

**László Hortobágyi**  
**Fomalhaut Hajj**  
**(Ritual Music of the Fomal-Hoot al-Ganoubi)**  
**1992**



*(Virtual History text by L.Hortobagy, 1991)*

Fragments of ***Fomal-Hoot al-Ganoubi*** language findable in the  
***"Al-Risala al-sarafiyya fi'L-nisab al-ta'lifiyya Fomal-Hoot al-***  
***Ganoubi"*** book by ***Maulana Galal al-Din Rumi, 1268. .***

***Fomal-Hoot al-Ganoubi*** is an mythological Arabian constellation.

The first description of the music which flourished in that distant gloomy world could be find in the "*Kitab al-Algani*" ("Song of Book") by *Abu'l Faraq al-Isfahani* (died: 967) and the last was accessible in the "*Al-Risala al-sarafiyya fi'L-nisab al-ta'lifiyya Fomal-Hoot al-Ganoubi*" by *Maulana Galal al-Din Rumi* (1207-1273) which was his last book and lost by now.

This book enclose an exclusive rescription of the connection between an extraterrestrial world and the musical traditions of the Earth. It also involves the outline of a peculiar calligraphic language of *Fomal-Hoot* based on the rhythmical periods of the metrical and accented consonants.

The earthy place of the interpretation of races and musical traditions - especially vigorous under the liberal rule of the Seljuks - was Balkh, the capital of *Transoxania* (*Khorassan*), birthplace of *Avicenna (Ibn-Sina)*, died in 1037) and resort of the poets *Muhammad al-Gazali (ALGAZEL)*, died in 1111), *Omari Khaiyyam* (died in 1122), *Sha'adi* (died in 1292) and where *Maulana Galal al-Din Rumi ("Our Master Galal al-Din of the Land of Rum")* was born in 1207. He was a mystic-poet, musician, phylosopher and - with his son: *Sultan Veled* - founder of the *Order of Mevlevi Dervishes*. *Galal al-Din* after halting in *Hamma, Mecca, Damascus* erached the country of *Rum* (today: *Turkey*) which had *been for a long time a scene of encounter of Persians, Byzantines, Franks, Armenias* and the people of *Transoxania*.

In this world there existed two principal currents of thought (*haqiqa*). They are the crossroads of ancient cultural traditions, two basic interpretations of awareness of life of the ancient world: in constant creation amd constant mutual transformation.

*Galal al-Din* ended his journey in *Konya* - residence of the *Seljuks of Rum* - and was active there until his death in 1273. His mystic-philosophic thoughts and his peculiar connection with the *Beings of Fomal-Hoot* were collected in numerous books (e.g.: "*Masnawi*", "*Diwan-i Kabir*", "*Rubayat*" etc.) by his different disciples (*shari'a*).

His holographic book "*Al-Risala al-sarafiyya fi'L-nisab al-ta'lifyya Fomal-Hoot al-Ganoubi*" which has been buried in oblivion by today speaks - all instants and purposes - about the ethereal liturgies of the departed friars of *Dervish Orders* on the planet of *Fomal-Hoot* constellation. Celestial Sufism (*tasawwuf*) moulded by *Tariqa*, a way of thinking that is a school of fathfulness to the Creator (*ma'arif*) - who maintain the human race - constructed monasteries everywhere in the *Land of Fomal-Hoot*.

These cloisters or rather these *Tekke's* spirit (*ruh*) were the transplantation and reincarnation places of the *Mevlevi*, *Qadiri*, *Rufai* and *Beqtachi* Dervish Sects' enigmatic imagination.

"Here one learned to be a man, to find his place in the Universe and to utilize possibilities of which he had been unconscious, to understand, to love, to justify the human being, to control and appease the sleeping dragons in the secret heart and mind, to know and dominate archetypes, to replace fear with confidence, to be sure of one's self, to walk calmly with one's feet on the ground, to lose one's illusion, to be realistic, to love and exhaust reality, to embrace it".

(Quotation from the book) Besides, the book performs various musical and dancing exercises and compositions which help the reception of the ethereal body (*batin*) of God and the same time to reach a state of contemplation. In the peculiar *Fomal-Hoot's* rite the participants form a circle and take hands, interlocking the fingers. To begin with, breathing slowly and deeply as one man (*yoga*), they lean sharply forwards at each out-breath, and return to the upright at the in-breath, while a singer starts up a rhythmic chant. Later the movement changes, becoming altogether vertical, to the rhythm of quicker and lighter breathing: without raising their feet from the ground, they move down and up, slightly bending and then straightening their knees at the out-breath and the in-breath respectively, with their bodies upright.

Many different aspects (*zahir*) of the mystic path of the ethereal body are concentrated to these simple movements of the living body.

It is at the same time a sacrifice - the sacrifice of the various individual rhythms to the single great rhythms of the dance through which the soul is de-individualized and universalized.

The dance might therefore be described as a ritual death agony, and the breathing of the dancers does in fact recall the breathing of a man at the point of death. But the "death" in question is a willing one, for it is the creating of a void to receive the God's ethereal body, this is the presence (*al-Hadrah*). The evolution of the Dervish

ceremonials culminated in the *Ayin* (or *Mukabele*) rite in which the music and dance helps together to drive the performers into the greatest intensity of mystic exaltation and annihilation in the world of *Fomal-Hoot al-Ganoubi*.

(László Hortobágyi 1992 [www.guo.hu](http://www.guo.hu) and corresponding member of "Puppies & Kittens of Budavár" website)

