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*Fomal-Hoot al-Ganoubi* is a mythological *Arabian* constellation. Here can be found the planet, the warm and heavily milk-fogged lands of which makes a home for ethereal body-reincarnations of dead *Muslim* Saints and *Dervishes*.

When, in the 22nd Century, the white man has succeed to reach the moons of Jupiter and there he has transformed himself into a straggler to populate Jupiter's stratosphere from there, thousands of souls of dead *Muslim* Saints and *Dervishes* have moved, in the same way, to the *Fomal-Hoot al-Ganoubi* Galaxy, where they have found the real great *umma*, namely the world of Heaven (*jannat*), leaving behind at the same time *jahannam*, namely the earthly empire of Hell.

The first description of the music that flourished in that distant gloomy world could be find in the "*Kitab al-Algani*" ("Song of Book") by *Abu'L-Faraq al-lsfahani* (died in 967) and the last one was accessible in the "*Al-Risala al-sarafiyya fi'L-nisab al-talifiyya Fomal-Hoot al-Ganoubi*" by *Maulana Galal al-Din Rumi* (1207-1273) which has unfortunately lost by today.

Today, the sole material trove that has survived is the one restored by *eL-Horto-Guo*: "*Fomalhaut-hájj*", that would set the purpose of exode being common in every culture to music in a *Fomalhaut* style, giving at the same time a short description of the ancient technique of leaving the ethereal body.

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 1991*)