



Box 1—the collection coded by the NLN as Ms./Plv. 1247 is a portfolio containing excerpts of publications from B.M. Keilhau's and C.P.B. Boeck's *Mountain Journey* in 1820. Mark the date of the record July 14th. The portfolio came out in 1821, the year aristocracy (but not monarchy) was abolished in Norway. Details are given in the body-text.

In *Balthazar Mathias Keilhau's* steps. In his young years, geologist *B.M. Keilhau* had a quick step. On a mountain-journey (survey) in 1820 Keilhau and his friend *Christian Peder Bianco Boeck* were on a tight schedule. And they walked at a speed that would challenge most trekkers today, even if he and his friend were poorly shod and their paths untrod: B.M. Keilhau was 23 years old at the time. One explanation for the speed could be that they were guided by the well-trained [Ole Urden](#); like [Jo Gjende](#), he was a reindeer-hunter, and of a tough breed of rare/lonesome mountain-striders.

Like *Johann von Goethe*, Keilhau—who was connected to Goethe via *Leopold von Buch*—recorded his impressions from the journey in drawings. Some of the drawings are quick, as though made during a short break on the route (his hands were never idle). Other drawings were detailed in some selected aspects. While other drawings had details all over: connecting the intimacy of personal reflection, with the proximal space of technical operations on a camp site, to the detail of the grand vistas. His drawing from a site near a height over Koldedalen *July 14th* is a case in point.

From the vantage point of his geological survey, the drawings were *diagrams*: they served the purpose of field-records for *cartographic* purposes over the territory of what later named [Jotunheimen](#) (a national park since the 1960s). The question that should interest us is how to conceive a diagram that combines personal, proximal and perennial vantage-points, in *one* drawing (or, a collection of tightly connected drawings). It is on this point that I would like to develop some perspective on the affordance of drawings in relating to three different speeds that come together when striding.

When walking on a gravel-road you can keep your eyes *steady*, somewhere between the proximal and the remote. When walking on a track—alternately stony, marshy, steep or straight—keeping your eyes on the labyrinthine path, its longer stretch and the grand views requires the eyes to move and intercept: not only within each level, but *also* between them. It is essential for your safety and your time-schedule. Walking in open terrain even more so. But here something else comes into play: it is difficult to determine whether the progress is slow/swift, from the absence of markers.



Box 2—The balancing stone looking like the tip of an arrow at the centre of the photograph, features an optical device whereby a witness to the scene (close, proximal and remote vista) allows the viewer to produce the vantage point from which sh/e not only can contemplate the image by partake of the scene. The frame/stage is shoved into the image. Photo: ThB.

To have a sense of time and speed, we depend on markers. In the absence of such markers progress is uncertain and often surprising. Shifting your eye-focus while walking may therefore not be so different from shifting your focus from the landscape to the paper while drawing: even more, the quality of the drawing is likely to bear some imprint from the quality of the walk. In the time of the field-survey the walk and the drawing both define the activity. Which means that they are contingent within the scope of *resemblance*: a sum of the same, the similar, the different and the other.

In most of Keilhau's drawing it is the *relevant* detail of geological formations *without* the position of the *observer* who did the drawing: it is cut short with a simple device, which is the *frame*. As such, it can enter the viewer's proximal space as a glimpse of the perennial mountain formations of what was called Jotunfjellene, at the time. The collection of drawings and notes

in the keep of the National Library of Norway (NLN): some of them are *records* from the trip (*optagelse*), some of them are prints. They come along with the field-notes from the trip. They are registered by the NLN as a manuscript- and board-collection (in that order): Ms./Plv. 1247.

What distinguishes the vantage point by a height over Koldedalen (most likely Falketind, which with Snøggeknosi forms Smuget [the Alley] from where the drawing was made of the alpine teeth of Hurungane on the horizon) is the hatching of the view-point, from where the drawing was made, within the image: a signifier within the drawing. The sextant, barometer and crew in Keilhau's drawing from Mugnafjellet—earlier on the journey—are here removed: the 14th July had matured in that part of the image featured a proximal zone up for sharing (if not for grabs). It was a *prospect*.

That is, a prospect of a natural historian of Goethe's generation, which was for the education of the human spirit. It contrasts with the mind of his successor in the Professorate in Geology at the [University of Oslo](#) Theodor Kjerulf whose drawings were prospects for getting ore out of the mountains (he has been characterised as the first [modern](#) geologist). Measurement was for meeting out resources: in his drawings the use of rectangular shading, corresponds to a precise quantity of extraction: which is Norwegian is called a *raw block*. That, is the geological sample *and* raw material.

This identity locates measurement between the natural *history of the earth* and the *contemporary utility*, in a kind of between-space (or limbo). It establishes a proximal zone of management in the *gap* between the perennial (history of the earth) and the intimate (the use of the material in someone's kitchen). It defines a realm which NGU establishes as for [social good](#). It paves the way for a style of life, unhinged from the natural environment as a home for *walking, talking and learning* (which still is a good part of the Norwegian *ethos*). A social good *extracted* from this habitat.

The two professors were *not* on good terms. Kjerulf called Keilhau an [alchemist](#) (the latter slapped him in the face for it). From the empirical and analytic qualities one finds in Keilhau's publications, Kjerulf's remark was quite obviously unfair. But in Keilhau's generation the education in geology was partly located at SHKS (the State school of crafts and industrial arts): the part that concerns *drawing*. Keilhau himself was trained by painter [Johannes Flintoe](#), who also reproduced Keilhau's vista in **Box 1**. Keilhau was also a member of the board of the Drawing School ([SHKS](#)).

So Kierulf's divorce from the Romantic *ethos* was in practice a divorce from the arts. We must remember that the arts were not yet secluded, and still recently taught at the Military Academies. It was a drafting-skill *flanking* strategy and life in the field (with an occasional aesthetic expression). In Keilhau's practice drawing flanked his field-notes, with some resemblance to how [topology](#)

flanks [number-theory](#) in mathematics: if we understand drawing as deforming while connecting; and the detail of how the drawing is solved determines what we can re/count.

We did *not* go down that way. But in reality our sensory experience—source of empirical insights—is always flanked by something else: Keilhau, Boeck and Urden were flanked by their *barometer, sextant & watch* (marking the altitude, position & time). The Ms./Plv. 1247, furthermore, is not simply a field record: since the journey in 1820 was developed into a *portfolio*, in which drawings were replayed in reproductions and narrative (which before it was deposited in at the NLN was in the keep of the [Tourist Association](#)). There is a triangle between walking the walk, making it back and keeping/replaying a record. In this triangle, *detail* is a migrant: within, beyond and between each stride. If marked on the way, it clocks into language. Example in **Box 3**.



Box 3—This vista from the scree at the foot of Uranostinden (2157m)—in Western Jotunheimen—was a central motif for my second stay at the [Tynholmen resort](#). In older maps it sometimes writes Urdanostinden. A name made up of three words: urd/ur (scree), nos (height) and tind (summit). Triangulating detail according to folk-culture. Photo: THB