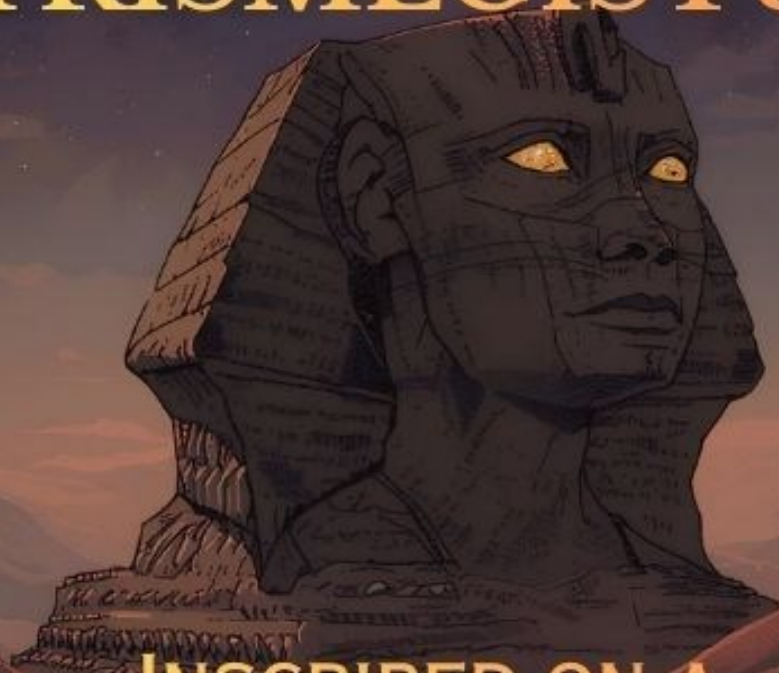


**THE WARNING  
of  
HERMES  
TRISMEGISTUS**



**INSCRIBED ON A  
SUMERIAN TABLET**

**PRESENTED WITH INTERACTIVE  
PICTOGRAPHIC DICTIONARY**

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*Why, when the watchful dog who wove dark song was here, did you say nothing to free the people? Yet the riddle, at least, was not for the first comer to read: there was need of a seer's help, and you were discovered not to have this art, either from birds, or known from some god. But rather I, Oedipus the ignorant, stopped her, having attained the answer through my wit alone, untaught by birds. (...)*

(Sophocles, *Oedipus Rex*, lines 390-395, trans. Storr)

*And the riddle was this:*

*What is it that has one voice and yet becomes four-footed and two-footed and three-footed?*

*Now the Thebans were in possession of an oracle which declared that they should be rid of the Sphinx whenever they had read her riddle; so they often met and discussed the answer, and when they could not find it the Sphinx used to snatch away one of them and gobble him up.*

(Apollodorus, *Library*, Bk.3, Ch.5:8, trans. Frazer)

## Foreword

Some four thousand years ago, a small clay tablet was carefully inscribed with a short text in the cuneiform script known today as Sumerian. Its words conveyed an enigmatic warning of a cataclysmic event; a wave so vast and violent that everyone and everything in its path would be swept away.

Six copies are known to have survived the intervening millennia, a testimony to the importance of the message. Perhaps it was the remnant of a much-repeated and age-old story even back then. First interpreted as a mundane letter from an unknown person named Ugubi to his mother (ref. 3.3.07 in the corpus of Sumerian literature), today the tablets lie unnoticed in display cabinets or backrooms of museums and universities. That in itself constitutes a subtle warning – keep an open mind in all matters of ancient history, including those involving modern-day translations of this long-dead language.

In Oedipus Rex, a tragedy written by the Greek playwright Sophocles, ca. 429 BC, the young hero encounters the Sphinx in Thebes and is challenged with solving its riddle before being allowed to pass by. The exact words of the riddle were not given in that play but a few hundred years later Apollodorus filled in the blanks. Then in 1617 AD, Michael Maier, an alchemist and perhaps also a Rosicrucian, mentioned the enigma in his emblem book *Atalanta Fugiens*, a work involving the much sought-after Philosopher's Stone. He repeats the version written down by Apollodorus but omits the clue of the 'one voice':

*What goes on four feet in the morning, two feet at noon, and three feet in the evening?*

It's generally understood that the answer given by Oedipus was 'mankind' because the baby crawls on all fours, an adult stands on two feet, while the old man has need of a stick. That answer, although logical, is something of a let-down. It lacks complexity. Not overly evident but too straightforward to be of great interest. It leads nowhere further and can even be seen as false in that man has only two feet at any age. A baby's hands, like an old man's cane, are not feet. And why did the Sphinx feel the need to kill itself over such a trivial defeat rather than simply stand aside as expected to allow Oedipus to continue on to his own terrible fate? A further comment by Michael Maier throws a different light on the matter:

*What was answered by Oedipus is not known. But they who interpret concerning the Ages of Man are deceived. For a Quadrangle of Four Elements are of all things first to be considered, from thence we come to the Hemisphere having two lines, a Right and a Curve, that is, to the White Luna; from thence to the Triangle which consists of Body, Soul and Spirit, or Sol, Luna and Mercury. Hence Rhasis in his Epistles, "The Stone," says he, "is a Triangle in its essence, a Quadrangle in its quality."*

(Atalanta Fugiens, 1618)

With strange similarity to the Riddle of the Sphinx, this Sumerian tablet also has mentions of the ages, of a speaking creature and of feet. Fragments of stories known to us through far later myths and biblical texts with hints of Enoch lurk in the background. References to Hermes Trismegistus, threefold Great Magician of Ancient Egypt, supposed author of the Hermetica and revered by alchemists right up to medieval times, are most evident and numerous. The attributes of his counterparts – Thoth and Greek Hermes – are present. Even the Egyptian theme of the baboon-headed god is found here:

- god of boundaries and sailors, messenger of the gods (line 1 and 10),
- scribe, inventor of writing (line 2),
- baboon-headed (line 3),
- psychopomp (lines 5 and 10)
- musician and trickster (lines 5 and 6),
- secretive (hermetic), inspector of weights and measures, judge (line 7),
- winged messenger, armless boundary stone (line 8),

The message involves a warning, by far the most ancient of all the apocalyptic texts known to the modern world. It suggests that some identifiable sign will appear, heralding a great cataclysm, and that preparations must be made. But what sign and when?

*O Egypt, Egypt, of thy religion nothing will remain but an empty tale, which thine own children in time to come will not believe; nothing will be left but graven words, and only the stones will tell of thy piety.* (Asclepius III, The Lament of Hermes)

His underlying message is also eerily familiar. There is to be a place where all measurements are preserved in stone for future generations. Where in the world? In Egypt or in Mesopotamia? Both? It seems we must search between the lines...and master the language of secrets.

Re-translated using the unorthodox monosyllabic method, the abstract cuneiform signs of the 2<sup>nd</sup> millennium BC have been re-transcribed with the words as they would have once appeared in the most ancient, most telling Sumerian pictographic script of 3500-3000 BC.

An interactive dictionary has been added to allow a better understanding of all elements of the translated text and to underscore its accuracy. Every word is verifiable and almost all of the meanings correspond to those found in academic lexicons. Here is my version:

## HERMES TRISMEGISTUS: The Warning



Carried by twins and sailors, a message from the Celestial Mother of the churning ages, reflected and whispered in words of stone:

“Cover your skull or it will be seized by the force of the ocean’s milk and borne along with the flowing stones.”

Between the Place of the Brothers in the sea below and the Place of the Brother in the sky above, the deep voice of a barking dog\* sings an old song.

In the Place of the Otherworldly Guide, the guard its gate to open, the Lord between Sky and Earth whispers of Gaia’s milk.

For the vessel and its beam to return at dawn, the sweet voice of a great musician will call to open the temple door and to sit together with the first Lord.

The first and highest birth to see, where a spying eye will weigh and measure, heed and eat the word of the second Lord, or die wingless below, killed by the arm of the third Lord.

Less measuring and fighting over beer there will be in the wild while hanging in the churning fire below...

*(All the measures are here.)*

“If a man with one foot carrying sweet beer at the crossroad at dawn lifts his hand to hold back the water from land and sea...leave the sinking land behind as the flood sweeps over.”

In the words of an old song. \*\*



(translated by Madeleine Daines)

\* (...) wonderful indeed her beauty, but more wonderful her skill in singing, from which art they called her *Canens*. The fascination of her voice would move the woods and rocks and tame wild beasts, and stay long rivers, and it even detained the wandering bird.

★★ *The Tiber saw her last, with grief and toil wearied and lying on his widespread bank. In tears she poured out words with a faint voice, lamenting her sad woe, as when the swan about to die sings a funereal dirge. Melting with grief at last she pined away; her flesh, her bones, her marrow liquified and vanished by degrees as formless air and yet the story lingers near that place, fitly named Canens by old-time Camenae!*

(Ovid, Metamorphoses, Bk.14, lines 320-440, trans. Golding)

[\(Notes\)](#)

[\(Sumerian Transcript\)](#)

[\(Dictionary\)](#)

## Notes

[\(Sumerian Transcript\)](#)    [\(Dictionary\)](#)    [\(Translation\)](#)

### Line 1.

[DU.DU](#), twofold ‘foot’, together have the dictionary-given meaning ‘sailor’ and ‘bring’. These are the feet of sailors at the time of the flood, more specifically those of Ubara Dudu, ruler of Shuruppak (aka Sukurru), last king in the antediluvian section of the Sumerian King List. Other pictograms of DU give it with added striations to indicate the winged sandals of Greek Hermes, the messenger in one version, or the rope of a surveyor preparing to lay foundations of a temple in another.

[LU2](#), ‘man’, is mentioned twice on this line: two sailors with two feet each and four in all? He appears once more on line 10. The one-footed statue known as a ‘herma’ is discussed in the notes to line 8.

An alternative version of this text has two [LU2-DI](#), giving the origin of Greek Didymus meaning ‘twin’ – and a veiled reference to Castor and Pollux, stars in the constellation of Gemini, and perhaps also to the two Aselli, ‘donkeys’ in the constellation of Cancer (see notes to line 8). Souls descended to Earth from Gemini through Cancer. Hermes–Mercury is the god linked to Gemini.

*(Gemini) In early Desert astronomy their two bright stars formed one of the fore paws of the great ancient Lion (R. Allen, Star Names and their Meanings p.223)*

[AMA](#), ‘mother’ and ‘matriarch’: Her pictogram takes the form of a basket carrying the sky, reminiscent of Egyptian Hathor whose elongated body also carries personified planets and stars. The figure is echoed in the words of the final line 11 ([A-MA](#)) – the great Matriarch’s waters breaking to give birth. They are the cause of a great flood. This is also Greek Rhea, wife of Kronos and mother to three daughters and three sons: Hestia, Demeter, Hera, Hades, Poseidon, and Zeus.

[MU-RA](#), the churning ages, give the origin of the Moirai, three Greek goddesses and weavers who spin the fates of men.

### Line 2.

Hermes’ warning is encoded in stone; a reference to the singing sphinx (see [Canens](#)), to the three pyramids of Giza and to other oracular stones. The translation to ‘reflected’ stems from the two collocated words, [ŠL](#), the ‘eye’ and ‘first’, with [DIB](#), ‘to pass’, ‘to audit’ or ‘to transfer’. They might equally read:

*See (the word) transferred (onto stone).*

KA with NA translate to 'stone mouth', entrance to the underworld. Where was it? At the same time, [NA](#) followed by [KA](#), stone and mouth (or word) becomes the 'stone in the mouth', an oblique reference to Kronos swallowing and regurgitating a stone in place of Zeus in the Greek myth. The theme is continued on line 3.

### Line 3.

Arabic nabi with the meaning 'prophet' stems from [BI NA AB](#) BI. The reference to oracles is confirmed. The two surrounding BI can be read as an indication of a plural - 'stones' and/or 'fathers' - or as the verb 'to be'. Here is found the source of the Philosopher's Stone prized by medieval alchemists, followers of Hermes. (See a copy of the original crucible [GAN](#) on line 5.)

[NA-BI](#) give the source of 'navel' and Latin navis, the ship of the Argonauts. [NA](#) is again the stone swallowed and regurgitated by Greek Kronos. Although unnamed, his three sons - Hades, Poseidon and Zeus - all figure in this text; the three lords.

[BI-A](#) confirms the violent nature of the flood, its description giving birth to Greek Bia, goddess of force. But also potentially a reference to flowing beer and drunken sailors, prelude to line 9 where BI appears again.

### Line 4.

[ŠEŠ](#), written twice on this line is the Meso-Egyptian source of Sheshat, Egyptian goddess of writing and sister of Thoth. The pictogram is likely an image of her notched rod as copied here from a carving at Luxor, Egypt.

With [ABg](#), a striated version of [AB](#), both 'father' and 'sea', these are the places of the two rulers of the underworld: Hades and Poseidon. The academic version of this text has Urim (or Ur) stemming from [ŠEŠ.ABg-KI](#) and Nanna for [ŠEŠ.KI](#), 'brother' and 'place'.



Again, the prophetic nature of the text is confirmed with [KA-NI](#), 'voice' and 'thick', source of Greek canis, 'dog'. Origin of Ovid's [Canens](#), the words appear here with [KAM](#), the 'old song', source of the [Camenae](#), prophetic goddesses, mentioned in that same section of *Metamorphoses* (see quote above).

Note that the words KA-NI, the barking dog, are positioned to the right of [URU](#), the pyramid, on this line in the same way that the Sphinx of Giza sits to the right of the pyramids as viewed from a southern perspective. That positioning is echoed in the words of several lines of *Maestro of a Lost World* (aka *Enki's Journey to Nibru*) where it is more explicitly a dog or lion.

### Line 5.

NUN-KI is the first place mentioned in the antediluvian section of the Sumerian King List, found there under the name Eridug. NUN is also a major element in the name Anunnaki – not a coincidence. Followed by a second URU, pictogram of a step pyramid, it can be assumed that the city of the Anunna Guides is also the place of a pyramid/ziggurat, but not that the place and the pyramid in question were uniquely situated in southern Mesopotamia.

*And he took up his parable and said “Enoch a righteous man, whose eyes were opened by God, saw the vision of the Holy One in the heavens, which the angels showed me, and from them I heard everything, and from them I understood as I saw, but not for this generation, but for a remote one which is for to come.”*  
(Book of Enoch, Bk.1, Ch.1:2, trans. Charles)

The lord between sky and Earth is both Enki and biblical Enoch (identified in a number of ancient texts as Hermes Trismegistus). Enoch also begins with EN. His name stems from EN-NU-UK3 where UK3 is another transliteration of UN (not part of this text but given in the dictionary for information) second of the two source words of NUN. Enoch is firmly tied by the elements of his name to both the ‘lord’ and the Anunnaki.

The word UN can also be read as KALAM, source of both ‘calamity’ through Latin and ‘kalamus’, the reed stylus of the astronomer-scribe.

GAN refers to the Milky Way, and to the ‘womb’ at its centre; a region known as the Great Rift. The drawing of GAN shown here is an exact copy of a beautifully executed crucible inscribed on a tablet of the 4<sup>th</sup> millennium, leaving no doubt that this was a primary meaning. As such, it links to the stone of the father on line 3 and to the subject of alchemy.

IG, the gate, appears twice, once on line 5 and again on line 6, both times in 5<sup>th</sup> position.

### Line 6.

MAL, the basket, is the vessel carrying both the morning sun and the returning soul at birth. Was the sun rising at that time in the constellation of Cancer (see BAD) and, if so, was it at the winter solstice or the spring equinox?

EGER, pictogram of a walking (water, beer or milk) jar, is the most obvious source of Egeria who was thought to be one of the Roman Camenae and particularly associated with well water and springs.

IG, the second gate, is opened for the sun in the east at dawn.

GIZ is given just once in this short text. It translates to ‘beam’ and is source of Giza through the Arabic Er-ges-her (translated to ‘beside the high’). In other

texts GIZ is encoded in series of three, indicating its importance. Here that code is replaced by the word EN, 'lord' and 'one', but the reference is the same. GIZ is a part of the original name of Gilgamesh.

First EN in a series of three over lines 6, 7 and 8. Together they echo the Greek interpretation of Hermes Trismegistus as 'three times great'. They are the three sons of Kronos, Father of Time and Rhea, Queen of Heaven: the eldest is Hades, god of the underworld, identified here with the largest of the three pyramids of Giza, that of Khufu. The middle brother is Poseidon (line 7) and the youngest Zeus (line 8).

According to one myth, together the three gave birth to Orion by urinating into a cowhide.

*that huge giant born of no marriage- bed, three- father Orion, sprang up from his mother earth, after a shower of piss from three gods grew in generative fruitfulness to the self-made shape of a child, having impregnated a wrinkle of fruitful ox hide ...* (Nonnus, Dionysiaca 13. 96, Theoi.com)

That strange story is reminiscent of another equally bizarre myth involving the regeneration of bees inside the carcass of a bull.

#### Line 7.

*For many who are first will become last, and they will become one and the same.* (Gospel of Thomas, Saying n° 4, trans. Patterson and Robinson.)

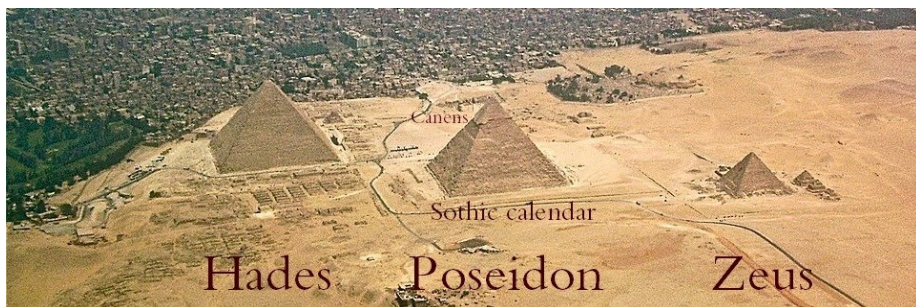
The three words ŠI-TUM3-LAL together have the academic-dictionary meaning 'spy'. Here the 'eye' is translated to 'first' and 'see', with the notion of highest or first birth, that of Hades, eldest of the three sons of Kronos.

KAxGAR, 'mouth' or 'word' with 'measure' or 'bread, has the dictionary-given meaning 'to eat'. Mention of eating words calls to mind a section of another apocalyptic text:

*So I took the small scroll from the angel's hand and ate it; and it was as sweet as honey in my mouth, but when I had eaten it, my stomach turned bitter...* (Revelation 10:10)

Kronos swallowed all of his children in the order of their birth with the exception of the last, Zeus (who had been replaced by a stone) and then disgorged them in the opposite order; the youngest first (Homeric Hymn 5 to Aphrodite). Thus, Poseidon would have been re-born before his elder brother Hades, a detail perhaps reflected in the words of this line. It bears an amusing similarity to the erroneous criticism of Robert Bauval's Orion correlation theory on the grounds that the three pyramids of Giza could not possibly reflect the positions of the three stars of Orion's Belt.

Second final [EN](#) in a series of three over lines 6, 7 and 8. This is the second son of Kronos: Poseidon (or Hades), identified here with the Pyramid of Khafre, middle pyramid on the Plateau of Giza.



In light of the ongoing controversy about the possibility of underground pillars at Giza, it's interesting to note that here it's associated with the underworld through Poseidon. As noted in *Maestro of a Lost World* (notes to line 73), Khafre's pyramid possesses a Sothic calendar at the northwestern corner of its perimeter using calculations based on the rising of Sirius, herald of the annual flooding of the Nile. In Ancient Greece, Poseidon was known as Enesidaon, 'earth-shaker' and Themeliouchos, 'upholding the foundations', among other epithets. What lies beneath?

#### [Line 8.](#)

[NAM](#) is the Mesopotamian 'bird of fate'. With [BA](#), below, it translates to 'shared fate'. Here it means both the falling 'below' of the wingless figure and the armless victim.

[DA](#), the arm, is also given as a river bank. With [BA](#), this refers to a river 'below' in the underworld, the Styx of Greek mythology.

*but this stream, greatly vexing the gods, runs off the precipice . . . the imperishable, primeval water of Styx; and it jets down through jagged country.* (Hesiod, *Theogony* 775 ff, trans. Evelyn - White)

Hermes is present in the form of a herma, the ithyphallic, armless and one-footed boundary stone still well attested by the Greeks in later times and usually carved with just a head and genitals. Here below the herma of Siphnos ca. 520 BC (left) alongside Urfa man, a neolithic statue discovered in the town of Sanliurfa, Turkey, for comparison.



A number of one-footed ithyphallic figures have been found in the neolithic sites of southwest Turkey, with or without arms. The 'wingless' fate might also read 'birdless' and calls to mind the dangerous situation of the ithyphallic man sitting on a bird at the bottom of pillar 43 at Göbekli Tepe (here above on the right). The prominent phallus of that carving is also a feature of Pan/Priapus who, like the twins of Gemini, was a talisman of sailors.

Pictographic [BAD](#) is more or less identical to the symbol used to indicate the stars of the constellation of Cancer lying between Leo and Gemini:

*...for the Platonists held that the souls of men, when released from corporeity, ascended to heaven through its stars (Sagittarius), whence it was called the Gate of the Gods; their road of descent having been through Cancer. (Allen, Star Names and their Meanings)*

Hermes is connected to the twins of Gemini through the later Roman version of the god as Mercury. Line 8 has echoes of the story in which Pollux, son of Zeus, agrees to give away part of his immortality to save his brother Castor. The twin is a saviour.

Then again, this line smacks of the thunderbolt of Zeus which might be usefully compared to the real-life weather phenomenon known as Hermes' fire and also St. Elmo's fire.

#### Line 9.

The souls of sailors will be measured according to their behaviour. Drunkenness and fighting will result in hanging upside down, roasting in the fire of the underworld.

Twofold repetition of the four-word phrase BA-RA-NEg-LAL indicates the importance of the golden fleece of a wild animal in this context.

- [BA-RA](#), 'outside/below to churn' can be read as 'stranger', 'wild' or 'fleece'; that of an animal such as a wolf or fox. It's also an element of the epithet Ubara Dudu, ruler of the last city in the antediluvian section of the Sumerian King List and captain of the Argonauts - equivalent to Jason in the later Homeric tale.

- NEg, a striated version of NE, ‘fire’, with LAL, ‘hang’ or ‘weigh’ (on the scales of Thoth), lead to the phrase ‘red or golden fleece to hang’. This appears to be an original reference to Jason’s quest to find the golden fleece.

- GAR and BI together form the coded message. GAR is ‘measure’ while BI, from its use in the King List, is understood as a plural, a total and the verb ‘to be’ (MU-BI, ‘total years’). GAR-BI in this overall context – specifically linked to Thoth through the number 9 – refer to the Giza plateau and translate:

*9. All the measures (are here).*

On another level, the words are a call to ‘be measured’, moderate in all things – a warning that went unheeded by the Atlantean sailors.

### Line 10.

The third man with one foot appears on this line. It is perhaps a coincidence that line 9 of *Maestro of a Lost World* (aka *Enki’s Journey to Nibru*) encodes the name ‘Thoth’ while line 10 of that text links to the far later Greek alchemical ouroboros (Codex Parisinus graecus 2327); a snake biting its own tail and portrayed in the 15<sup>th</sup> century AD as having the head and the four feet of a canine.



There is also the possibility of a link to the first and second kings on the Sumerian King List: Alulim and Alalgar both of whose names begin with the word A2, sign of a striated foot and leg with addition of a wing and indicating a link to time. (A2 does not appear in this text.)

Otherwise, and along with the other indications given here, it seems that this text is more particularly referencing the figure named in the final lines of the antediluvian King List:

Ubara Dudu is given as king of Shuruppag, last city before the flood. One version of his epithet DU.DU is present in the repetition of DU on line 1, while one version of Ubara (HERxKASKAL) incorporates the word ‘crossroads’ (KASKAL) found here at the heart of the riddle on line 10. The crossroad is

comprised of two words: KAS/BI and KAL (sweet or good among other possible translations).

MA with AB can be read as either ‘mother and father’, ‘land and sea’ or ‘land of the father’. This last possibility, where the paternal ancestor is linked to the sea, takes us back to the story of the sinking of Atlantis and to its founder, Poseidon. It’s also reminiscent of Oannes, the amphibious figure in an account attributed by later authors to Berossus:

*then Ammenon the Chaldaean, in whose time appeared the Musarus Oannes the Annedotus from the Erythraean sea (... ) the shape of a fish blended with that of a man.*

Line 11.

A-MA-RU on this final line echoes the same three words given twice at the end of the antediluvian King List (lines 39 and 40) where they were translated:

*Then the flood swept over.*

That identical three-word phrase leaves no doubt as to the context: Not a mundane letter from a son to his mother as the academic version of this tablet would have us believe but a hitherto unknown and coded version of the worldwide flood myth – and the warning that preceded it in several different ancient accounts.

The last word RU has the dictionary-given meaning ‘sink’ and is an element in the name of the last city before the flood on the King List: Sukurru (aka Shuruppak). This is, of course, reminiscent of the age-old story of another sinking place at the time of a great flood.

### Conclusion

Digging deeper into the astronomical references that underlie this and other Sumerian texts, it is increasingly evident that the three final ENs (lines 6, 7 and 8) were intended as an encoded reference to three temples or pyramids below and to the three stars of Orion’s belt above.

The use of positioning to indicate the Giza plateau, pyramids and sphinx – despite this being an essentially Mesopotamian tablet and script – is also found in Maestro of a Lost World (aka Enki’s Journey to Nibru), where GIZ, the ‘beam’ or shaft, appears more than once in threefold repetition and the lion appears in three lines positioned to the right of a pyramidal form.

Here is found one explanation for the title of Meso-Egyptian Hermes Trismegistus: ‘of the Three Great Spirits’. ME (not found in this text but added into the lexicon for information) has the meaning ‘spirit’ and ‘magician’. For

what it's worth, a well-formed 'T' was carved at some point in time into the lintel stone over the entrance to the King's Chamber in the Great Pyramid.

The Sphinx was known to have a voice in the myth of Oedipus and, according to Sophocles, it 'wove dark song'. Ovid's words concerning Canens reflect the great antiquity and decline in its splendour. The two references to an extremely ancient song or story in this text ([KAM](#) on lines 4 and 11) also echo the words of Plato concerning Atlantis and its fate. Truth or fiction? At the very least, evidence is mounting that the tale was not Plato's own invention.

It appears from this and other texts written in the Sumero-Akkadian language is that the original Sphinx, in its low-lying position next to a tributary of the Nile, did indeed have a voice and that it was known to make deep growling noises and even to sing when flood waters passed under and perhaps around it. Was there a fountain pouring from its mouth, the sounds of which announced the rise or fall of the river, a light tinkling sound or gushing water? Where else did the widespread use of lions' heads as decorative fountains originate? The rising of Sirius, the 'dog star' in Canis Major, coincided with the flooding of the Nile, heralding the new year in Ancient Egypt and, if my theory is correct, causing the Great Lion to loudly announce its arrival – roar or bark or both together?

A twofold mention of a golden fleece is placed at the heart of Hermes' underlying message on line 9 in which there is reference to a place where measurements have been written in stone for future generations. This line is encoded in the same way as the double message of line 72 of Maestro of a Lost World:

*From one age of the world to another to flow, carved on two keystones in the water below...*

Was the skin that of a ram or another wild animal? Is it possible that this might have inferred the use of parchment? Then again, it calls to mind the two loin cloths worn by the twins of enclosure D at Göbekli Tepe, and also the image of the low-relief carving of a Mesopotamian giant, generally named as Gilgamesh, clutching a small lion to his chest (Louvre Museum). To my mind, that image was intended to portray a well-known hero holding the ultimate prize; the fleece of the most dangerous of animals, analogous to the greatest of all prizes: the fire of the sun in the constellation of Leo. Here stands the precursor to Greek Prometheus.

Homer's Jason, before setting out on his quest for the Golden Fleece, was missing a sandal while Oedipus' name has the meaning 'swollen foot'. The mythological Sphinx spoke of four, two and three feet, while line 10 of Hermes' warning has only one. However, line 10 is relatively precise as to place and time; a crossroad and thus four directions and at dawn.

The crossroad might be understood as an astronomical reference to the four cardinal points: east, west, north and south. Or was it meant to refer to the four major dates in a year – two solstices and two equinoxes – and link to the 25,920-year cycle of the sun moving through the twelve constellations in its path? 4-2-3 or 4-3-2?

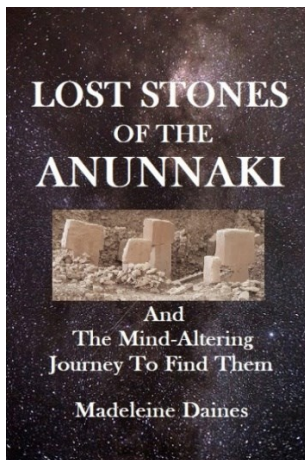
If dawn is understood as the moment of birth of the sun (line 6) – and also of the star Sirius or whatever constellation accompanied its rising – then this would be analogous to the newborn child crawling on all fours, one of the clues to the Riddle of the Sphinx.

If the single foot is understood as a pillar at the centre of a crossroad, of what regions on Earth or in the sky is it the boundary stone? And, considering the importance of line numbers in other Sumerian texts, does the choice to end the message on line 11 hold any significance?

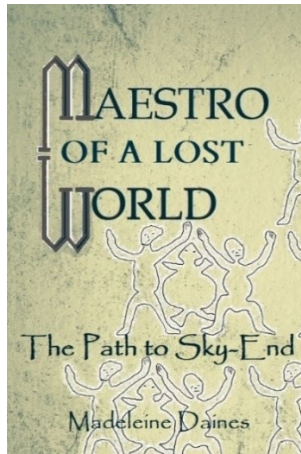
[\(Translation\)](#)

[\(Sumerian Transcript\)](#)

[\(Dictionary\)](#)



Lost Stones of the Anunnaki (2021) challenges the veracity of the oft-repeated affirmations about the Sumerian language, its origin in an unattested southern Mesopotamian civilisation and isolation from other later languages. It re-examines some of the many supposedly meaningless names appearing in academic translations and includes a word-by-word break-down of the antediluvian section of the Sumerian King List.



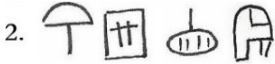
Among the many artefacts in the Ashmolean Museum in Oxford, England, lies a unique but largely forgotten clay prism covered in tiny neat signs laid out in careful order across its four surfaces. *Maestro of a Lost World* (2023) is a re-translation of Enki's Journey to Nibru, ca.1900-1600 BC, a text encoding astronomical information relating to the precession of the equinoxes. Presented with extensive notes.

## Sumerian Transcript

(click on line number to return to notes) [\(Translation\)](#)



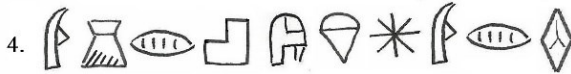
[LU2 DU \(DI\)](#) [LU2 DU \(DI\)](#) [AMA MU RA](#)  
man foot divide foot judge age turn



[ŠI-DIB](#) [NA KA](#)  
stone tell



[U.KA KU BI](#) [NA AB BIA](#)  
stones force



[ŠEŠ ABg KI](#) [URU KA NI AN ŠEŠ](#) [KI KAM](#)  
voice thick song



[NUN KI](#) [URU GAN IG](#) [AN EN KI](#) [GA KA](#)  
guide gate whisper



[MAL E](#) [EGER GIZ](#) [IG E2 NAR GAL](#) [KA AL](#) [KU EN](#)  
return gate music great Lord




[ŠI TUM3 LAL](#) [MU KAxGAR](#) [EN](#)  
eye weigh Lord

8.   
NAM BA DA BAD EN  
 fate below Lord

9.   
GAR BA RA NEg LAL BI BA RA NEg LAL  
 measure less weigh be

10.   
LU2 DU KASKAL E ŠU TAK4 MA AB  
 man foot levee abandon

11.   
A MA RU KAM  
 water sink

(Notes)

(Dictionary)

(Translation)

## Interactive Dictionary

Translations given below the Sumerian pictograms are indicative of the core meanings of each sign and are non-exhaustive.

[\(Sumerian Transcript\)](#)    [\(Notes\)](#)    [\(Translation\)](#)

A

(lines [3](#), [11](#))



water, flow

A-[MA](#): water of the mother (land), flow of truth    [AMA](#)

A [MA](#) [RU](#): water over land to sink, flood; Latin amarus: bitter

[BI](#) A: flowing beer, flowing to be, to be in the water

Greek Bia, goddess of force



[AN](#) A [NUN](#) [NA](#) KID

Anunnaki    [\(return to notes\)](#)

A2



time, wing, arm, side, strength



[ERIDU](#) [KI](#) A2 LU [LIM](#)    [\(return to notes\)](#)

In the City of the Guide, the strong wing of light (moon) was first seen...

Alulim, first king (Sumerian King List)

AB

[\(line 3\)](#)



EŠ3

Father, elder, ancestor, ocean, sea

AB-[GAL](#): Great Father, Apkallu ([NUN](#)-ME: Guiding Spirit, wise ancestor)

[URUGAL](#)

KUŠ-AB: the father to know, Abzu, Kochab: northern pole star

[NA](#) AB [BI](#): Stones of the father, stones of the ocean, sand    [NAB](#)

Arabic nabi: prophet, Greek Kronos

ME-EŠ3: spirit of the sea, magic of the father

ŠE-EŠ3: seed of the father ŠEŠ

ABg

(line 4)



Father, elder, ancestor, ocean, sea, dwelling, underworld, to tilt

ŠEŠ.ABg: father and sibling of the sea or underworld

Hades and Poseidon

AL

(line 6)



hoe, all, mature, great

KA-AL: all to call, great voice

Old Norse kalla: cry loudly, summon in a loud voice

AMA

(line 1)



MAL x AN

Mother, matriarch, celestial vessel, offering basket  
from A-MA: water of the mother (land), flow of truth

AN

(lines 1, 4, 5)



sky, celestial, above, light (weight), day, year, then



AN A NUN NA KID

Anunnaki

(return to notes)



AN GIZ BIL2 GA ME EŠ

celestial hero carrying the firestick of the three spirits

Gilgamesh Prometheus ([return to notes](#))



AN-[EN](#)-KI

Lord between sky and earth

Enki

AN-[NA](#): sky and stone, light and heavy, above and below

[GA](#)-AN: milk of the sky, celestial cow, Milky Way (galactic plain) [GAN](#)

AN-TI: sky-arrow, direction, source of Greek anti-, biblical Antipas

BA

(lines [8](#), [9](#))



without, less, below, allot, divide, halve, lessen, reduce

BA-[DA](#): without an arm, by the river (Styx) below

*but this stream, greatly vexing the gods, runs off the precipice . . . the imperishable, primeval water of Styx; and it jets down through jagged country.*  
(Hesiod, Theogony 775 ff, trans. Evelyn-White)

BA-[RA](#): below to churn, outside, stranger, wild, wilderness

BAD

(lines [4](#), [8](#), [11](#))



distant, underworld, open, die, death, kill

HI x BAD: through the distant veil (of time and death) [KAM](#)

pictogram of the constellation of Cancer ([return to notes](#))

BI

(lines [3](#), [9](#))



KAS

beer, brew, to be, plural, sum, total

BI-[A](#): flowing beer, flowing to be, to be in the water

Greek Bia, goddess of force

Also she brought forth Kratos (Strength) and Bia (Force), wonderful children. These have no house apart from Zeus, nor any dwelling nor path except that wherein God leads them, but they dwell always with Zeus the loud-thunderer. (Hesiod, Theogony 383 ff, trans. Evelyn-White)

KAS-KAL: sweet beer KASKAL

NA-AB-BI: stones of the father; Arabic nabi: prophet NAB

UGU-KU-BI: seated monkeys, sit with covered mouth, whispering skull

GAR BI: all the measures (line 9)

DA

(line 8)



arm, side, vicinity, river bank

BA-DA: without an arm, by the river (Styx) below

but this stream, greatly vexing the gods, runs off the precipice . . . the imperishable, primeval water of Styx; and it jets down through jagged country. (Hesiod, Theogony 775 ff, trans. Evelyn-White)

DI

(line 1)



equal, compare, advice, judge, division, divide

DI-DI: source of Greek didymus: twin

LU2-DI: twin, man to judge, men to divide. Latin ludere: to play

Now Thomas called Didymus, one of the Twelve, was not with the disciples when Jesus came. So the other disciples told him, "We have seen the Lord!" But he replied, "Unless I see the nail marks in His hands, and put my finger where the nails have been, and put my hand into His side, I will never believe."... (John 20:24-25)

DIB

(line 2)



pass, cross over, transfer, seize, bind, accept, choose

ŠI-DIB: eye to pass, to notice, to reflect, first to cross over

DU

(lines [1](#), [10](#))



foot, firm, carry, bring, go, stand, step, establish

[LU2](#)-DU: man to carry, messenger, sailor

DU.DU

([line 1](#))



sailor(s), messenger(s), feet, firm, carry, bring, go, stand, step, establish

Ubara Dudu, last ruler before the flood (King List, line 32)



striated DU: winged messenger, surveyor

E

(lines [6](#), [10](#))



levee, dawn, east, lift, rise

E2

([line 6](#))



house, temple, vessel

EGER

([line 6](#))



back, end, rear, stern, after, return. ([return to notes](#))

Egeria, Roman goddess of wells and springs; Etruscan Vegoia

Greek Mourai [MU-RA](#)

Appears at the time of the flood in the King List (line 40).

*The grief of others could not ease the woe of sad Egeria, and she laid herself down at a mountain's foot, dissolved in tears, till moved by pity for her faithful sorrow, Diana changed her body to a spring, her limbs into a clear continual stream.* (Ovid, *Metamorphoses*, Bk.15:457, trans. Brookes More)

EN

(lines [5](#), [6](#), [7](#), [8](#))



Lord, ruler, One



[AN](#) EN [KI](#)

Lord between sky and earth

Enki



EN [NU](#) [UK3](#)

Lord of the knot of the land, otherworldly lord

Enoch ([return to notes](#))

[ME](#)-EN: spirit of the Lord; Latin mens: mind

GA

([line 5](#))



milk, cream, cow, carry, bring

GA-[AN](#): milk of the sky, celestial cow, Milky Way (galactic plain) [GAN](#)



[AN](#) [GIZ](#) [BIL2](#) GA [ME](#) EŠ

celestial hero carrying the firestick of the three spirits

Gilgamesh      Prometheus

GAL

([line 6](#))



great, royal

[AB](#)-GAL: Great Father, Apkallu ([NUN](#)-[ME](#): Guiding Spirit, wise ancestor)

[LU2](#)-GAL: great man, king LUGAL

[ME](#)-GAL: Great Magician, great spirit; Greek megal-: giant

[NAR](#)-GAL: great song, great musician

GAN

[\(line 5\)](#)



to be born, crucible, womb

from [GA-AN](#): milk of the sky, celestial cow, Milky Way (galactic plain)

[GAN-IG](#): opening womb (Great Rift)

GAR

[\(lines 7, 9\)](#)



measure, food, bread, to heap up, fill

[GAR BI](#): all the measurements

[KA-GAR](#): word to measure, eat one's word, eat food

GIZ

[\(line 6\)](#)



ES EZ GES GEŠ GIS GIŠ JEŠ JIŠ JIZ IS IZ MU9  
beam, shaft, tree, tree trunk, wall, hero

Latin gesta: actions, exploits, deeds; Latin iacere: to lie, rest

Old French giste: supporting beam, joist

Arabic Er-ges-her: beside the high

[GIZ-IG](#): open shaft, door beam, gate of Giza



[AN](#) [GIZ](#) [BIL2](#) [GA](#) [ME](#) EŠ

celestial hero carrying the firestick of the three spirits

Gilgamesh Prometheus [\(return to notes\)](#)

IG

[\(lines 5, 6\)](#)



gate, door, open, close, guard

[GAN-IG](#): opening womb, Great Rift (galactic plain)

[GIZ-IG](#): open shaft, door beam, gate of Giza

## KA

(lines [2](#), [3](#), [4](#), [5](#), [6](#), [7](#))



voice, word, speak, talk, say, tell, mouth

KA-[AL](#): all to call, great voice; Old Norse kalla: summon in a loud voice

KA-[AM](#): word of the wild bull, oracle [KAM](#)

KA-[GAR](#): word to measure, eat

KA-[NI](#): deep voice, bark; Latin canis: dog; Sirius, Anubis, Sphinx

KA-[NUN](#): guiding word, word of the guide

Greek kanon: straight rod, rule, standard of excellence



[E2](#) [AN](#) [EN](#) [KI](#) KID KA [NUN](#) [DI](#) DAM

*From the mouth of the Divine Guide the rules of division of earth and sky  
he will learn, and in the word (canon) the foolish lord will trust...*

(Maestro of a Lost World)

[U.KA](#): covered mouth, whisper, skull [UGU](#)

## KAM

(lines [4](#), [11](#))



song, refrain, tune [\(return to notes\)](#)

from [KA-AM](#): word of the wild bull (oracle)

comprised of HI x [BAD](#): through the distant veil (of time and death), through  
the gate of Cancer

Roman Camenae, goddesses of childbirth, wells and fountains,  
from Greek Camena (Homer), Greek Moirai, goddesses of fate ([MU](#))

## KASKAL

[\(line 10\)](#)



trader, route, crossroad (of Harran), way, basket, beer

crossing of earthly and celestial rivers

[KAŠ](#)-KAL: good and sweet beer

# KI

(lines 4, 5)



place, city, Earth, land, ground

KI-ME-EŠ: Place of the Three Magicians, Place of the Three Ships  
(Sumerian King List, line 36)



ERIDU KI A2 LU LIM

In the City of the Guide, the strong wing of light (moon) was first seen  
Alulim, first king (Sumerian King List)

AN EN KI: Lord between Sky and Earth; Enki

# KU

(lines 3, 6)



to place, lay down, seat, sit down, bottom, hole, navel, umbilicus

KU-UŠ-KU: knowledge of the in-between

(two ends of the umbilical cord); Cusco (Quecha: navel)

UGU-KU-BI: seated monkeys, sit with covered mouth, whispering skull,  
silent monkeys (speak no evil); baboon-headed (Thoth)

# LAL

(lines 7, 9)



hang, balance, suspend, weigh (scales), supervise, check, bind

NEg-LAL: in or over the fire to hang

ŠI-TUM3-LAL: to watch the weighing on the scales, spy

# LU2

(lines 1, 10)



person, man



LU2-DI



LU2-DU

two men, twins, messenger(s), sailor(s)  
man to judge, man to carry  
Latin ludere: to play; Latin ludus: game, play  
LU2-GAL: great man, king LUGAL

MA

(line 11)



land, mother, motherland, great, ship, truth  
A-MA: water of the mother (land), flow of truth AMA  
A MA RU: water over land to sink, flood, Latin amarus: bitter

MAL

(line 6)



vessel, basket, offering, carry, offer,  
MAL x AN: celestial vessel AMA

ME



SIP ŠIP ([return to notes](#))

spirit, magic, magician, ship, measure

*Jesus answered, "I am the way (hodos:TU) and the truth (alétheia:TE) and the life (zoion:ZU). No one comes to the Father except through Me (ego:ME). (John 14:6)*

ME-EN: spirit of the Lord; Latin mens: mind

ME-EŠ: three measures, three spirits, three magicians, three ships, moon

ME-EŠ3: spirit of the sea, magic of the father EŠ3/AB

ME-GAL: Great Magician, great spirit; Greek megal-: giant

KI-ME-EŠ: Place of the Three Magicians, Place of the Three Ships  
(Sumerian King List, line 36)

NUN-ME: Guiding Spirit, wise ancestor (AB-GAL: Great Father, Apkallu)



AN GIZ BIL2 GA ME EŠ

celestial hero carrying the firestick of the three spirits

Gilgamesh Prometheus ([return to notes](#))

MU

([line 1](#))



name, renown, age, year

MU-[RA](#): the ages to churn, changing ages

Greek Mourai, goddesses of fate; also Roman Camenae ([KAM](#))

See [EGER](#) (line 6) ([return to notes](#))

NA

(lines [2](#), [3](#))



stone, weight, heavy, below



[AN](#) [A](#) [NUN](#) NA KID

Anunnaki ([return to notes](#))

[AN](#)-NA: sky and stone, light and heavy, above and below

NA-AM: stone of the wild bull, oracle [NAM](#)

NA-[AB](#)-[BI](#): stones of the father; Arabic nabi: prophet NAB

NAB



musicians, twin stars,

from [NA](#)-[AB](#): stone(s) of the Father, stone(s) of prophecy

stones to/of the sky: pillars, guides

Norse navli: navel; Sanskrit nabhila: navel; Latin navis: ship; navigation

NAB-[DI](#): divine musicians

Twin stars: Castor and Pollux in the constellation of Gemini

NAM

([line 8](#))



bird, fate, destiny, determined order, will, testament

from [NA](#)-AM: stone of the wild bull, oracle, linked to [KA](#)-AM

NAM [BA](#): fate below

[NA](#)-NAM: shared fate, stone of destiny

NAR

[\(line 6\)](#)



LUL LUP

fox, wolf, musician, music, singer, song, false, liar, cheat, lie, lull

Latin lupus: wolf

NAR-[GAL](#): great song, great musician

UL-LUL: of the wave to sing, suitable music

NEg

[\(line 9\)](#)



BIL2

firewood, new, fiery, red, orange, golden, burn

NEg-[LAL](#): in the fire to hang



[AN](#) [GIZ](#) BIL2 [GA](#) [ME](#) EŠ

celestial hero carrying the firestick of the three spirits

Gilgamesh Prometheus

NI

[\(line 4\)](#)



oil, night, thick, dark, black, deep, good, abundant, harvest, to press, soften

[KA](#)-NI: deep voice ; Latin canis, dog

Sirius Anubis Sphinx

NU



[EN](#) NU [UG3](#)

Lord of the knot of the land, otherworldly lord UG3/[UN](#)

Enoch [NUN](#) [\(return to notes\)](#)

# NUN

(line 5)



ERIDU ERIDUG

guide, fish, whale, prince, split

from NU-UN: not of the land, knot of the land, otherworldly

NUN-ME: Guiding Spirit, wise ancestor (AB-GAL: Great Father, Apkallu)



ERIDU KI A2 LU LIM

*In the City of the Guide, the strong wing of light (moon) was first seen...*

Alulim, first king (Sumerian King List)



AN A NUN NA KID

Anunnaki ([return to notes](#))

KA-NUN: the guiding word, word of the guide

Greek kanon: straight rod or bar; rule; standard of excellence

# RA

(line 1)



thresh, churn, beat, kill

A-RA: drown

BA-RA: below to churn, outside, stranger, wild, wilderness

MU-RA: the ages to churn, changing ages

Greek Mourai, goddesses of fate ([return to notes](#))

Egyptian Ra, pharaoh, sun god

# RU

(line 11)



fall, sink, rotate,

A-MA-RU: water over land to sink, flood, Latin amarus: bitter



SU-KUR-RU

knowledge of the sinking hill(s)

Sukurru Shuruppak ([return to notes](#))

U4-RU: sinking sun, west [URU](#)

ŠEŠ

[\(line 4\)](#)



brother, sister, sibling

Old Norse systir: sister

ŠEŠ from ŠE-EŠ3: seed of the father EŠ3/[AB](#)

ŠEŠ.[ABg](#): father and sibling of the sea or underworld

Sheshat, Egyptian goddess of writing

ŠI

[\(line 2\)](#)



LIM

eye, first, see, leader, front, bow (ship)



ŠI-[DIB](#), the eye to pass over, to reflect

ŠI-[TUM3-LAL](#): to watch the weighing on the scales, spy

LU-ŠI: the light to see, first light; Lucifer



[NUN KI A2](#) LU LIM

*In the City of the Guide, the strong wing of light (moon) was first seen...*

Alulim: first king (Sumerian King List)

AR/ŠI-RI: the eyes to gather, to watch (Argonaut, Archon)

ŠU

[\(line 10\)](#)



hand, handle, show, give

TAK4

(line 10)



set aside, separate, leave behind, abandon, save, keep back, hold back

TUM3

(line 7)



bring, carry

From TU-UM: borne on the (umbilical) cord

ŠI-TUM3-LAL: to inspect the weighing on the scales, spy

UGU

(line 3)



skull, pate, whisper

U-KA: cover the mouth, whisper, skull

UGU-KU-BI: seated monkeys, sit with covered mouth, whispering skull,  
silent monkey(s) (speak no evil)

UN



KALAM UG3 UJ3 UK3

land, people, standard of the land

KALAM from KA-LAM: voice in the hills, raised voice

Latin calamitus: loss, disaster, calamity; Latin calamus: reed stylus

NU-UN: not of the land, knot of the land, otherworldly NUN



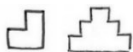
EN NU UK3

Lord of the knot of the land, otherworldly lord

Enoch (return to notes)

# URU

(lines [4](#), [5](#))



city, place, step, pyramid, to climb, drum

URU from U2-RU: sunken channel(s)    URUGAL/[AB-GAL](#)

URU from U4-[RU](#): sinking sun, west

[\(return to top\)](#)

[\(Translation\)](#)

[\(Sumerian Transcript\)](#)

[\(Notes\)](#)