



CASTLE BORL AND TERRA PARZIVAL

IDRIART project

Parzival, who??

To some, mentioning this name, it brings “all the lights up”! To many it helps to mention Parzival's equal and counterpart, king Arthur, then the astonishment might set in: in the territory of present day Slovenia?

FOOTPRINTS

Wolfram von Eschenbach's PARZIVAL left some footprints in Slovenian landscape:

- Parzival's grandfather Gandin and his kingdom (Hajdina, Ptuj), where Grajena flows into Drava,
- Terra de Zal-Waesche (surroundings of mountain Boc, Mont-Zal-Boc),
- Fontana de Zal-Waesche (fountain of Studenice, Belojaca near Makole, Trevrizent?),
- Mount Rohas (Rogaska - Donacka mountain, Rogatec, Rogaska Slatina),
- Red knight Ither from Kukumerland (region of Krka river),
- Identity of the Grail knight Lohengrin, Parzival's son, found in the ancient Studenice legend about the lake inside mountain Boc, on the lake the boat with vigilant knight pulled by the swan.

And... the upward pointed anchor on the shield of Gahmuret, Parzival's father, builder of the ancient tower in the middle of the Castle Borl-Ankenstein. (Anken comes from German *Anker*: anchor).

Therefore this castle has 3 names: Popularly known as Borl, earlier on Ankenstein and it might become Ankerstein, upward pointed anchor-on-the-stone.

First written at the end of 12th century, Parzival drama unfolded 12 generation earlier, Eschenbach reveals, in the early part of 9th century, the time of Carantania.

Footprints about the timeless story of the Quest for Grail in Dravinja valley, Ptujsko polje and Haloze....?

It is amazing to discover a deep connection of this quest to our modern world dilemmas, inspiring us to explore re-formulation of our questions out of the answers given in the story!

With that in mind I would like to share with you a summary of a lecture I gave in the chapel of castle Borl Ankenstein to a group of architects and friends on July 9th 2011. Conclusion was performance and illustration of J.S. Bach fugue in A minor, of which the theme (identity) resembles the musical gesture of downward pointed ANCHOR, which in the course of the masterpiece gradually turns upward and concludes in that challenging position with great force, to the very limit of the violin: the CALL of upward pointed anchor-on-the-stone, the signature of castle Borl and his landscape!

THE CALL OF THE INSTRUMENT

The story goes: you cannot find Grail Castle unless Castle calls you. Of course, Borl is NOT Grail Castle, there is no Grail Castle on earth, made of physical stones. But what does it mean that something cannot be found unless it calls you? It happened to me in early youth that, without intention, violin landed in my hands. And 30 years ago this proved to be the key to unlock the challenge of learning how to play "out of the periphery" on the "macro-violin", "on" the magnificent Chartres Cathedral built in musical proportions (see Otto Scharmer "Theory U" page 216).

The gift was the consequent global unfolding of some 200 IDRIART festivals (artists and audiences travelling together to the crises areas of the world, and there, with the locals, turning crisis into opportunities through the power of culture). Opportunity for a special role of the Arts was triggered in 1981: violin, the instrument for social change? Movement departing from Chartres, then many times over the central-eastern revolting Europe of 80's and through the Balkan fires of 90's across Russia, Mongolia and China all the way to the Potala palace in Tibet....

.....and back, struck by the lightening call of another ancient INSTRUMENT full of dust, almost in ruins, resisting time over thousand years, waiting to be played upon: castle Borl Ankenstein, where 16th Meridian crosses river Drava. Instrument? Playing what?

PLAYING EUROPE?

Is Europa just a pragmatically managed socio-economic play-field or is she an unfinished masterpiece, resounding like Mozart, Shakespeare, Rembrandt? After history does away with masses of mediocrity, do we not tend to always identify ourselves through the finest and genius that persists? Can such question even be asked without risking to be immediately disqualified as a hopeless idealist and utopian by the reader?

It is not my goal to discuss this topic here in depth ("practical utopia"), it should only serve the purpose to put forward the Goethean method of polarity and intensification (*Polarität und Steigerung*) and re-position castle Borl and Terra Parzival in European context.

To Brussels, Borl and Terra Parzival are absolutely insignificant periphery, forgotten, somewhere...almost nowhere. No economy of scale, no oil under the surface. Here we have a polarity of "normal" economic/political power and power of powerless, standing in "productive resignation", inspired by the most archetypal European story.

And where is to be found the productive polarity in Parzival story? It is his relationship to king Arthur: Parzival is, and is not, a knight of the round table, his call is Grail which is at the **centre** of the table. Here we have another archetypal relationship of the centre and periphery, inspiration of Arts igniting the will for self-knowledge - and knighthood for social order on the other side. **Here is the root of our contemporary theme of Art&Business!** From there in the **west**, where the cosmic round table was conceived and practised, the economic thinking thousand years later conquered the "round world", starting with industrial revolution and ending with globalisation. It makes sense that the inspiration of Terra Parzival is emerging in the hidden location of the **central** Europe!

The meaning of the name Parzival: Piercing spear straight through the valley, personal growth through the polarity! Indeed, when you approach castle Borl, you have to ride your horse through the most beautiful enchanted valleys, the place is called Dolane, which evokes Slovenian word "valleys".

Perce-val, "straight through the valley": here we have the image of the anchor of Gahmuret, lying downward in the geography of Terra Parzival landscape, waiting to be awakened and turned upward!

The cup-shaped Terra stretches from the area of mountain Boc (Mont-Zal-Boc)
Across Dravinja valley, this magic landscape of ancient ruins of castles and
monasteries,
caves and canyons echoing the call of Grail,
further around mountain Rohas through lovely hills and vineyards of Haloze,
reaching on the rock high above river Drava,
all in green,
breath-taking,
Terra-identity bearing,
castle Borl Ankenstein;
then onwards to Velika Nedelja castle (Big Sunday),
concluding finally over Ormoz in Jeruzalem!

Ankenstein between Montsalwoch and Jeruzalem (yes, there is Jeruzalem in Slovenia indeed, from times of knighthood...), what an omen!

And the pointing spear of the anchor-in-the-landscape, the shank of the anchor?

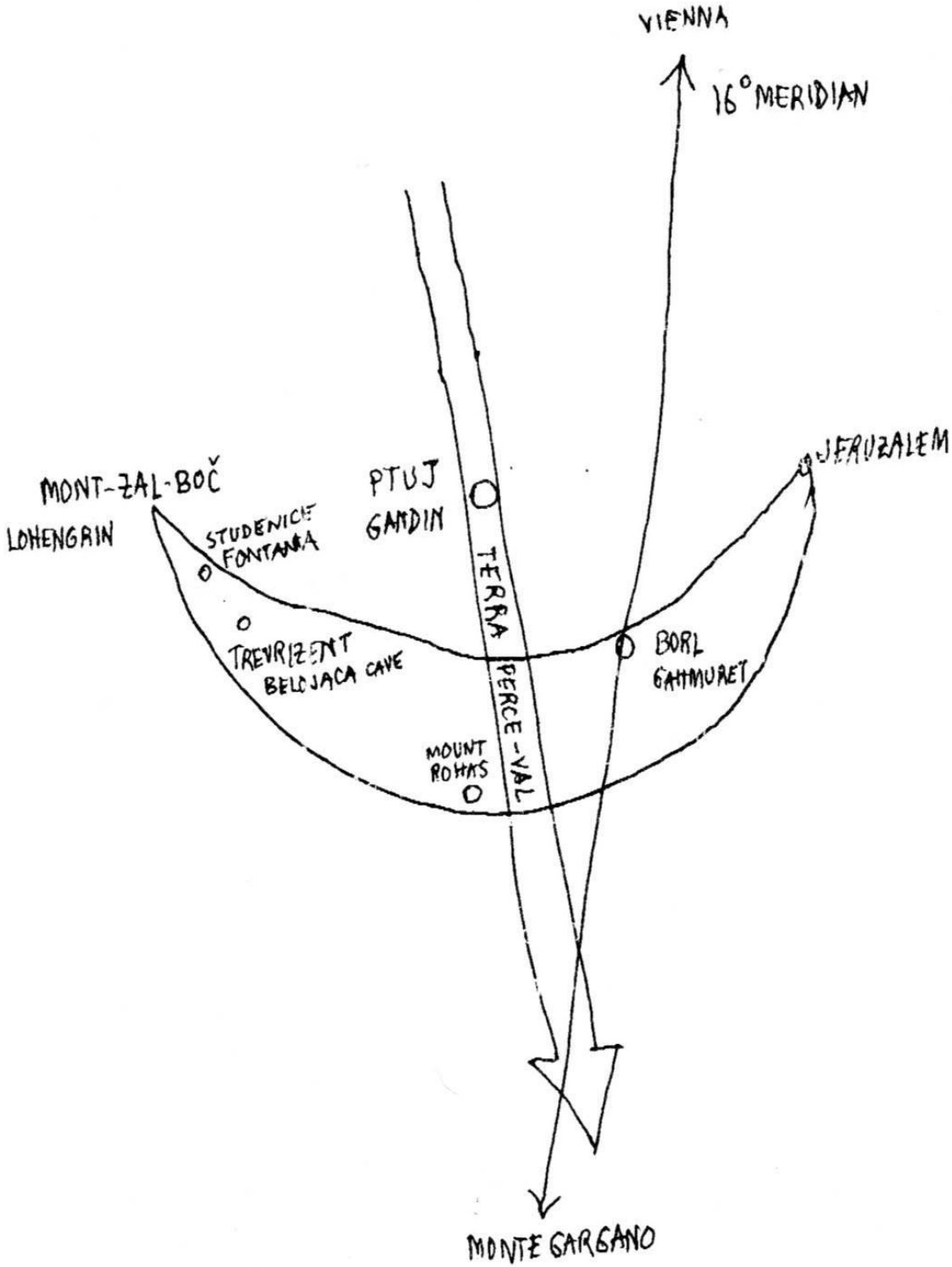
It flashes downward through ancient town of Ptuj,
where in Hajdina Parzival family comes to **light** out of middle-ages **darkness**,
the "Anschewin" family (Slovenian Anzvin?) of king Gandin.

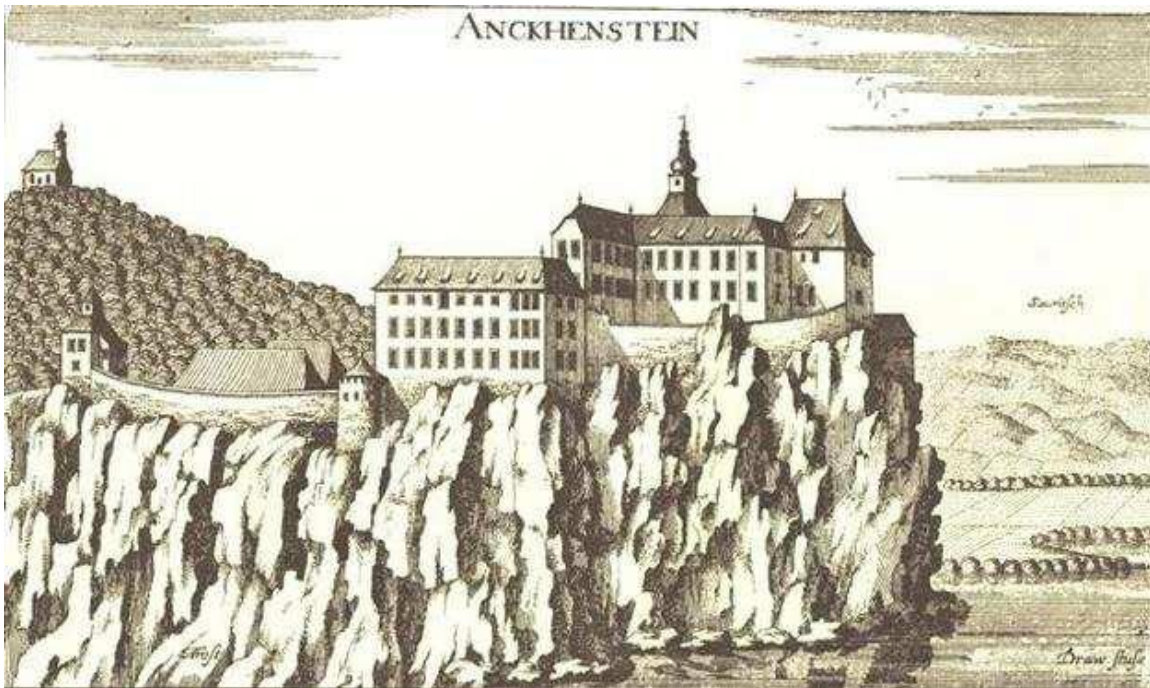
"*Anschau*en«? Seeing within?

The inner light of imaginative perception,
the gift **of** Grail **for** finding Grail **if** called upon?

The "light-in-the-darkness" legacy of Hajdina's Mithra-Michael temples (go from Borl on 16th Meridian down to Monte Gargano, Italy, and you will find deep in the grotto cathedral the seamless transition from Mithra's temple to Michael sanctuary), connecting us way way back through the Roman times to the mighty Persian world-view of light/darkness polarity Ahura Mazdao – Ahriman, this legacy finding its central point in Manes (3rd century) and mysteriously resurfacing half a millennium later in the inner character of Parzival. Do we dare to follow this labyrinth of destiny?

Figure #1





FROM BORL TO ANKERSTEIN

If we look at Borl from above, we see meandering buildings U-shaped around the ancient tower, as if embracing something very precious. Historically, these buildings grew in parallel with Europa, very likely from wooden Roman castell over Romanic tower of Gahmuret, Gothic cellars, Renaissance and Baroque additions to the present shape.

Also Gahmuret travels were repeatedly U-shaped, from Ankerstein westward across Europe to Sevilla then turning east across African shores (Belakane, Firefis) to Baghdad where he died while fighting for the mighty caliph. Gahmuret was connecting Europe and Orient on a deeper level.

But Borl and Terra Parzival cannot be understood and “played upon as instrument” unless the effort is made to embrace the underlying soul and spirit reality. This is the challenge of gradually turning the heavy downward pointed anchor upwardly, to the fire reality of spirit, the transformational journey from Borl to Ankerstein.

Let us envision this journey: Traveller will enter Terra Parzival, walking and listening to the echoes of the Grail story in ruins, mountains, caves, fountains and valleys and finally arrive to Borl high above Drava River. There, before entering the castle, the visitor will be able to explore the “FIELD OF SENSES”, various devices arranged in the gardens, for awakening and sharpening the sphere of senses, so much dulled and damaged in the modern way of life.

Then from experience of **space** to the experience of **time**:

LABYRINTH: Upon entering the castle, the first experience there will be “remember the future!” The path of Borl labyrinth will lead through the six connected attics, each containing 700 years of spiritual biography of Europa, expressed in shapes and symbols. Starting with Crete in the attic above the Great Knights Hall, ending in the present times on the top of the old tower.

Space – Time – and?

It is important to consider the dynamic archetypal relationship of the **knights’ hall** and the **tower**. In all great spiritual traditions we can find 2 major stages of the path of self-knowledge: preparation or purification and initiation. The Great Knights Hall of Borl has witnessed many transdisciplinary and intercultural activities for all generations in the past 17 years and we attempted always to work through the principles of seven Arts, music in the centre. In this way Borl, with its magnificent spaces, has been offering us the opportunity to grow, focus and “tune up” to get ready for the tower, for the upward anchor, for Ankerstein and Terra Parzival.

ANKERSTEIN SONATA

As a conclusion, let us stretch our imagination and listen to castle Borl as “social - instrument”, enabling “performance” according to the principles of sonata. To make the sonata concept fruitful in this context, by experiencing musical flow and differentiation of qualities through castle's spaces, we need to quickly summarize some of the key elements of sonata form.

Sonata form is prime design of European classical music underlying most of the greatest masterpieces. It evolved out of the archetypal principle of birth-death-renewal. Musical terms are exposition, development and recapitulation. However, these dry technical terms can be better understood if we call them: youth, mid-life crisis and maturity! As the evolution of sonata design grew further, extraordinary important part appeared: the concluding CODA and in many masterpieces the balancing INTRODUCTION at the beginning (“Prologue in Heavens”).

You can hear it already: these are stages of creative human biography! Unless we dare in mid-life to start turning around and individualizing all elements of our early life, we never arrive to maturity, the same with the challenge of reconciling the inner female-male polar qualities of sonata's exposition, yet it is all about the CODA: the absolute uniqueness and identity, meaning of the meaning, once-and-never-again, the deepest mystical quality music can express the secret of the tower.

If we want to listen to the musical - sonata flow of Borl, from introduction to coda, body, soul to spirit, then we must first describe main public spaces of Borl ("resonance spaces" of instrument Ankerstein, those which will not be used for guest rooms and utility spaces like kitchen, restaurant etc.)

For our consideration are important:

1) two courtyards (outer "masculine" and inner, with fountain, "feminine"...latter one will be covered)

2) two complexes of halls on 4 levels (4 strings...):

First one comprising:

a) dark Gothic cellar with 2 windows experienced as 2 eyes of piecing light, then above b) 3 fold space composed of baroque chapel (dedicated to Trinity), "wedding hall" with Hercules sculpture, and extremely acoustical space connecting to the inner courtyard, then above

c) Great Knights Hall and above

d) attic where 1st labyrinth will be composed (Crete, Greek mythological origins and cosmic creation)

Second complex of halls on the other side of inner courtyard comprising:

a) light filled cellar, got nickname Arthur's Hall, then above

b) galleries, where we had painting expositions and workshop, above

c) "Anschau Hall", from here opens beautiful view to Terra Perzival

d) attic where 5th labyrinth will be composed, time of Middle Ages, of Parzival

3) three terraces: lower one on east side, in front of Gothic cellar, main, upper one above river Drava and the rampart in front of the old tower

4) The old tower, which is actually 3 towers in one: outer protective younger tower, inner ancient tower with only one small window (Gahmuret) and little tower on the top with gorgeous view in all directions.

Figure #2

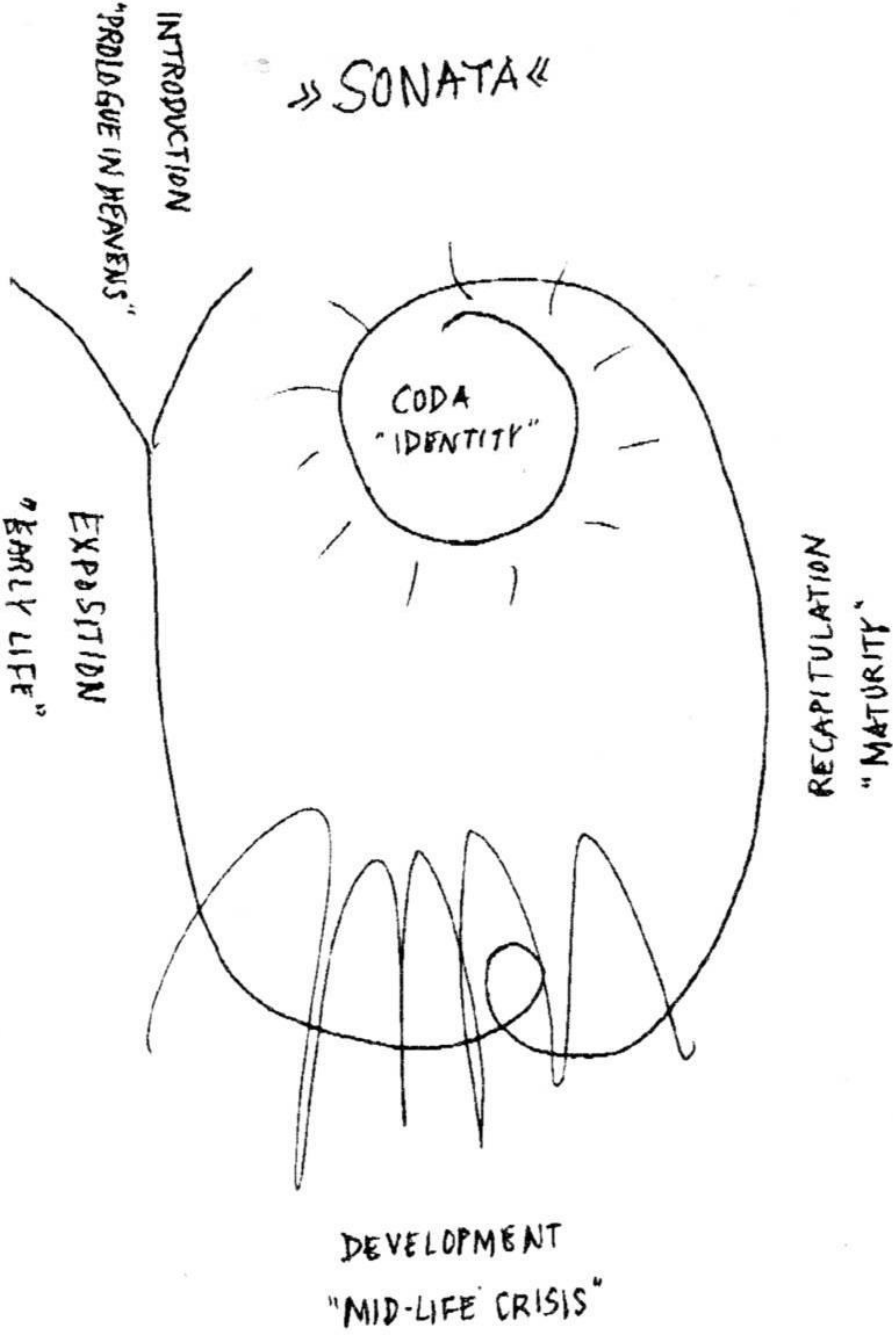


Figure #3

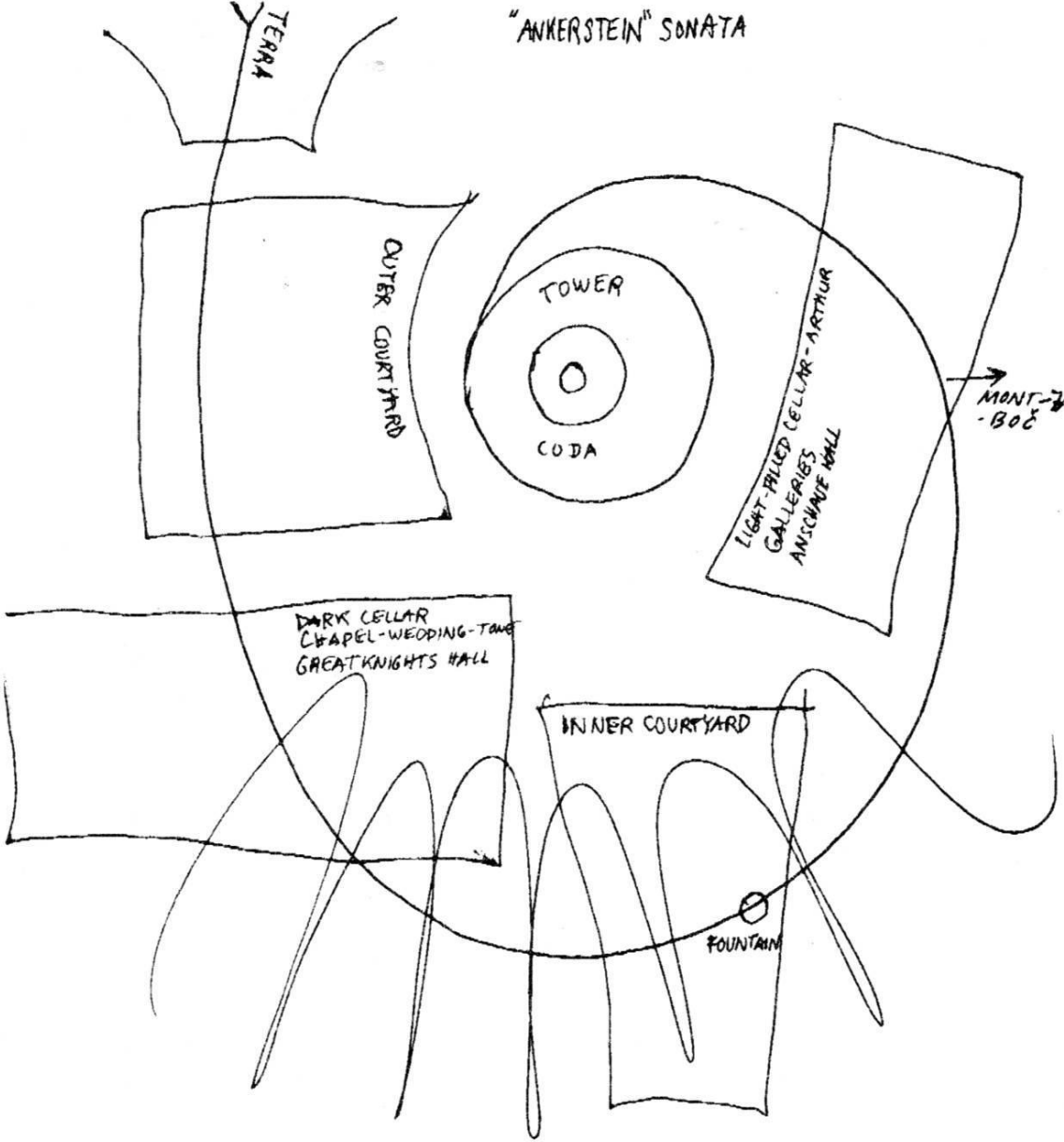
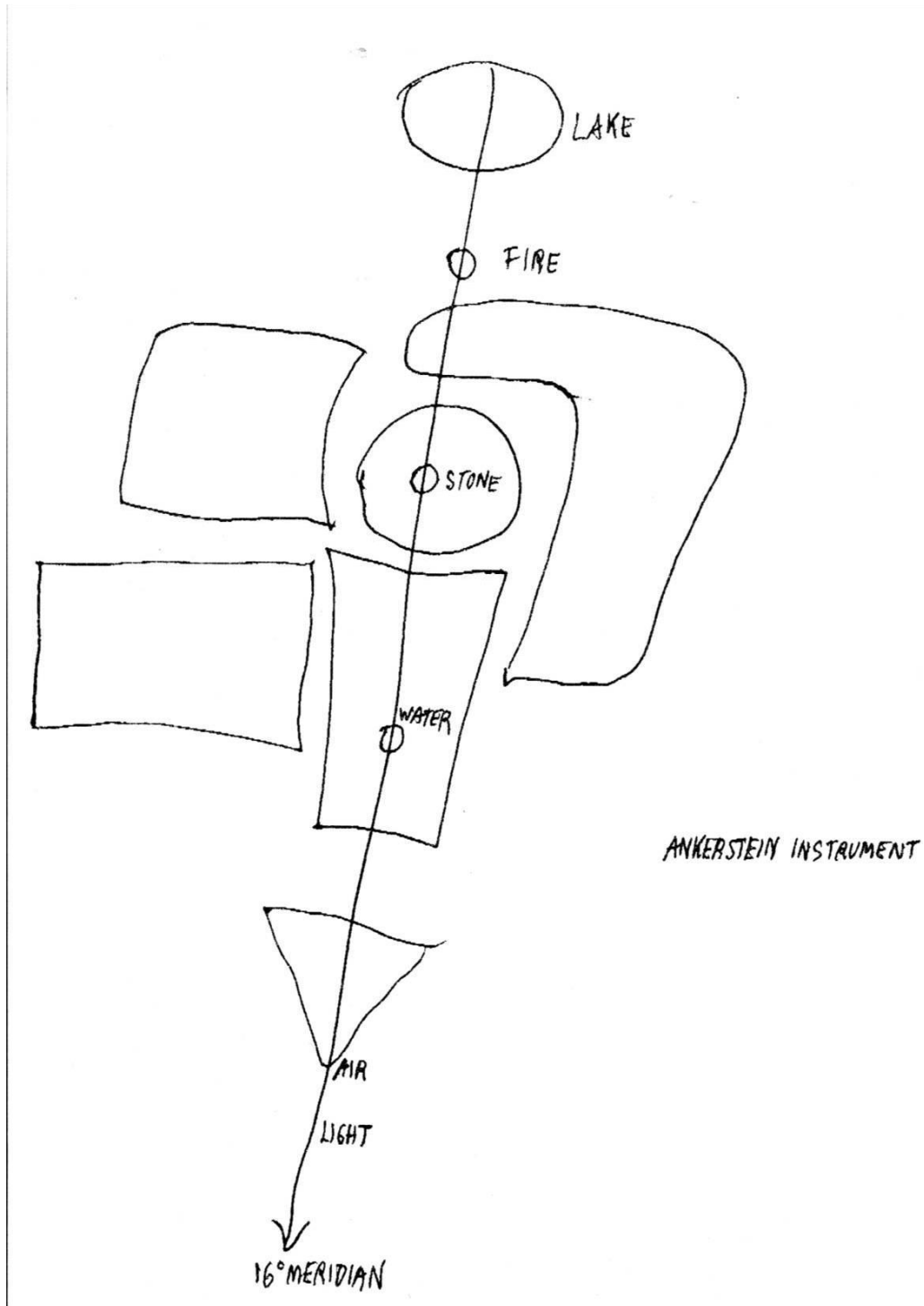


Figure #4



Imagine these spaces now in musical dramatic flow of sonata design:

The **introduction** is arrival through Terra as described above, gathering presentiment of what is to come, approaching the front gate of the castle.

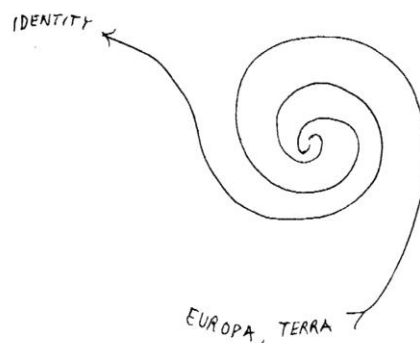
Exposition – youth: entering the castle, experience of two courtyards as 2 theme qualities, driven by “remember the future”! knighthood spirit of youth, storming the Knights Hall.

Development – mid-life crisis: No way forwards! First “down to the pits”! To Gothic cellar, productive resignation, then up in the chapel, help! help!, ups and downs, love, hate, basically a good learning time the knights hall complex of spaces offers. Going few times through the labyrinth can be helpful.

Recapitulation – maturity: The flow is now dominated by the intimate, inward atmosphere of inner courtyard on one hand (“*Verinnerlichung*”) and gradual opening for far flung views into light and distance from the terrace above the river and after ascending from Arthur's Hall through galleries to Anschau Hall: the music of Terra Parzival with Mont-Zal-Wotch in the blue distance greets you! Inner vision regained!

CODA: Gahmuret's tower: This is the temple if Identity. The goal. Too personal for comments and instructions.

...



*If notes are rocks in the river, music is flowing fire!
What kind of sonata can emerge and flow through Ankerstein?
European Polyphonic Identity?
Who are the performers, will they hear the call?
Can Terra Parzival be heard in noisy modern world?
Have her times arrived?*

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