

Egyptian Alphabetical Letters of Creation Cycle

Moustafa Gadalla

Maa Kheru (True of Voice)

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**Egyptian Alphabetical Letters
of Creation Cycle
by Moustafa Gadalla**

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ABOUT THE AUTHOR

Moustafa Gadalla is an Egyptian-American independent Egyptologist who was born in Cairo, Egypt in 1944. He holds a Bachelor of Science degree in civil engineering from Cairo University.

Gadalla is the author of twenty-two published internationally acclaimed books about the various aspects of the Ancient Egyptian history and civilization and its influences worldwide.

He is the Founder and Chairman of the Tehuti Research Foundation (<https://www.egypt-tehuti.org>)—an international, U.S.-based, non-profit organization, dedicated to Ancient Egyptian studies. He is also the Founder and Head of the online Egyptian Mystical University (<https://www.EgyptianMysticalUniversity.org>).

From his early childhood, Gadalla pursued his Ancient Egyptian roots with passion, through continuous study and research. Since 1990, he has dedicated and concentrated all his time to researching and writing.

PREFACE

The Ancient Egyptians considered the letters to be elemental, basic things in a very real sense. For the Stoics, it appears that language was not simply modeled after the physical world but belonged to it part and parcel. It was customary among the Egyptians to identify the letters of the alphabet (and with them the individual sounds of speech) as *stoicheia* literally physical particles. Throughout Egyptian history, the alphabet was invested with very real mundane significance. To them, letters are things not pictures of things.

This book focus on the relationship between the sequence of the creation cycle and the Egyptian ABGD alphabets. Such an orderly scientific sequence was expressed eloquently in poetic stanzas—which were called (lunar) mansions—for each letter and the cosmic creation role of each letter/mansion in the creation cycle. This very exact information was repeated later in Sufi (and other) references.

Creation is the actualization of divinity through a process of linguistic auto-representation. Creation and revelation amount to the same thing.

It is the aim of this book to provide such an exposition one which, while based on sound scholarship, will present the issues in language comprehensible to non specialist readers. Technical terms have been kept to a minimum. These are explained, as non-technically as possible, in the glossary. This book is divided into five parts containing a total of 35 chapters.

Part I. Egyptian Alphabetical Letters of Creation Cycle
has four chapters:

Chapter 1: Historical Deception of the (Ancient) Egyptian Linguistics will clarify the intended confusion that hides the alphabetical form of writing in Ancient Egypt as the archetype of all languages throughout the world.

Chapter 2: The Principles and Principals of Creation covers the basic components of the creation cycle in the Ancient Egyptian accounts..

Chapter 3: The Cosmic Manifestation of the Egyptian Alphabets covers the natural, orderly progression of the emanated divine energy and its manifestation in the monthly lunar mansion changes and the correlations between the sequence of the ABGD letters and their numerical values.

Chapter 4: The Three Primary Phases of the Creation Cycle covers the nature of the creation cycle, consisting of three phases as found in the Ancient Egyptian accounts and later on duplicated in Sufi (and other) writings.

Part II. The Conceiving Phase/Ennead *has ten chapters—5 through 14:*

Chapter 5: The Theme of the First Phase/Ennead covers the theme of the First Phase/Ennead (1-9 'A' - 'T.') as the objectification of a circumscribed area of undifferentiated energy/matter wherein the world will be manifested. It consists of the establishment of order and the co-factors of life forms as the foundation for the world. Phase One consists basically of three consecutive groups; each of which consists of 3 stages/letters/numbers.

Chapters 6 through 14 cover the first nine letters—each covering their role in the Creation Cycle, their sequence significance, their sound and writing form significance, numerical significance and their names and meanings, as well as their peculiar properties and nature/impact/influence.

Part III. The Orderly Manifestation Phase/Ennead *has ten chapters—15 through 24:*

Chapter 15: The Theme of the Second Phase/Ennead covers the theme of the Second Phase/Ennead, the orderly manifestation of creation. This Second Phase deals with the creation of the noumenal and phenomenal planes, the two grand subdivisions of the manifested world. The letters of this Phase are therefore arranged in two groups of four letters, and the middle letter 'N' overlaps the two planes:

'Y', 'K', 'L', 'M' 'N' 'S', 'A.', 'F', 'S.'

Chapters 16 through 24 cover the second nine letters—each reviewing the same topics as in the prior group of nine letters.

Part IV. The Reunification Phase/Ennead *has ten chapters—25 through 34:*

Chapter 25 covers the theme of the Third Phase/Ennead which is the Ascending and Reunification Phase that leads to a NEW Alpha—Heru-Akhti of The Two Horizons.

Chapters 26 through 34 cover the third nine letters—each reviewing same topics as in the other two groups of nine letters.

Part V Being chapter 35 covers the 28th Mansion/Letter ‘Gh’ representing The New Alpha.

To learn about the linguistic features [words and sentences formations, etc.] of the Egyptian Alphabetical language, refer to other books by same author namely:

- 1. The Ancient Egyptian Universal Writing Modes**
- 2. The Musical Aspects of The Ancient Egyptian Vocalic Language**

See more details of these and other books at end of the book under TRF Publications.

Moustafa Gadalla

STANDARDS AND TERMINOLOGY

1. The Ancient Egyptian word, *neter*, and its feminine form *netert*, have been wrongly (and possibly intentionally) translated to ‘god’ and ‘goddess’ by almost all academicians. *Neteru* (plural of *neter/netert*) are the divine principles and functions of the One Supreme God.

2. You may find variations in writing the same Ancient Egyptian term, such as *Amen/Amon/Amun* or *Pir/Per*. This is because the vowels you see in translated Egyptian texts are only approximations of sounds, which are used by Western Egyptologists to help them pronounce the Ancient Egyptian terms/words.

3. We will be using the most commonly recognized words for the English-speaking people that identify a *neter/netert* [god, goddess] or a pharaoh or a city; followed by other ‘variations’ of such a word/term.

It should be noted that the real names of the deities (gods, goddesses) were kept secret so as to guard the cosmic power of the deity. The *Neteru* were referred to by epithets that describe a particular quality, attribute, and/or aspect(s) of their roles. Such applies to all common terms such as *Isis, Osiris, Amun, Re, Horus, etc.*

4. When using the Latin calendar, we will use the following terms:

BCE – Before Common Era. Also noted in other references as BC.

CE – Common Era. Also noted in other references as AD.

5. The term Baladi will be used throughout this book to denote the present silent majority of Egyptians that adhere to the Ancient Egyptian traditions, with a thin exterior layer of Islam. The Christian population of Egypt is an ethnic minority that came as refugees from Judaea and Syria to the Ptolemaic/Roman-ruled Alexandria. Now, 2,000 years later, they are easily distinguishable in looks and mannerisms from the majority of native Egyptians. [See *Ancient Egyptian Culture Revealed*, by Moustafa Gadalla, for detailed information.]

6. There were/are no Ancient Egyptian writings/texts that were categorized by the Egyptians themselves as “religious”, “funerary”, “sacred”, etc. Western academia gave the Ancient Egyptian texts arbitrary names such as the “Book of This” and the “Book of That”, “divisions”, “utterances”, “spells”, etc. Western academia even decided that a certain “Book” had a “Theban version” or “this or that time period version”. After believing their own inventive creation, academia then accused the Ancient Egyptians of making mistakes and missing portions of their writings (?!!).

For ease of reference, we will mention the common but arbitrary Western academic categorization of Ancient

Egyptian texts, even though the Ancient Egyptians themselves never did.

THE 28 ABGD LETTERS & PRONUNCIATIONS

- Actual Egyptian 28 ABGD letters are indicated in Capitals. Non-capital letters are inserted to help English-speaking people pronounce the Egyptian words.
- When 2 letters are underlined together (in the “Roman” script), they represent one sound. For example: Th sounds like the “Th’ in the English word ‘Three’. Another example is: Dh sounds like the “Th’ in the English word ‘There’.
- An underlined letter followed by a dot indicates an Egyptian letter close to the English sound of such a letter.
- Three Egyptian letters [A, W & Y] are “weak consonants” i.e. each can be pronounced as either a consonant or a vowel sound, depending on the word and its context.

| Letter Sound | Numerical Value | Letter sound in English words |
|-----------------|-----------------|--|
| 1. ALeF | 1 | <u>A</u> dam (as a cons.), <u>fa</u> t (as a vowel sound) |
| 2. BeYT | 2 | <u>B</u> oy |
| 3. GyM | 3 | <u>G</u> irl |
| 4. DaL | 4 | <u>D</u> elta |
| 5. Heh | 5 | <u>H</u> e |
| 6. Waw | 6 | <u>W</u> e (as a cons. sound), <u>FOOD</u> (as a vowel sound) |
| 7. Zayn | 7 | <u>Z</u> ero |
| 8. H.et | 8 | strongly aspirant H made in the throat and is defined as a 'fricative faucal,' that is a strongly marked continuous guttural sound produced at the back of the palate. The sound does not exist in English, French, or Italian, but comes near to the ch in the German lachen, or the Scotch loch (Spanish x and j.) |
| 9. T.a | 9 | emphatic T (close to the sound of double 't' at the end of the English word 'butt') |
| 10. Yad | 10 | <u>Y</u> es (as a cons. sound), <u>Feet</u> (as a vowel sound), a semi-consonantal glide, like the y in "yellow" |
| 11. Kaf | 20 | <u>Mil</u> k |
| 12. Lam | 30 | <u>L</u> ane |
| 13. Meem | 40 | <u>Mil</u> k |
| 14. Noon | 50 | <u>N</u> o |
| 15. Seen | 60 | <u>S</u> afe |

| | | |
|----------------------------|------|--|
| 16. <u>A</u>.yn | 70 | does not occur in English, but represents a deeper guttural consonant, perhaps a voiced glottal stop |
| 17. <u>F</u> | 80 | <u>F</u>ood |
| 18. <u>S</u>.ad | 90 | emphatic S (close to the sound of letter 's' in the English word 'sun' or in the name 'Sandra') |
| 19. <u>Q</u>af | 100 | It is defined as a 'hard explosive ultra guttural,' and may be described as a guttural having an affinity with k, but formed further back, between the posterior soft portion of the palate and the back of the tongue. Sounds like a backward k; rather like q in queen |
| 20. <u>R</u> | 200 | <u>R</u>ise |
| 21. <u>S</u>heen | 300 | <u>S</u>how |
| 22. <u>T</u> | 400 | <u>T</u>able |
| 23. <u>Th</u> | 500 | <u>Th</u>ree |
| 24. <u>Kh</u> | 600 | Guttural Aspirate—like ch in Schotch loch—perhaps like ch in German ich |
| 25. <u>D</u>hal | 700 | <u>O</u>Ther |
| 26. <u>D</u>.ad | 800 | emphatic D |
| 27. <u>Z</u>. | 900 | emphatic Z |
| 28. <u>G</u>hyn | 1000 | A voiced velar fricative /ʒ/ or a voiced uvular fricative |
