Tegner sculpture, which is mounted on a wooden scaffold. It is made from the same wood as that in the Pan sculpture, from yew trees,<sup>10</sup> which grow abundantly in the surrounding landscape.

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<sup>9</sup> Some of the roots found in the forests of northern Sjælland are displayed together with some of the fossilized peat.

<sup>10</sup> Yew branches are displayed.



At other roots of the Yggdrasil tree, at Urd's well in Asgard, the three goddesses of fate sit and spin our lifelines that determine our life-course and how long we live: our fate. The three are said to represent the past (Urd), the present and the future.

Every day they take water from the well and pour it over the branches of the tree to keep them alive.

The crown of Yggdrasil, the tree of life, grows into the sky, and in Johan Thomas Lundbye's sketches, such as *Study of Treetop and Clouds*, the permeating branches reaching skywards grasp for the rapidly drifting clouds that have been seen and enshrined. Søren Kierkegaard had the same experience in northern Sjælland just 10 years before the dawn of the Tisvilde Golden Age.

Kierkegaard senses nature and its processes and his faith blossoms. The aesthetic sense of nature fills him with new life for the next 20 years of his life until he dies without he and Johan Thomas Lundbye ever meeting. In a strange way, their fate is tied, woven and braided together by the work of the three Norns (Fates). It was here in northern Sjælland, during this stay, that he experienced his first spiritual cloudburst. While outside in the local weather conditions, in Thor's stormy and rainy weather, he saw the cloud's transformational art.

Yggdrasil has three roots that grow into three different worlds. One of the roots leads to Asgard, the home of the gods; the other to Jotunheim, where the giants live; and the third leads to the wet and cold subterranean Niflheim, the realm of the dead. Beneath each of the three roots is a spring.

In Jotunheim, Mimir's well bubbles forth with the water of wisdom; the goddesses fetch water for the tree every day from Urd's well in Asgard. The dew that falls from its leaves turns the earth green. It is here that Helen sank beneath the mud, ensuring that the three springs at Helene Spring continue to provide healing, wisdom and nourishment for the forests in northern Sjælland. The goddesses know the fate of the world, which was the most important law of those who dwell in the north.

About the same time that the story of Ragnarok was written, the Cistercian Order established a monastery in Molesmes in the Coltan Woods 200 km southeast of Paris. They were known as the grey brothers: the grey monks. Later, they were taken over by the Franciscans, who the Cistercians called the white monks: *fratres eremitae* and *monachi albi*.

The first order wore brown habits. They were later changed to a long white or yellowy white tunic made from unbleached wool,<sup>11</sup> with a black belt and cape or cuculla. While they were carrying out manual labour, they wore a black scapular with a hood or caputium.

The monastic scapular comprised a large piece of cloth worn over the shoulders. It covered both the chest and back and often reached the knees. The scapular came in different shapes and colours, such as grey, brown or lighter colours.

The white cuculla was worn at prayer services. A grey cuculla was worn outside the abbey and in the woods on the way to unknown landscapes.

Some years ago, outside what is currently left of Esrum Abbey, after Frederik II had demolished most of it to reuse the bricks to build other buildings, such as Kronborg Castle and Christiansborg Castle, several hundred walled brick graves were discovered. One of these was excavated and is now on display on the first floor of **Esrum Abbey & Millfarm**. In this grave was the skeleton of a monk. On the right of the monk's foot is an imprint of a paw in one of the monastery bricks. The animal walked across the clay in the mould before it dried and was fired to become a brick.<sup>12</sup>

The first migration of the Indo-European people began about 5000–6000 years ago in Africa. A migration over land and water, where they could move about freely and were only limited by the boundaries set by nature. The migration was not merely a trek from the Pontic–Caspian steppe and west towards Europe. It went in two directions. The other migration was towards Asia in the east. The migrations have the same cultural and genetic origins, the same history, customs and genes.

We in the Nordic countries are descendants of the Indo-European migrants. We are not only genetically related but also culturally related to the people who migrated east to India and the Himalayas. This is why there are comparative similarities between the west and the east.

In the western Himalayas live a Dardic-speaking people, the Kalash, who share our DNA and culture. We look so much like one another that

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<sup>11</sup> Some wool from Nordic sheep is on display next to the wolf fur.

<sup>12</sup> The footprint and photo are on display.

determining whether a blond-haired girl with blue eyes is from Scandinavia or the Ladakh region of northern India can be difficult.

Along with the migration was the story about a nameless blond-haired girl with blue eyes and fair skin who was sent to visit her grandmother carrying bread, dried meat<sup>13</sup> and milk. On her way through the forest, the girl met a wolf who asked where she was going. The girl told the wolf and was asked which of the two roads – Sewing Needle Road or Pin Road – she would take. Sewing Needle Road. The wolf took the other road. The wolf killed the grandmother, placed some of her torn flesh in the larder and filled a bottle with her blood.

When the little blond-haired girl arrived, the wolf asked her to eat some of the meat and to drink from the bottle. The wolf asked the young girl to take off her clothes and lie next to him in the bed. Up in the bed, the girl was puzzled as to why her grandmother was broad-shouldered and had fur like a wolf. When she asked why the grandmother had such a large mouth, the wolf answered that it was all the better to devour her. She blushed and said she had to go. Hesitantly, the wolf let her go and bound a piece of wool to her foot. It was dark and almost the time of the blood moon. When she got outside, the girl tied the piece of wool to a softwood tree that glows red – a juniper tree – and ran.

Outside Palmyra is an old chapel that is dug out of the cliffside on the very top of Maaloula Mountain. The chapel is part of the 1700-year-old St Sergius Abbey, one of the oldest in the world. It is built on the ruins of a pre-Christian temple. By the entrance to the chapel is a sculpture of the Virgin Mary.

Until recently, there was a little bottle sealed with a glass lid in the chapel. The bottle contained blood which, at a certain time and date every year, turned liquid. The girl had brought it with her since she had become an adult and went on a pilgrimage. She put the bottle in a little cupboard along with Jesus on the cross. Jesus spoke Aramaic.

The Aramaic language dates back 4000 years, simultaneously with the discovery of limestone mortar, when it was used as an imperial language in the Babylonian Empire and a trading language for selling wool and buying bronze. It was the language that Jesus spoke when he brought the synagogue

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<sup>13</sup> The dried meat is on display wrapped in brown paper and twine.

leader's daughter back to life: "Thalita koum" and "athóbizha" or "Little girl, I say to you, get up!" (Mark 5:41).

To ward off evil spirits and wolves, there was a Nordic tradition of hanging spruce tree branches on the walls of the houses. After Christianity arrived, the custom changed to using branches as Christmas decorations. In the homes of the Dardic people, spruce trees are seen as sacred and juniper trees as cleansing, healing and driving away evil spirits. The juniper tree is part of the winter solstice ritual. The singing game "Here we go round the mulberry bush" (juniper bush in the Nordic countries) is a huge listing of diligently performed household chores from Monday morning and throughout the rest of the week. It ends with everyone going to church early on Sunday morning – and then repeats the entire process again and again. The mulberry/juniper bush<sup>14</sup> is central as a gathering place for companionship and cohabitation.

In modern times, the little girl wears a red hood. This is an interesting relationship between sexuality and cannibalism; the little girl, who becomes an adult by physically ingesting her grandmother's flesh and blood, is removed and replaced by a new tale, in which the wolf eats Little Red Riding Hood. In other versions, a new character that is inserted into the tale rescues her: the hunter.<sup>15</sup> The Brothers Grimm introduced the hunter and made him the saviour. They were also the ones who removed the scene in which Little Red Riding Hood gets into bed with the wolf. The Brothers Grimm removed the sexual aspect and anything perceived as being cruel from the story. Little Red Riding Hood became nicer and nicer. The wolf remained a symbol of danger, and the red hood symbolizes menstruation, blushing and passionate feelings.

When a hunter finds the remains of the dead girl in the forest, he notices that she has been scratched and gouged in several places, similar to Rudolph Tegner's sculpture *Pan*. There is a 50-mm-long bite in her throat, which is equivalent to the distance between a wolf's incisors. The wolf normally starts eating at one or more open wounds and does not take long to devour its prey; the only things left are stripped bones and skin. The hunter searches for droppings, which are 100 to 120 mm long and more than 30 mm in diameter, dark grey and left on elevated terrain, such as on earth mounds,

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<sup>14</sup> Juniper branches are on display; some are burned remains.

<sup>15</sup> The hunter's goggles are displayed in a small wooden box.

stones or tree stumps, after the wolf has scraped in the earth with its hind legs. He does not find any. He finds something else. On the muddy forest floor, which has been dug up, are perceptible front and hind paw prints. He measures the front paw prints, which are 110 mm long and 100 mm wide; the hind paw prints are 90 mm long and 70 mm wide. The hunter recognizes the gait. In some places, the length of each stride is 1000 mm, where the wolf has been trotting, the most common gait. They are further apart, up to 1700 mm, when the wolf jumps. The first set of imprints are of the front paws, which are to the right of the centre of the line in which it is travelling. The hind paws are to the left. Further ahead, the hind paws land in the imprint of the front paws as it jumps.<sup>16</sup>

The dead girl lies motionless amongst the detritus on the forest floor. The girl's last meal, communion, consumption of her grandmother's flesh and blood, which the wolf gave her, makes her seem contemporaneous, since the wolf has consumed her blood and flesh.

The hunter picks up the girl and repeats, "Little girl, I say to you, get up!" Until ... The wolf began its wandering. The wolves in the Himalayas diverged from their ancestors more than 800,000 years ago. That is 650,000 years before the Eurasian wolves diverged from their ancestors and migrated up through Europe. The Himalayan wolf is a separate subspecies with DNA that differs from that of the European wolves. It lives in the coniferous forests in the tallest mountains and has heavy, woollen and dark grey fur with light spots. It can withstand extreme cold. There are three subspecies of wolves in the Himalayas: the grey wolf, the Indian grey wolf and the Himalaya wolf. The original wolf probably arose in this wild nature with glaciers, forests and skewed rocky areas through geological processes.

Humans and wolves began to approach one another a mere 15,000 years ago. The term *wolf* stems from the Old Nordic *ulfr*, which comes from the Old English *wulf*. The wolf-like name *Wolfhroc*, from the pre-Christian Teutons, means wolf pelt or coat.

The Latin designation *lupus*, which comes from *Canis lupus* – the grey wolf – has been borrowed from the Sabines, who have Greek origins. It refers to the lion's foot and the sheen of the fur. The Sabines did not come from Greece, as people thought in ancient times, but they were one of the Indo-

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<sup>16</sup> A drawing shows this movement as a sketch.

European tribes that settled on the Appenine Peninsula 2000 years BCE. Today, it is part of Italy.

The hunter, who comes from Sabina, tells the little girl the story about the wolf being the hunter's companion. About how he slaughters it, eats it and, after the meal, places its bones on the pelt, and about how the wolf is resurrected again. The hunter talks about the day when he asked a poor family to share a meal with him and how the son could not resist breaking open a bone and sucking out the marrow despite the hunter explicitly telling them that no bones should be broken. When the bones were placed on the pelt after the meal, the wolf got up and was limping on one leg. The wolf left the hunter, who took the son as his ward to serve him for the rest of his days. The wolf, who was lame, did not stop until he reached the forests of northern Sjælland<sup>17</sup> ...to the Archimedean point i Gilleleje: Gilbjerget.

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<sup>17</sup> A portrait of the wolf is displayed at Esrum Abbey & Millfarm in a room with the excavated grave with a skeleton of a monk.