

Enki and Ninmah: Anuna, Abzu Clay, Human Labor

Daily Anunnaki source report - 2026-06-19 UTC

Selected artifact: CDLI P259234, an Old Babylonian Nippur tablet witness to Enki and Ninmah. Selected text: CDLI composite Q000333 / P469515, with ETCSL translation and transliteration checks. The source is valuable because it connects Anuna language with human creation for divine labor relief.

Main takeaway:

This is real Sumerian evidence for humans being fashioned so gods can be relieved of work. It strongly supports the creation/labor proof gap, but it does not directly prove extraterrestrials, spacecraft, genetic engineering, or a literal mining program.

Evidence discipline:

P259234 gives the physical witness and images. The precise line readings are from the CDLI/ETCSL composite and transliteration layers. This report does not claim a fresh wedge-by-wedge collation from the photo.

Artifact Witness

CDLI P259234
Enki and Ninmah, ex. 001
Old Babylonian Nippur, Penn Museum joins

Top fragment: opening lines include the Anuna birth line and the gods' labor complaint.

Middle fragments: creation-for-labor passage, clay over the Abzu, Ninmah, basket work.

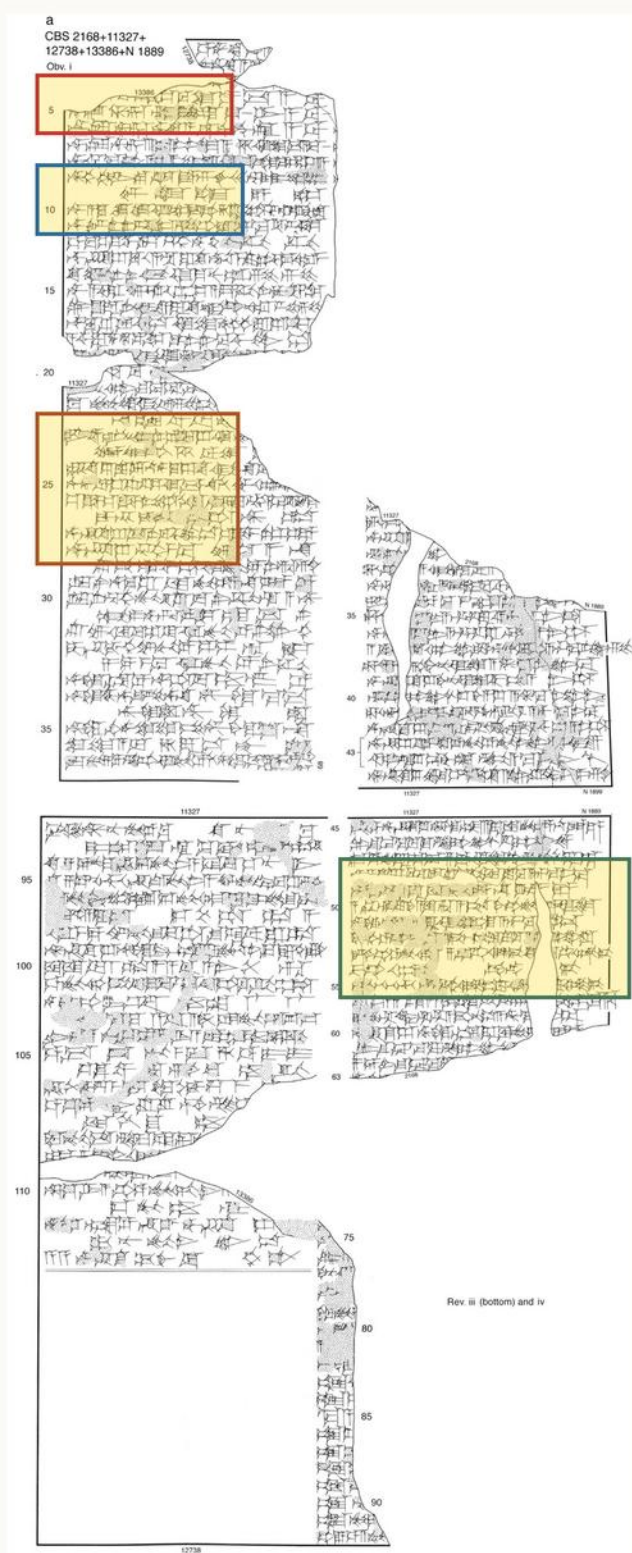
Lower fragments: later human fashioning and fate-setting scenes continue the same creation/labor logic.

Caution: annotations identify line ranges, not a new wedge-by-wedge collation from the photo.

Photo credit: CDLI / Penn Museum. Modern annotations added.

CDLI P259234 is the real tablet witness selected for this run. The annotated regions orient the opening Anuna line, labor complaint, creation-for-labor passage, and later fate-setting material.

Line-Art Ranges



Line-Art Detail

P259234, Enki and Ninmah

line 4: Anuna born

lines 9-11: gods' labor

lines 23, 30-37: create
substitute, clay over Abzu,
basket work

lines 48-51: many gods praise
Enki; me of fate-decision

This line art gives better sign-
level orientation than the whole
photo. The exact translation layer
still comes from CDLI/ETCSL
composite text.

The line art gives better line-range orientation than the photo. It helps future visual checking without pretending that the annotation itself is a new edition.

Composite Lines

CDLI Composite Q000333 / P469515

Enki and Ninmah: human creation, labor, Abzu clay, fate

line 4 {d}a-nun-na-ke4-ne ba-tu-u4-da-a-ba
when the Anuna gods came into being

line 9-11 dingir szar2-szar2 kin-ga2 ... dingir tur-tur du2-lum ... /
dingir i7 im-dun-dun-u3-ne ... / dingir im-ar3-ar3-re-ne zi-bi
inim am3-ma-gar-re-ne
the gods perform labor, dig canals, handle clay, and complain about the
burden.

line 23 kin-se3 dim3-me2-er-e-ne-ke4 u3-mu-e-dim2 du2-lum-bi ha-ba-tu-
lu-ne
create a substitute for the gods so they can be released from their
toil.

line 30-32 ama-gu10 mud mu-gar-ra-zu i3-gal2-la-am3 zub-sag3 dingir-re-e-ne
kesz2-i3 / sza3 im ugu abzu-ka u3-mu-e-ni-in-szar2 / SIG7-EN
SIG7-HI im mu-e-kir3-kir3-re-ne za-e me-dim2 u3-mu-e-ni-gal2
Enki tells Namma to make the planned creature, assign it the gods'
basket work, and shape it from clay taken over the Abzu.

line 33-37 {d}nin-mah-e an-ta-zu he2-ak-e ... tu-tu-a-zu ha-ra-gub-bu-ne /
ama-gu10 za-e nam-bi u3-mu-e-tar {d}nin-mah zub-sag3-bi
he2-kesz2
Ninmah and the birth goddesses assist; the new creature receives a fate
and basket labor.

line 48-51 dingir szar2-szar2-ra-ke4-e-ne ka tar i-im-si-il-le-ne ... a-a
tu-da-gin7 me nam tar-tar-ra me za-e al-me-en-na
the gods praise Enki as uniquely wise and as holder/embodiment of the
power for deciding destinies.

Proof-gap value: this is the first corpus entry where Anuna language stands close to a Sumerian
human-creation-for-labor sequence with Enki, clay over the Abzu, basket work, and fate
assignment.

CDLI Q000333 / P469515 supplies the normalized composite transliteration used for the selected
creation and labor readings.

Translation And Limits

Published Translation vs. Working Translation

A cautious reading of Enki and Ninmah

Published translation layer

ETCSL presents the myth as a sequence: the Anuna are born, the gods labor and complain, Namma asks Enki for a substitute, and Enki directs the making of the creature from clay over the Abzu.

Our working translation

The text supports a creation-for-labor pattern. Enki/Namma/Ninmah organize the making of humans so divine toil can be relieved. Basket work, fate-decreeing, and Abzu clay are explicit in the selected lines.

Support And Limit

Limit: this is powerful evidence for a Sumerian myth of human creation and labor assignment under divine authority. It still does not state extraterrestrial origin, spacecraft, genetic engineering, or a literal mining program. The closest source-backed claim is creation for service within a divine-theological order.

The working translation stays focused on the source: Anuna opening frame, gods' labor, creation of a substitute, Abzu clay, basket work, and fate assignment.

Selected Line Notes

Line 4: {d}a-nun-na-ke4-ne ba-tu-u4-da-a-ba

Working: when the Anuna gods came into being

Caution: This frames the divine group at the beginning of the myth; it does not define them as extraterrestrial.

Line 9-11: dingir szar2-szar2 kin-ga2 ... dingir tur-tur du2-lum ... / dingir i7 im-dun-dun-u3-ne ... / dingir im-ar3-ar3-re-ne zi-bi inim am3-ma-gar-re-ne

Working: the gods perform labor, dig canals, handle clay, and complain about the burden.

Caution: The Anuna birth line is nearby, but these lines speak more broadly of gods, senior gods, and minor gods.

Line 23: kin-se3 dim3-me2-er-e-ne-ke4 u3-mu-e-dim2 du2-lum-bi ha-ba-tu-lu-ne

Working: create a substitute for the gods so they can be released from their toil.

Caution: ETCSL marks 'substitute' cautiously; the labor-relief logic is clear.

Line 30-32: ama-gu10 mud mu-gar-ra-zu i3-gal2-la-am3 zub-sag3 dingir-re-e-ne kesz2-i3 / sza3 im ugu abzu-ka u3-mu-e-ni-in-szar2 / SIG7-EN SIG7-HI im mu-e-kir3-kir3-re-ne za-e me-dim2 u3-mu-e-ni-gal2

Working: Enki tells Namma to make the planned creature, assign it the gods' basket work, and shape it from clay taken over the Abzu.

Caution: The clay/Abzu creation scene is strong, but it remains mythic-theological language.

Line 33-37: {d}nin-mah-e an-ta-zu he2-ak-e ... tu-tu-a-zu ha-ra-gub-bu-ne / ama-gu10 za-e nam-bi u3-mu-e-tar {d}nin-mah zub-sag3-bi he2-kesz2

Working: Ninmah and the birth goddesses assist; the new creature receives a fate and basket labor.

Caution: This is creation-for-service, not a biological or technological account.

Line 48-51: dingir szar2-szar2-ra-ke4-e-ne ka tar i-im-si-il-le-ne ... a-a tu-da-gin7 me nam tar-tar-ra me za-e al-me-en-na

Working: the gods praise Enki as uniquely wise and as holder/embodiment of the power for deciding destinies.

Caution: The me line supports authority and fate-setting, not modern machinery.

Line 58-61: {d}nin-mah-e im ugu abzu-a szu-ni mu-ni-in-ti / ... lu2-u3 am3-ma-ni-in-dim2 / {d}en-ki-ke4 ... / nam-bi i-ni-in-tar sag lugal-la-ke4 am3-ma-ni-in-gub

Working: Ninmah fashions a human from Abzu clay; Enki assigns fate and service.

Caution: This extends the creation/labor pattern but is part of the later challenge episode.

Corpus Reading

Sitchin relevance: high for the human-labor strand of the thesis. Enki and Ninmah gives a Sumerian mythic model in which gods labor, complain, and seek relief through the creation of a human substitute. The selected passage also brings in Abzu clay, basket work, fate-decreeing, and the me of deciding destinies.

Limit: the text is not an engineering manual. It does not mention Nibiru, spacecraft, machines, or a genetic laboratory. The evidence-honest conclusion is that the source supports divine authority and human service, while leaving the literal ancient-astronaut claim unproven.

Next selection implication: after this run, the corpus should seek kingship/priesthood transfer, the me as civilization packages, or a bridge from Sumerian Anuna to Akkadian Anunnaki in a creation/labor context.