

## How *Lumāši*, or “Constellation”-Writing Puns Produced the *Garden of Eden* Myth (Part 2)

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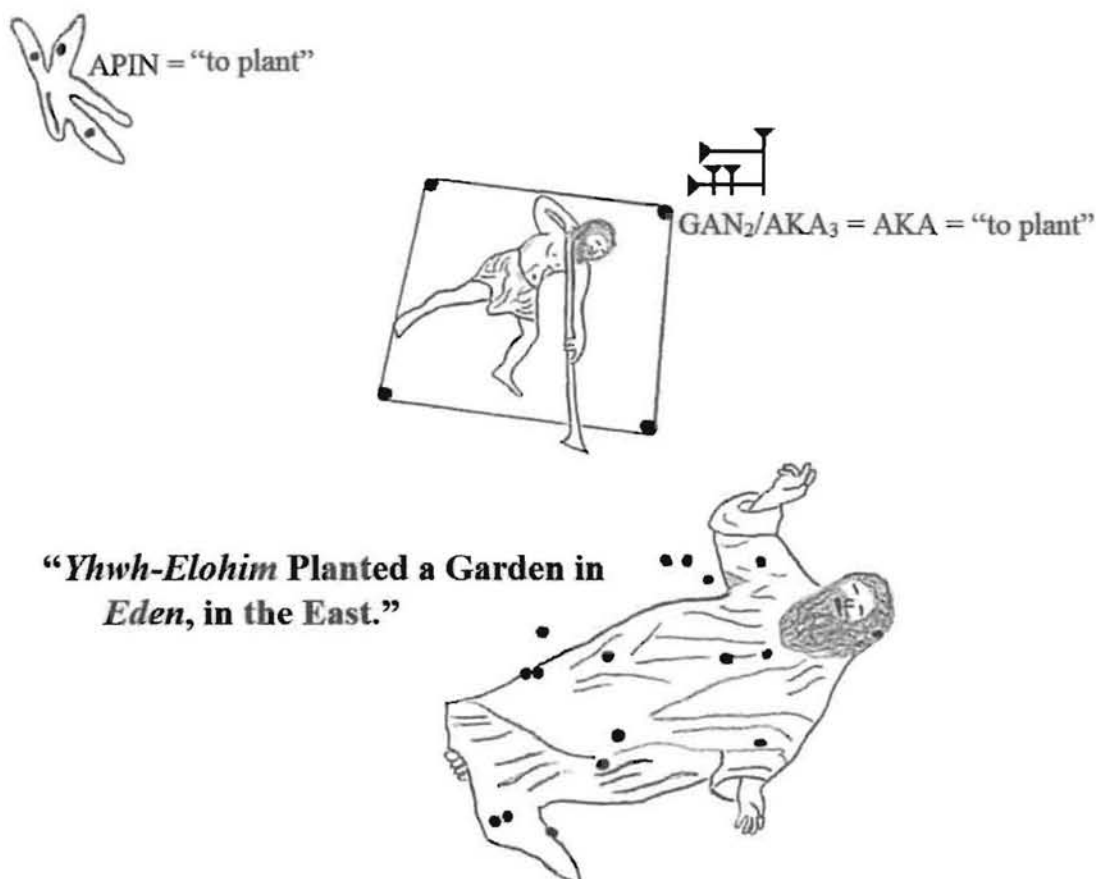
### ***Yhwh-Elohim* “Planted” the Garden and “Put” Adam in It**

Genesis 2:8 reads:

“And *Yhwh*-Gods planted a garden in *Eden*, in the east, and he-put there the man whom he had made.”

The concept of *Yhwh-Elohim* “planting” the Garden correlates with two plausible *lumāši*-writing puns in the stellar tableau of the “Garden-in-*Eden*.”

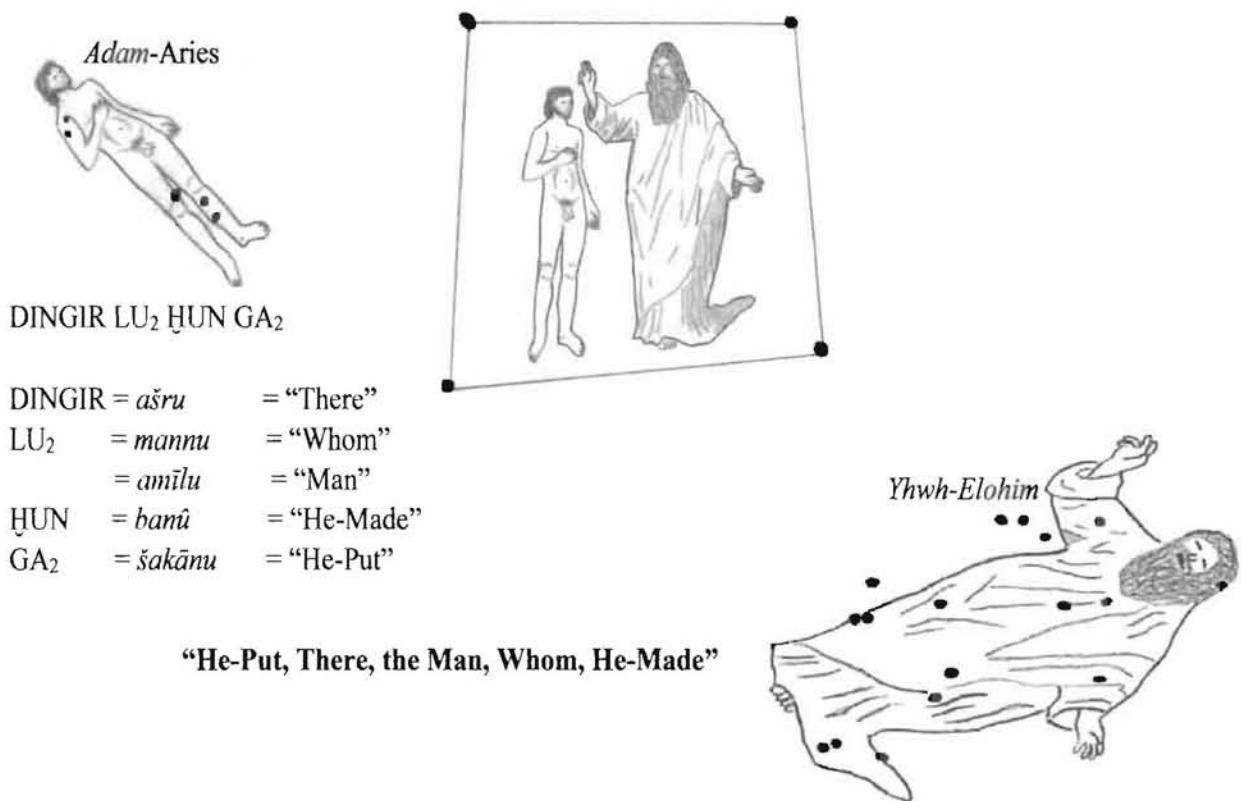
The most straightforward correlate is found in Triangulum, which stood a short distance from the Garden (Pegasus Square). The logogram for the “Plow” constellation, APIN, also meant “to plant.”<sup>102</sup> Another possibility is found in the Sumerian-Akkadian dictionary entries which sometimes list the logogram for the Garden constellation, GAN<sub>2</sub>, as a variation of the logogram GA<sub>2</sub>, “box, chest” (Fig. 16).<sup>103</sup> GA<sub>2</sub> was also read AKA<sub>3</sub>, which phonates AKA, “to plant” (Fig. 16).<sup>104</sup>



**Figure 16: The logogram for the Plow constellation, APIN, embodied the verb “to plant.” The cuneiform sign for the Garden, GAN<sub>2</sub>, was sometimes written identically with AKA<sub>3</sub>, phonating the verb “to plant.”**

The claim that *Yhwh-Elohim* “put” the Man/*Adam* in the Garden correlates to additional *lumāši*-writing puns. Mesopotamian astronomical texts confirm that the “Man”/Aries was construed as a deity and therefore assumed the divine determinative DINGIR, a cuneiform sign that was also read *ašru*, which could idiomatically function as “there.”<sup>105</sup> Recall that Aries’ full title was LU<sub>2</sub>-HUN-GA<sub>2</sub>. And we have seen that LU<sub>2</sub>, “Man,” also served as the logogram for *mannu*, “who(m).”<sup>106</sup> HUN meant “in.”<sup>107</sup> Moreover, we have just seen that, during colloquies with Babylonian astrologers, hostaged Jewish cohorts would have learned that the logogram for the Pegasus Square, GAN<sub>2</sub>, was sometimes conceptualized as a variation of GA<sub>2</sub>, which meant “to put, place” (Fig. 16; n. 103). After conjugating the verb for coherence as exemplified in *Enuma Elish* VII, the puns can yield: “He-Placed, There, the Man, Whom, He-Made” (Fig. 17); words which make a one-to-one

correlation with latter part of Genesis 2:8. “Hostaged” Jewish astrologer-magicians presumably attributed this act to *Yhwh*-Elohim (Aquarius).



**Figure 17: Puns encrypted in *Adam-Aries* imparted a direct correlate to the words in Genesis 2:8.**

### ***Yhwh-Elohim* Creates *Adam* from Dust**

Genesis 2:7 reads:

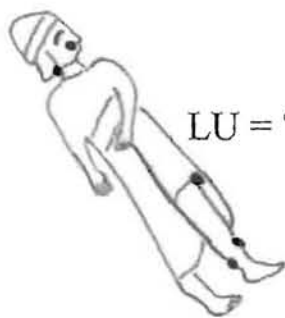
And *Yhwh*-Gods formed the man [from] dust from the ground ...

Old Testament theologians concur that *yṣr*, the verb Hebrew verb for “formed, fashioned,” was intentionally used to conjure the image of *Yhwh*-Gods as a divine potter fashioning *Adam* in a manner similar to a clay pot.<sup>108</sup> This too was encrypted as *lumāši*-writing puns in the Garden constellations.

Recall that the constellations were construed as divine, cuneiform “Writing,” and that the square Garden’s simulation of square cuneiform sign LAGAB imbued it with that sign’s readings and meanings, one of the latter being, *karāṣu*, “to nip off clay”—with the express

purpose of creating some type of ceramic effigy, figurine, or pot.<sup>109</sup> LAGAB could also be read GUR<sub>4</sub> and KUR<sub>4</sub>; the former phonates the logogram GUR<sub>8</sub>, “to create, make, fashion,”<sup>110</sup> while the latter phonates KUR, “ground.”<sup>111</sup> Moreover, the Garden’s original, Mesopotamian title was the “Field,” a term sometimes represented by U<sub>5</sub>, a homophone with U<sub>3</sub>, “of.”<sup>112</sup> Above we saw that Field constellation’s logogram, GAN<sub>2</sub>, phonetically imparted the Hebrew word for “Garden”/ *Gan*, but was also inscribed on an incline and read KIRI<sub>2</sub>, the phonetic equivalent to the Sumerian KIRI<sub>6</sub>/“Garden.” Yet KIRI<sub>6</sub> was also read as SAĦAR<sub>2</sub>—phonetically imparting the Sumerian word that meant “dust” (SAĦAR).<sup>113</sup> It seems plausible that the Genesis author(s) understood this to mean that the stellar Garden was a “KIRI,” and another way to read KIRI was as “SAĦAR,” or “dust.” And we have already shown that LAGAB’s reading as NI<sub>10</sub> provided the phonetic equivalent to NI, which meant *ina* “from” in Akkadian (Fig. 6).

After the verb is conjugated into the third-person past tense, puns embedded in the Garden-of-*Eden* constellation (Pegasus Square) situated beside *Yhwh* (Aquarius) and *Adam* (Aries) yield: “He-Created, the Man, From, the Dust, Of, the Ground” (Fig. 18).



LU = "the Man"



GAN<sub>2</sub> = "Garden"/*Gan* = KIRI<sub>6</sub>/SAḤAR<sub>2</sub> = SAHAR = "Dust"

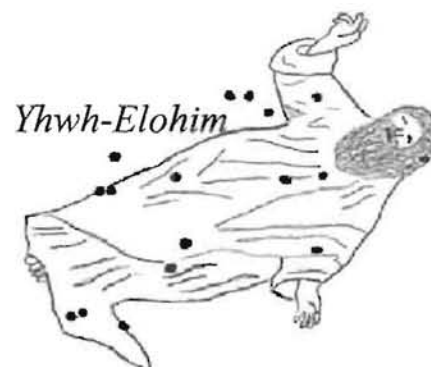
LAGAB = "Pinch Off Clay"

LAGAB/GUR<sub>4</sub> = GUR<sub>8</sub>/TU = "To Create"

LAGAB/NI<sub>10</sub> = NI = "From"

LAGAB/KUR<sub>4</sub> = KUR = "Ground"

Pegasus Square = U<sub>5</sub> = U<sub>3</sub> = "Of"



**"He-Formed, the Man, From, the Dust, Of, the Ground"**

**Figure 18:** *Lumāši*-writing wordplay encrypted in the cuneiform titles for the Man (Aries) and Garden constellation (Pegasus Square) divulge a direct correlate to the words in Genesis 2:7.

## The Creation of Eve

Presumably, the Genesis authors wished to explain how the Woman had come into existence. Genesis 2:21 describes how this feat was accomplished:

And *Yhwh-Elohim* caused the man to fall into a deep sleep; and while he was sleeping, he took one of the man's ribs and closed up the place with flesh.

This theme bears a correlate as *lumāši*-writing puns embedded in the Garden constellation.

Recollect that the square Garden's resemblance to LAGAB imbued it with that logogram's meanings, one being *bamātu*, "steppe-land." A divination commentary equated *bamātu*/"steppe-land" with "ribcage."<sup>14</sup> Hence, a Mesopotamian-trained, Jewish astrologer

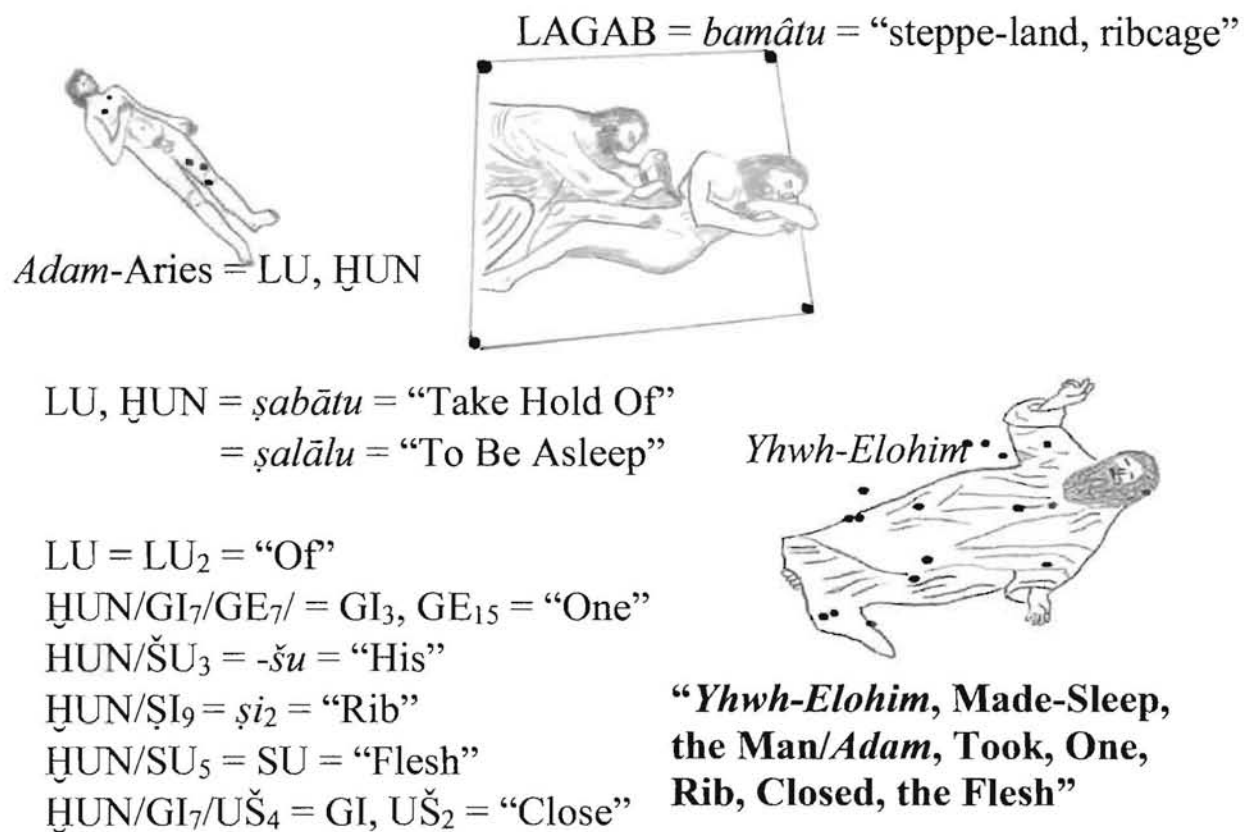
would have known that the astral Garden-in-*Eden* also embodied the term “ribcage,” which may explain the rationale behind the rest of the story.

Common logograms for the Man/*Adam* constellation included LU and HUN. Both represented the Akkadian verb *šalālu*, “to be asleep, sleeping.”<sup>115</sup> Through studies of the *Enuma Elish* tablet seven, Jewish astrologers would have learned that this verb could be conjugated into its causative form (*ušašlil*), “he-made/caused-sleep.” Hence, embedded in the Man constellation was the pun: “He-Made-Sleep; the Man”; an act they presumably attributed to the deity that dwelled in the astral Garden: *Yahweh-Elohim* (Fig. 19).

LU and HUN also stood for the verb *šabātu*, “to take hold of.”<sup>116</sup> HUN was also read GI<sub>7</sub>, GE<sub>7</sub>, and ŠI<sub>9</sub>.<sup>117</sup> The first two readings phonate logograms that meant “one” (GI<sub>3</sub>, GE<sub>15</sub>), while the latter phonetically interjected the abbreviated spelling *šī<sub>2</sub>*, “rib.”<sup>118</sup> HUN was also read SU<sub>5</sub>, a homophone with SU, “flesh.”<sup>119</sup> And HUN’s readings as GI<sub>7</sub> and UŠ<sub>4</sub> phonetically imparted the logograms that meant “to close” (GI, UŠ<sub>2</sub>) (Fig. 19).<sup>120</sup>

Finally, LU phonetically imparted the word “of” (LU<sub>2</sub>); and HUN was also read ŠU<sub>3</sub>, phonetically imparting the suffix *-šu*, “his.”<sup>121</sup>

After conjugating the verbs the constellation-writing puns yielded: “He-Made-Sleep, the Man, Took, One, Rib, Closed, the Flesh” encrypted as wordplay in the cuneiform terms for *Adam* and the Garden (Fig. 19). This string of puns correspond with the words found in Genesis 2:21, implying they were the inspiration for that passage. The correlation suggested that Jewish magi envisioned this celestial wordplay as a scene from the Creation, which was then translated into Hebrew and reported as fact.



**Figure 19: Lumāši-writing puns punning in the Man/Adam (Aries) divulge a direct correlate to the words recorded in Genesis 2:21.**

The next verse reads:

And *Yhwh-Gods* made the rib which he-took from the man into-a-woman ...

We just saw that constellation-writing puns encrypted in abbreviations for the *Adam*/"Man" constellation (LU, HUN) yielded *šabātu*, “take,” *ina*, “from,” and *Awīlu*, “the Man” (Fig. 19). HUN also represented the Akkadian verb *banû*, “to make, create.”<sup>122</sup> And we have noted that the other common logogram for the Man, LU, was a substitution of the silent LU<sub>2</sub>, which meant *Awīltu*, “the Woman” and “which.”<sup>123</sup> And because LU was also read SI<sub>6</sub> it formed a homophone with SI, the cuneiform sign that meant *ewû*, “to turn into, become,” which may have inspired the Hebrew idea that *Adam*’s rib was made “into woman” (*lā ’iššāh*).

After conjugating the verb for coherence, the celestial puns yield: “Yhwh-Elohim, Made, From, the Rib, Which, He-Took, From, the Man, Change Into, the Woman.” This correlated with the words in Genesis 2:22 (Fig. 20).

Adam-Aries = LU, HUN



LU, HUN = *ṣabātu* = “Take”

HUN/ŠI<sub>9</sub> = *ṣi<sub>2</sub>* = “Rib”

HUN = *ina* = “From”

= *Amīlu* = “Man”

= *banū* = “Make”

LU/SI<sub>6</sub> = SI = *ewū* = “Turn Into, Become”

LU = LU<sub>2</sub> = *Amīltu* = “Woman, Man”

= LU<sub>2</sub> = *ša* = “Which”

**“Yhwh-Elohim, Made, From, the Rib, Which, He-Took,  
From, the Man, Change-Into, the Woman”**

**Figure 20: Constellation-writing puns in the Adam/Man (Aries) correlate with the words written in Genesis 2:22.**

Additional *lumāši*-writing wordplay revealed how the woman got her name. Genesis 2:23 reads:

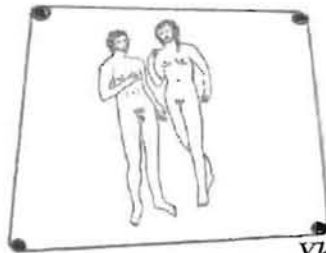
She shall be called “woman,” for she was taken from man.

We’ve seen that one of the common logograms for the Adam/“Man” was HUN, which could be read ŠE<sub>3</sub>. The latter forged a homophone with ŠE<sub>21</sub>, which the Sumerian-Akkadian dictionaries use to represent the Akkadian *nabû*, “to name, give a name.”<sup>124</sup> HUN also meant “take” (*ṣabātu*) and “from” (*ina*), and could be read ŠI<sub>4</sub>, a homophone with the Akkadian *šī*, “she.”<sup>125</sup> Moreover, we’ve seen that the other common logogram for the “Man” constellation, LU, was substituted for LU<sub>2</sub> because the latter was a “silent” cuneiform sign in the Babylonian-Assyrian language of Akkadian. Thus LU represented LU<sub>2</sub>, which meant *amīlu* (“man”) and *amīltu* (“woman”) in Akkadian.



After conjugating the verbs for readability as exemplified in *Enuma Elish* VII, the puns enciphered in the Garden constellation's cuneiform titles permit: "She, Will-Be-Called, Woman, She, Was-Taken, From, Man." *Lumāši*-writing mirrored the words in Genesis 2:23—the name "Woman" taken from the cuneiform logogram for the Man constellation, LU<sub>2</sub>. (Fig. 21).

*Adam-Aries* = LU, HUN



*Yhwh-Elohim*



HUN = *ṣabātu* = "Take"

HUN = *ina* = "From"

HUN/ŠE<sub>3</sub> = ŠE<sub>21</sub> = *nabû* = "Call by a Name"

HUN/ŠI<sub>4</sub> = *šī* = "She"

LU = LU<sub>2</sub> = *Amīlu* = "Man"

= *Amīltu* = "Woman"

**"She, Will-Be-Called, Woman, She, Was-Taken, From, Man"**

**Figure 21: Double entendre encoded in the terms for the Man/Adam correspond with the words of Genesis 2:23.**

Further punning corresponds with the Woman's personal name given in Genesis 3:20:

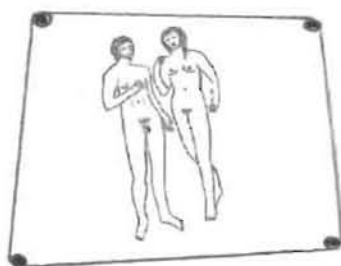
And the man named the name of his woman *Eve* ["Life"]...

*Eve* is the English rendering of the Hebrew *Ḥawwāh*, "Life."<sup>126</sup> The Genesis authors surely knew that Aries' abbreviated writing as LU was an intentional homophone for the silent cuneiform sign, LU<sub>2</sub>, and therefore embodied all of LU<sub>2</sub>'s readings and meanings. We have seen that LU<sub>2</sub> was the logogram for *Amīlu*/"Man," *Amīltu*/"Woman," and *ša*/"Of."<sup>127</sup> While the other abbreviated logogram for the "Man"/*Adam* constellation—HUN—was read

as ŠU<sub>3</sub>, ŠE<sub>3</sub>, and ŠI<sub>4</sub>. The reading ŠU<sub>3</sub> phonates the independent possessive pronoun *šû*, “his,” and the pronominal suffix *-šû*, “his”;<sup>128</sup> ŠE<sub>3</sub> phonetically renders ŠE<sub>21</sub>, the logogram that represented *nabû*, “to call by a name,” and *šumu*, “name”;<sup>129</sup> while ŠI<sub>4</sub> phonates ŠI, “life.”<sup>130</sup>

After conjugating the verb for relevance the puns yield: “the Man, Called, the Name, Of, His, Woman, Life,” which correlate with the first part of Genesis 3:20 (Fig. 22).

Adam-Aries = LU, HUN



LU = LU<sub>2</sub> = *Amīlu* = “Man”

= *Amīltu* = “Woman”

= *ša* = “Of”

HUN/ŠE<sub>3</sub> = ŠE<sub>21</sub> = *nabû* = “To Name”

= *šumu* = “Name”

HUN/ŠI<sub>4</sub> = ŠI = *napištu* = “Life”

**“the Man, Named, the Name,  
Of, His, Woman, Life”**

**Figure 22: Wordplay in the titles for the Man constellation imparted: “The Man called the name of his Woman, ‘Life.’” The word “Life” is Hebrew meaning of the name *Hawwāh* (rendered *Eve* in English).**

We will now see how *lumāši*-writing puns correlate to the “Garden of *Eden*” myth’s geography.

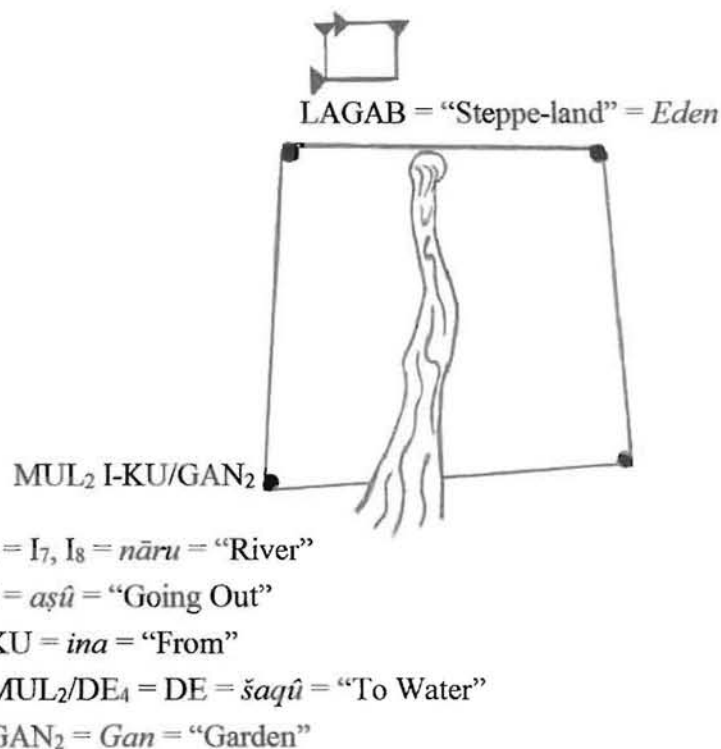
## The Geography of the Garden

Several early passages provide a glimpse of the Garden’s geographical features.

Genesis 2:10 begins:

And a river flows from *Eden* to water the garden; and from there it divided and became four headstreams.

The notion of a “River” in *Eden* can be traced to the Pegasus Square’s logogram, GAN<sub>2</sub>, which concomitantly rendered the Hebrew word “Garden”/*Gan* and was read IKU (“Field”). Sumerian-Akkadian dictionaries affirm that IKU was pronounced I-KU, “Field” (Fig. 23). The I portion of I-KU represented the Akkadian verb *ašû*, “going out of,” while simultaneously phonating Sumerian terms for “river” (I<sub>7</sub>, I<sub>8</sub>).<sup>131</sup> And we have seen that the KU segment of I-KU represented *ina*, “from.” Recall that the astroglyph for the Pegasus Square, LAGAB, meant “Steppe-land” or *Eden*. Altogether these *lumāši*-writing puns yield: “a River, Going-Out, From, the *Eden*”; words that correspond completely with the first portion of Genesis 2:10 (*yš’ m’dn*) (Fig. 23).<sup>132</sup>



**“a River, Going-Out, From, *Eden*, To Water, the Garden”**

**Figure 23: Constellation-writing puns encrypted in the cuneiform terms for the Pegasus Square correlate precisely with the words of Genesis 2:10.**

The impetus for the second part of Genesis 2:10—that the river “divided and became four headstreams”—can also be traced to puns encrypted in the Garden constellation (Pegasus

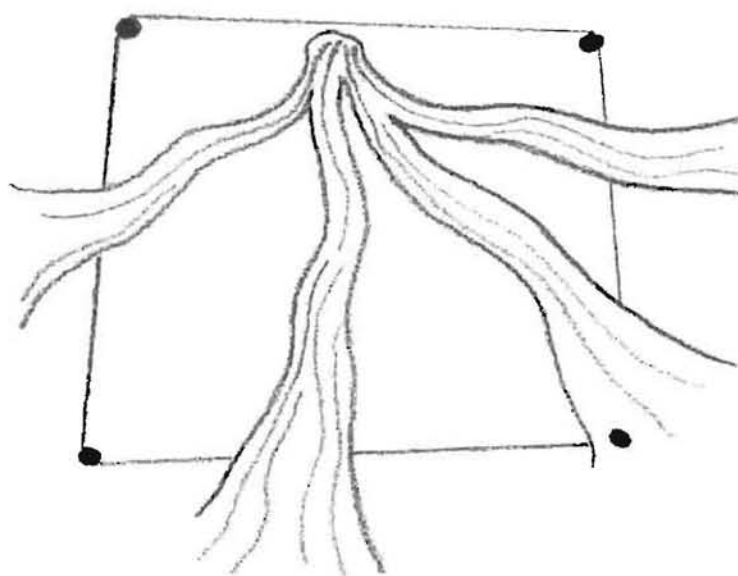
Square). The Hebrew for “headstreams” (*r’sym*) refers to the “beginning” or “source” of a river.<sup>133</sup>

The Garden constellation’s original, Akkadian cuneiform meaning, *Ikû* “Field,” was sometimes represented by the logogram *U<sub>5</sub>*, which phonates *U*, “source of a river.”<sup>134</sup> In light of the fact that a singular Sumerian noun can also refer to the plural,<sup>135</sup> *U* could yield “river sources.” Moreover, explorations into *lumāši*-writing indicate that the Pegasus Square represented *kibrāt erbetti*, the “four regions of the inhabited world,” and thus had the word “four”/*erbe* embedded within it.<sup>136</sup> And finally, the Garden constellation’s astroglyph, LAGAB, could be read *KUR<sub>4</sub>*, a homophone with *KUR<sub>5</sub>*, “to separate, divide.”<sup>137</sup> After conjugating the verb for coherence, the celestial puns distilled into: “Separated-Into, Four, River-Sources”; words that corresponded with the Hebrew in verse 2:10 (Fig. 24)

Pegasus Square = *U<sub>5</sub>* = *U* = “River-Sources (Headstreams)”

Pegasus Square = *erbe* = “Four”

LAGAB/*KUR<sub>4</sub>* = *KUR<sub>5</sub>* = “To Separate-Into”



**“Separated-Into, Four, Headstreams”**

**Figure 24: *Lumāši*-writing on the square Garden constellation imparted “divided into four headstreams,” which corresponds to the words in Genesis 2:10.**

Genesis 2:10 goes on to name the four rivers:

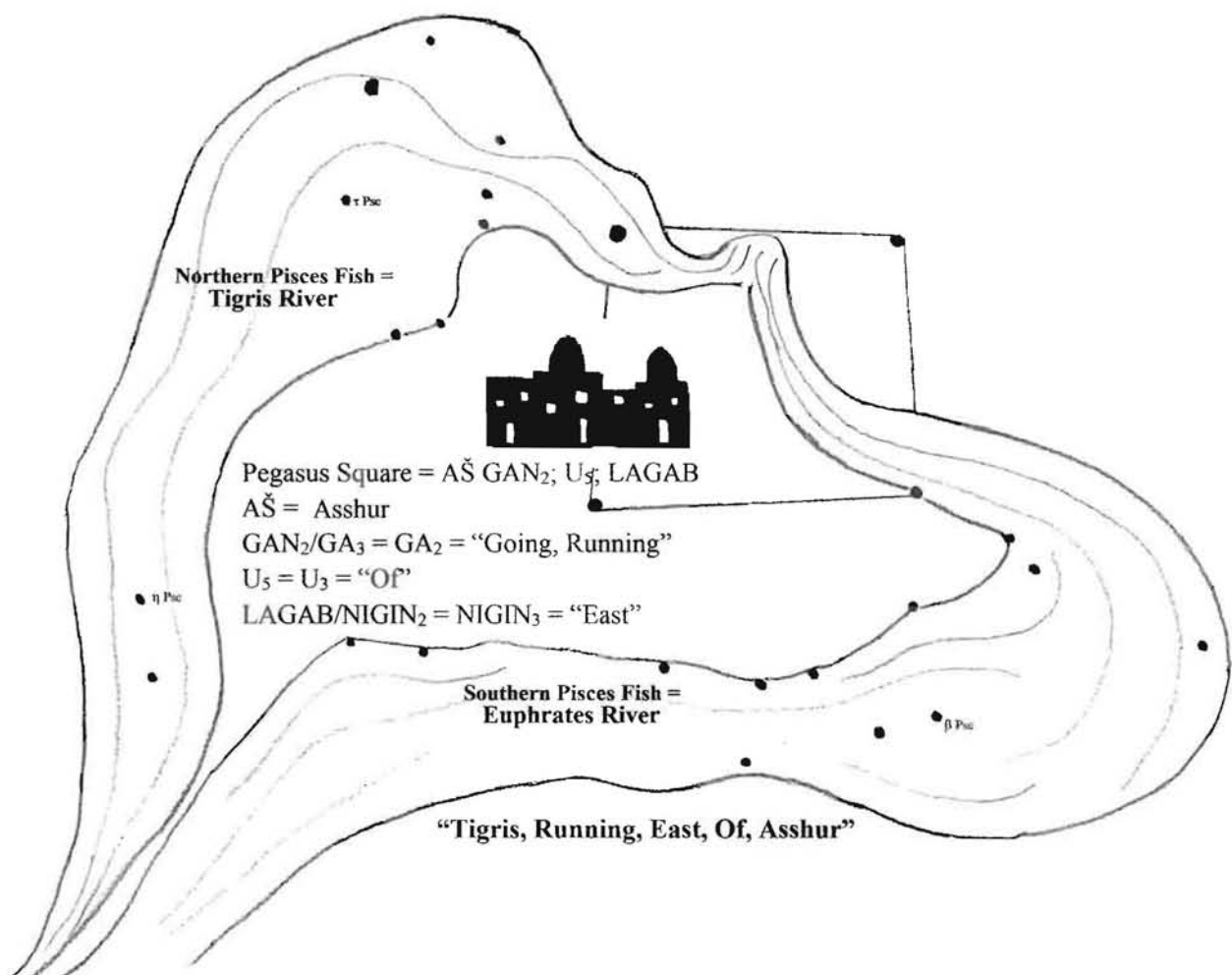
The name of the first is *Pishon*; it winds around the entire land of *Havilah*, where there is gold. (The gold of that land is good; aromatic resin and onyx

are also there.) The name of the second river is the *Gihon*; it winds through the entire land of *Cush*. The name of the third river is the Tigris; it runs along the east side of Assur. And the fourth river is the Euphrates.

Here the geography of the Garden becomes downright confusing, a point conceded by even the most conservative theologians.<sup>138</sup> Numerous passages throughout the narrative indicate that *Eden* was a specific place, with *Adam* and *Eve* stationed in close proximity to their maker, *Yhwh-Elohim*. So close in fact that *Adam* and *Eve* hear their God as he walks amongst the trees, and they even try to hide from him in verse 3:8-11. Yet other Old Testament passages testify that the four headstreams pass through *Havilah*, *Cush*, and *Assur*, territories equated with the Saudi Arabian Peninsula (*Havilah*), Ethiopia (*Cush*), and the capital city of the Assyrian Empire (*Assur*) in northern Mesopotamia—lands that span a thousand miles!<sup>139</sup>

The four rivers and the lands they water can be traced to *lumāši*-writing in the Pegasus Square, the constellation that depicted the celestial Garden-in-*Eden*. Mesopotamian astrologers envisioned the heavens as astral correlates to places on earth. The Twin-Fishes (Pisces) straddle the Garden constellation, and cuneiform star atlases register the northern Pisces Fish as the “Tigris” (IDIGNA) and the southern Pisces Fish as the “Euphrates” (BURANUN), as shown in Fig. 25.<sup>140</sup>

Genesis 2:14 asserts that the Tigris river is “the one running east of *Assur*” (*hhlk qdmt šwr*). Jewish magi knew that the original Mesopotamian title for the Garden-of-*Eden* was the “Field” constellation whose logogram was frequently written, AŠ-IKU (“One-Field”).<sup>141</sup> AŠ was the logogram for *Assur*.<sup>142</sup> IKU could also be read GA<sub>3</sub>, the phonetic equivalent to the logogram (GA<sub>2</sub>) that stood for the Akkadian verb *alāku*, “going, running.”<sup>143</sup> We have seen that the equivalent to the Hebrew “east” (*qdmt*) was visible in the square Garden’s resemblance to LAGAB, whose alternate reading as NIGIN<sub>2</sub> phonated the word NIGIN<sub>3</sub>/“east” (Fig. 6). The Garden constellation’s original Mesopotamian appearance as a “Field” was sometimes represented by the logogram read U<sub>5</sub>,” which phonetically imparted U<sub>3</sub>/“of.”<sup>144</sup> Hence, “the Tigris, Running, East, Of, *Assur*” was encrypted as a constellation-writing wordplay on the cuneiform names for the Garden constellation and the Tigris River positioned immediately to the east (Fig. 25); words that correspond to Genesis 2:14.



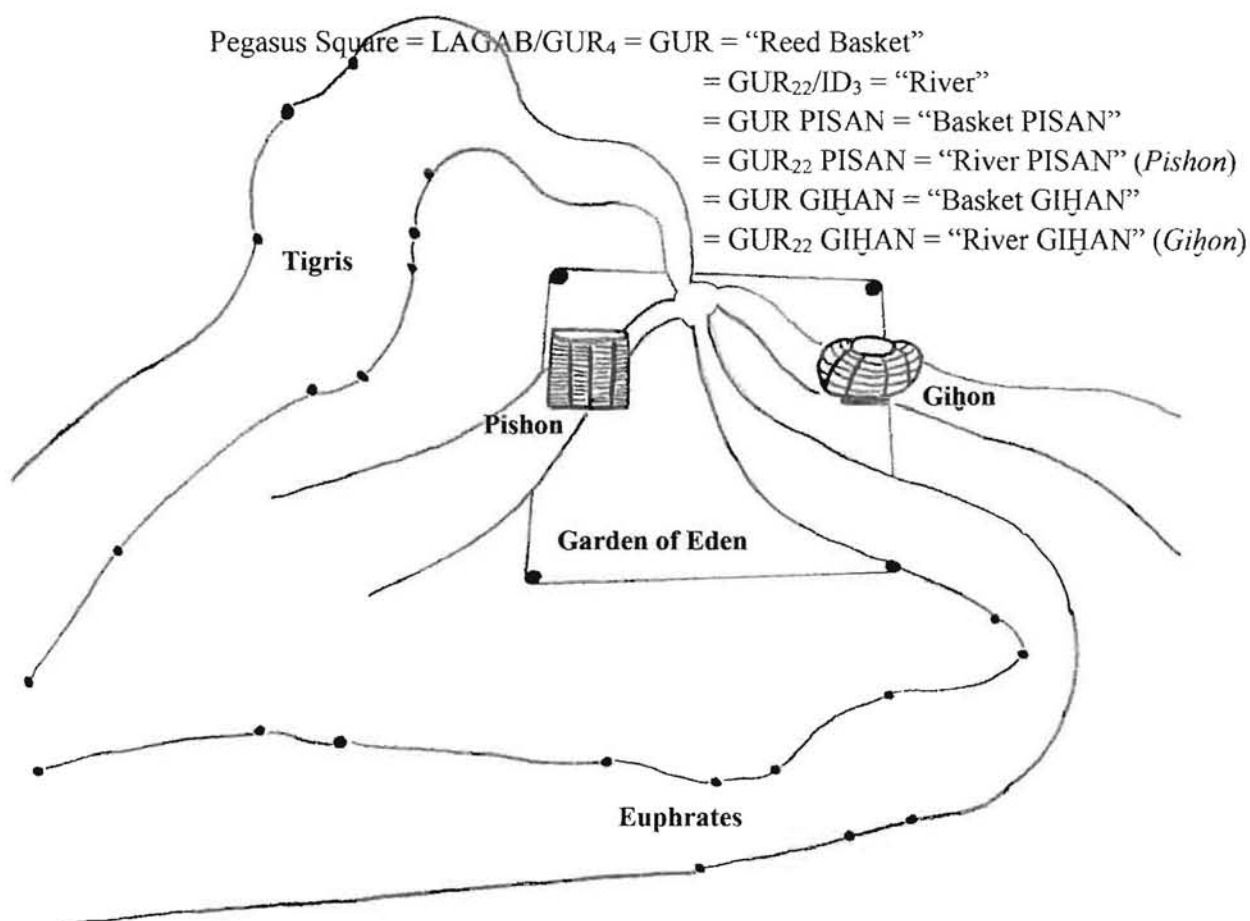
**Figure 25: Constellation-writing puns imparted a direct correlate to the words in Genesis 2:14.**

The identities of the earthly *Pishon* and *Gihon* rivers have eluded all attempts at an earthly identification.<sup>145</sup> Yet they can be easily traced to constellation-writing puns embedded in the cuneiform terms for the square Garden-of-Eden constellation’s astroglyph.

Recall that “hostaged” Jewish astronomer-magicians were indoctrinated to believe that the starry sky was divine cuneiform writing—the Garden’s similitude to LAGAB imbuing it with all of that cuneiform sign’s readings and meanings. LAGAB’s reading as GUR<sub>4</sub> phonates GUR<sub>22</sub>, the cuneiform sign more commonly read ID<sub>3</sub> (“river”).<sup>146</sup> LAGAB/GUR<sub>4</sub> also phonates GUR, “reed basket.”<sup>147</sup> One type of “reed basket” was a PISAN, which yields the exact Hebrew spelling for *Pishon* (*Pyšwn*).<sup>148</sup> Another type of reed basket is a GIḤAN, which renders the exact Hebrew spelling for *Gihon* (*Gyḥwn*)<sup>149</sup> (Fig. 26). Thus, polysemous encrypted in the Garden constellation’s astroglyph, LAGAB, imparted the readings “GUR

PISAN” and “GUR GIḪAN,” which can simultaneously render “PISAN Basket, PISAN River” and “GIḪAN Basket, GIḪAN River”; with PISAN being the Sumerian equivalent to the Hebrew *Pishon*/*Pyšwn*, and GIḪAN being the Sumerian equivalent to the Hebrew *Gihon*/*Gyḥwn* (Fig. 26).

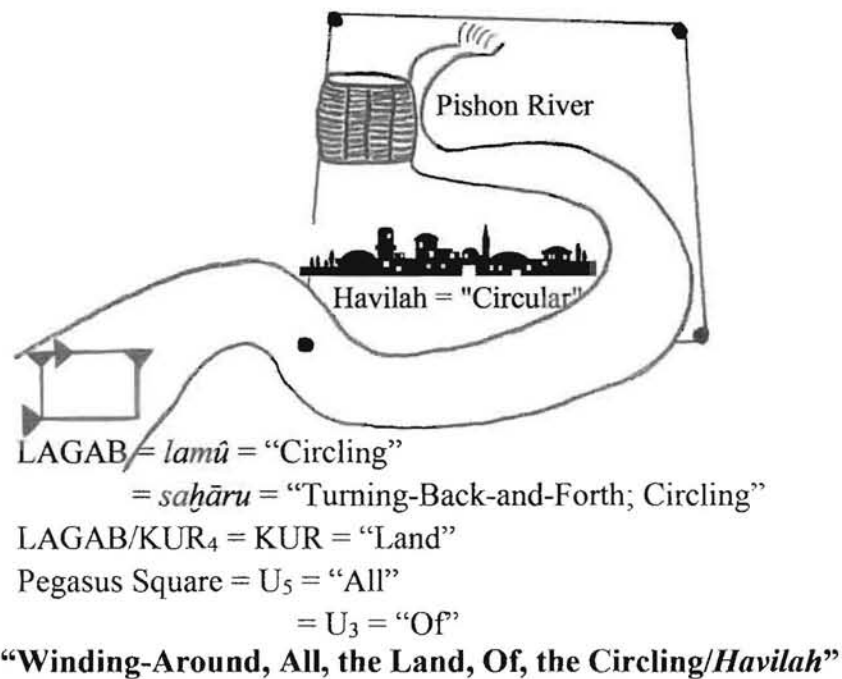
In sum, the four rivers that reported in Genesis 2:11-14 bear direct correlates as *lumāši*-writing wordplay in the stellar Garden’s astroglyph, LAGAB (Fig. 26).



**Figure 26: LAGAB/GUR<sub>4</sub>, the astroglyph for the Garden, punned with the words GUR/“Reed Basket” and GUR<sub>22</sub>/“River.” Two kinds of reed baskets are PISAN and GIḪAN, which would be translated into vowel-less Hebrew as *Pyšwn*/“*Pishon*” and *Gyḥwn*/“*Gihon*.”**

The cities these four rivers pass through—*Havilah*, *Cush*, and *Asshur*—and the manner in which they pass through them correlates with *lumāši*-writing puns in the astral Garden constellation. Genesis 2:11-12 informs that the *Pishon* river is “the one winding around all [the] land of the *Havilah* ...” The notion that *Pishon* was “the one winding around”

(*hsbb*) more literally means “going partly around, circling about.”<sup>150</sup> The equivalent meaning is found in the Garden’s resemblance to LAGAB, which represents the Akkadian verbs *lamû*, “circling around,” and *saḥāru*, “turning back and forth, circling.”<sup>151</sup> In fact, one of the proposed meanings for the Hebrew term *Havilah* (*ḥwylh*) is “Circular,”<sup>152</sup>—with the Genesis authors referring to it as “land of the *Havilah*” (*ʾrṣ ḥwylh*). And we have seen that LAGAB’s alternate reading as KUR<sub>4</sub> phonates the Sumerian logogram for “land”/KUR.<sup>153</sup> The Garden constellation’s older, Mesopotamian title—“Field”—could be written with the logogram U<sub>5</sub>, which also represented the Akkadian *kiššatu* “all” and formed a homophone with U<sub>3</sub> “of.” Hence, “Winding Around, All, the Land, Of, the Circling (*Havilah*)” was embedded as *lumāši*-puns for the Garden, the cuneiform equivalent to the words found in Genesis 2:11 (Fig. 27).

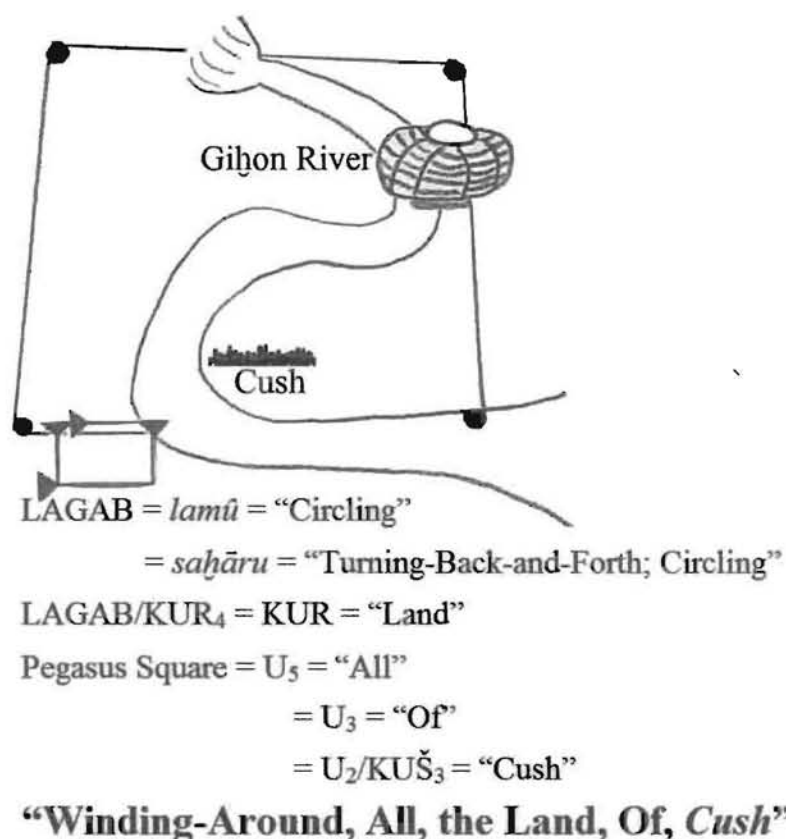


**Figure 27: *Lumāši*-writing puns correspond with the words found in Genesis 2:11.**

Genesis 2:13 asserts that the *Gihon* river is “the one circling around all [the] land of Cush.” We just saw that the cuneiform equivalent to Hebrew “the one winding around” (*hsbb*) or “circling” was embodied in LAGAB, as was the logogram for “land” (KUR). We have also seen that the Garden constellation’s original cuneiform title, “Field,” could be written as U<sub>5</sub>, a term that also meant “all.” Ancient cuneiform reference dictionaries emphasize that U<sub>5</sub> was



pronounced “U<sub>2</sub>,” and U<sub>2</sub> could be read KUŠ<sub>3</sub>, which renders the exact Hebrew spelling for *Cush* (Kwš).<sup>154</sup> Hence, wordplay entwined in the Garden constellation also informed that the *Gihon* River was “Winding-Around, All, the Land, Of, *Cush*” (Fig. 28); words that correspond to the Hebrew in Genesis 2:13.



**Figure 28: Constellation-writing puns corresponds with Genesis 2:13.**

We will now show how *lumāši*-writing wordplay provides one-to-one correlates with the Tree of Knowledge and Tree-of-Life.