

# Enki and Ninmah

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Entry tags: Ancient Western Asia, Mesopotamian Religions, Divine functions, Divine powers, Ancient Western Asia, Religious Group, anthropogeny, Text, Sumerian Text, Ancient Mesopotamian Text, Language, Language Isolates, Excavated text, Sumerian

"Enki and Ninmah" is a short Sumerian literary composition, of circa 140 lines, that addresses the creation of humans and the decree of their destinies. At some point, during the celebration for the anthropogenic act, Enki and Ninmah seem to compete to find out who can better define the appropriate destinies for some newly created disabled humans. Enki manages to decree a good fate to every single case/creature created by Ninmah, but on the contrary, the goddess is unable to do so for Enki's creature, Umul. As such, the composition ends with Enki being praised. Several translations for this composition were proposed over the years, beginning with a partial one by Kramer (1944), and a first complete one by Benito (1969), to which more were followed. More recently, Lambert (2013) and Ceccarelli (2016) offered new proposals, working with several manuscripts and copies, mostly dated from the Old Babylonian period, though they also used some bilingual versions exhumed in Nineveh, dated to Ashurbanipal's reign (668-627). The narrative can be divided into two main parts, with different sections each. The first part starts with a description of the cosmic status quo in a distant time, where a group of "minor" gods worked for the group of the "senior" ones at great expenses (lines. 1-11). Upon hearing their complaints, Namma, the primeval goddess, felt compelled to act, thus exhorting her son, Enki, to create a "substitute" for the divine workers (lines 12-23). After pondering on the matter, Enki agrees to act, summoning several goddesses related to creative powers, and together the first humans are molded from clay (lines 24- 37, followed by some fragmentary lines). When the narrative resumes, which can be identified as the beginning of the second part, the deities are feasting together, celebrating the anthropogenic act (lines 44-71). The abundant consumption of beer, particularly by Ninmah and Enki, provoked some enthusiasm, leading the goddess to brag on her capacities to decree destinies to every single human (ls. 52-55). Enki's reaction is immediate, defying the goddess to a contest: he claims he will define a good fate to every single human with disabilities she fashions, and defies her to do the same to a creature of his own making (lines 56-61). For seven times, Ninmah creates these humans with disabilities or illnesses (the first on the hands, the second on the eyes, the third on the feet, the fourth with some kind of a mental problem, the fifth with a genital condition, the sixth with infertility and the last one as a human with no sexual organs) , and for seven times, Enki decrees a good fate for them (respectively: unspecified service for the ruler, musician for the ruler, silverwork, unspecified service for the ruler, healing of the genital disease, service to the queen as weaver, and, lastly service for the ruler) (lines 63-82). Then, Enki fashions Umul, who some scholars (Kilmer 1976: 267; Rodin: 2014:293; Kaĝnici 2018: 442) understood as a premature child or even (an aborted?) not fully developed baby, that displays several disabilities, to whom Ninmah is unable to decree a good fate (lines 83-101). In the last section, both deities exchange words, with the goddess seemingly accepting the winning and thus the superiority of Enki, who is praised by the narrator (lines 102-141). As such, one can say there are two intertwined topoi in this composition: the anthropogenic account, which according to Frymer-Kensky (1977: 155) and more recently Pinto (2014: 17-18) was deeply influenced by the famous epic composition Atrahasis; and the explanation for the divine-origin of disabilities and illnesses, with accordingly solutions for their societal integration (either by decreeing them functions or by providing the means to cure/relieve the ailment). Both topoi are entangled in the theocentric mentality that these literary compositions display, diachronically.



Date Range: 1900 BCE - 1600 BCE

Region: Mesopotamia2

Region tags: Middle East, Mesopotamia

Mesopotamia

### Status of Readership:

✓ Elite    ✓ Religious Specialists

## Sources and Corpora

### Print Sources

Print sources used for understanding this subject:

- Source 1: Lambert, Wilfred G. *Babylonian Creation Myths*. Winona Lake, Indiana: Penn State University Press, 2013. <https://doi.org/10.1515/9781575068619>.
- Source 2: Rodin, Therese. *The World of the Sumerian Mother Goddess: An Interpretation of Her Myths*. Acta Universitatis Upsaliensis: Historia Religionum 35. Uppsala: Uppsala University, 2014.
- Source 3: Kağnici, Gökhan. "Insights from Sumerian Mythology: The Myth of Enki And Ninmah and the History of Disability" 33, no. 2 (December 28, 2018). <https://doi.org/10.18513/egetid.502714>.

### Online Sources

Online sources used for understanding this subject:

- Source 1 URL: <https://cdli.mpiwg-berlin.mpg.de/artifacts/259234>
- Source 1 Description: Enki and Ninmah in Old Babylonian tablet (Penn Museum, Philadelphia, USA)
- Source 2 URL: <https://cdli.mpiwg-berlin.mpg.de/artifacts/259264>
- Source 2 Description: Enki and Ninmah in Old Babylonian tablet (Penn Museum, Philadelphia, USA)
- Source 3 URL: <https://cdli.mpiwg-berlin.mpg.de/artifacts/345415>
- Source 3 Description: Enki and Ninmah in Old Babylonian tablet (Louvre Museum, Paris, France)

### Online Corpora

Relevant online Primary Textual Corpora (original languages and/or translations)

- Source 1 URL: <https://etcsl.orinst.ox.ac.uk/cgi-bin/etcsl.cgi?text=t.1.1.2#>
- Source 1 Description: ETCSL translation (and transliteration) of Enki and Ninmah (1.1.2)
- Source 2 URL: <https://cdli.mpiwg-berlin.mpg.de/artifacts/469515>
- Source 2 Description: CDLI Literary 000333 (Enki and Ninmah) composite (P469515)

## General Variables

### Materiality

## Methods of Composition

### – Incised or Inscribed

- ↳ Method of inscription
  - Other [specify]: Stylus

## Medium upon which the text is written/incised

### – Clay

- ↳ Clay object
  - Clay tablet
- ↳ Type of clay
  - Type of clay: I don't know

## Was the material modified before the writing or incising process?

### – Physical preparation

## Was the text modified before the writing or incising process?

### – Physical preparation

## Location

### Is the text stored in a specific location?

[Note at which point in time, for reference, if known; select all that apply]

#### – Yes

Notes: The manuscripts and copies were probably part of several ancient archives/libraries' collections.

- ↳ Tomb
  - I don't know
- ↳ Cemetery
  - I don't know
- ↳ Temple
  - Yes
  - Notes: probably in its archive/library

- ↳ Shrine
  - I don't know
- ↳ Altar
  - I don't know
- ↳ Devotional marker
  - I don't know
- ↳ Cenotaph
  - I don't know
- ↳ Church
  - No
- ↳ Mosque
  - No
- ↳ Synagogue
  - No
- ↳ Triumphal Arch
  - No
- ↳ Monument
  - No
- ↳ Mass Gathering Point
  - I don't know
- ↳ Cave(s)
  - I don't know
- ↳ Hilltops
  - I don't know

↳ Other natural sanctuaries  
– I don't know

↳ Boundary markers or lines  
– I don't know

↳ Domestic contexts  
– I don't know

↳ Library/archive  
– Yes

↳ Specify  
– Specify: N/A

Is the location where the text stored accompanied by iconography or images?  
– I don't know

Is the area where the text is stored accompanied by an-iconic images?  
– I don't know

## Production & Intended Audience

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### Production

Is the production of the text funded by the polity?  
– Field doesn't know

Is the text considered official religious scripture?  
– Field doesn't know

Notes: There are no data that allow us to speak of a definite religious canon ("official religious scripture") for the religious system of ancient Mesopotamia.

Written in distinctly religious/sacred language?  
– No

### Intended Audience

What is the estimated number of people considered to be the audience of the text  
This should be the total number of people who would serve as the intended audience for the text.  
— Field doesn't know

Does the Religious group actively proselytize and recruit new members?  
— No

Are there clear reformist movements?  
(Reformism, as in not proselytizing to potential new conservative, but "conversion" - or rather, reform - to the "correct interpretation"?)  
— No

Is the text in question employed in ritual practice?  
— I don't know  
*Notes:* As far as I know, it was not used in any specific ritual. However, religious ritual practices in ancient Mesopotamia were not always specified in written/iconographic data.

Is there material significance to the text?  
— No

## Context and Content of the Text (Beliefs and Practices)

### Context

Is the text itself accompanied by art?  
— Field doesn't know

Are there multiple versions of the text?  
— Yes

↳ Are multiple versions viewed as proper?  
— Yes

↳ If multiple versions are proper, is there a differentiation among versions by any means?  
— Yes

↳ Age of extant version of text?

– Yes



Content of text?

– Yes



Ritual purpose of text?

– Field doesn't know



Is there debate about which version is proper?

– No

Is the text part of a collection of texts?

– Field doesn't know

**Notes:** There are other Sumero-Akkadian compositions that deal with the anthropogenic act (such as Atrahasis), which show intertextual traces and some inter-influences. In addition, there are other narratives written in Sumerian about Enki's relationship with goddesses (such as Enki and Ninhursag) which are often analysed together by modern scholars, such as Rodin (2014), for example. However, it's not clear whether they were intended as a collection, in the modern sense of the term

If the text is not explicitly scripture, is it part of another important literary tradition?

– Yes



Cultural with religious implications?

– Yes

**Notes:** On the divine will and agency for the creation of humankind.



Behavioral literature?

– Yes

**Notes:** On what is considered a disability (physical and mental) and how people with disabilities (or illnesses) can be integrated into society.



Other

– Other [specify]: No

## Content

Is the text - or does the text include - a ritual list, manual, bibliography, index, or vocabulary?  
(Select all that apply)

– Other [specify]: No

Are there lineages or a single lineage established by the text?

– No

Does the text express a formal legal code?

– No

Formulating a specifically religious calendar?

– Field doesn't know

*Notes:* Since the composition deals with the creation of humankind, it could be used at specific moments in religious calendars, through time and space in the millennial history of ancient Mesopotamia

## Beliefs

Is a spirit-body distinction present in the text?

– I don't know

Is belief in an afterlife indicated in the text?

– No

Is belief in reincarnation in this world specified in the text?

– No

Are there special treatments for adherents' corpses dicated in the text?

– No

Does the text indicate if co-sacrifices should be present in burials?

– No

Does the text specify grave goods for burial?

– No

Are formal burials present in the text?

– No

Are there practices that have funerary associations presented in the text?

– No



Are supernatural beings present in the text?

– Yes

↳ A supreme high-god is present

– Yes

↳ The supreme high god is anthropomorphic or described in anthropomorphic terms

– Yes

↳ The supreme high god is a sky deity

– No

↳ The supreme high god is chthonic (of the underworld)

– No

↳ The supreme high god is fused with the monarch (king=high god)

– No

Notes: Yet, Rodin (2014:294-296) interpretes the competition between Enki (the supreme god in this composition) and Ninmah as also a competition between kingship.

↳ The monarch is seen as a manifestation or emanation of the high god

– No

↳ The supreme high god is a kin relation to elites

– No

↳ The supreme high god has another type of loyalty-connection to elites

– No

↳ The supreme high god is unquestionably good

– No

Notes: Enki's reaction to his victory can be understood as bragging. Moreover, and to begin with, the competition is very much fuelled by pride, as well as by the quantity of beer drunk.

↳ Other features of the supreme high god

—Specify: Ingenious

↳ The supreme high god has knowledge of this world

— Yes

↳ Knowledge is restricted to a particular domain of human affairs

— No

↳ Knowledge is restricted to (a) specific area(s) within the sample region

— No

↳ Knowledge is unrestricted within the sample region

— Yes

↳ Knowledge is unrestrict outside of sample region

— Field doesn't know

Notes: In another composition, Enki and the world order, this god is very much aware of what happens in surrounding regions.

↳ Can see you everywhere normally visible (in public)

— Yes

↳ Can see you everywhere (in the dark, at home)

— Yes

↳ Can see inside heart/mind (hidden motives)

— Yes

Notes: Probably, since Enki is the god of wisdom.

↳ Knows basic character (personal essence)

— Yes

↳ Knows what will happen to you, what you will do (future sight)

— Yes

Notes: Though this is a complex matter for the Mesopotamian religious system. In this composition, Enki decrees fates to humans, so in that sense he knows the future. Yet, humans can deviate from those decrees.

- ↳ Has other knowledge of this world
  - Yes
- ↳ Has deliberate causal efficacy in the world
  - Yes
- ↳ Can reward
  - Yes
- ↳ Can punish
  - Yes
- ↳ Indirect causal efficacy in the world
  - Yes
- ↳ Exhibits positive emotion
  - Yes
- ↳ Exhibits negative emotion
  - Yes
- ↳ Possesses Hunger?
  - Yes
  - Notes: Enki and the other deities are depicted feasting together, in the divine banquet that celebrates the creation of humankind.
- ↳ Can be hurt?
  - Yes
  - Notes: Though not clearly in this composition. In Enki and Ninhursaĝ, lines 264-271, Enki is depicted as hurted in several body parts
- ↳ Can be tricked?
  - Yes
  - Notes: Though not in this composition, in Inana and Enki, the goddess tricks him to get the divine "me", recurring to her beauty and sensuality, as well as to the effects of the beer and wine he drank.
- ↳ Can be imprisoned?

– No

↳ Is it permissible to worship supernatural being other than the high god?

– Yes

↳ The supreme high god possesses/exhibits some other feature

– Specify: Creative powers; decreeing destinies; pride; tendency to enjoy competitions and a taste for drinking alcohol

↳ The supreme high god communicates with the living

– No

Notes: Not in this composition

↳ Does the text make communication with supreme high-god possible?

– No

Notes: Not in this composition

Previously human spirits are present

– No

Non-human supernatural beings are present

– Yes

↳ Supernatural beings can be seen

– Yes

Notes: But not clearly in this composition. I am assuming all the deities depicted in the composition, besides Enki.

↳ Supernatural beings can be physically felt

– Yes

Notes: But not clearly in this composition. I am assuming all the deities depicted in the composition, besides Enki.

↳ Non-human supernatural beings have knowledge of this world

– Yes

↳ Knowledge is restricted to a particular domain of human affairs

– No

Notes: I am assuming all the deities depicted in the composition, besides Enki.

↳ Knowledge is restricted to (a) specific area(s) within the sample region

– No

Notes: I am assuming all the deities depicted in the composition, besides Enki.

Together, the divine assembly knows everything from the cosmic domains, though it is not clearly stated in this composition.

↳ Knowledge is unrestricted within the sample region

– Yes

Notes: I am assuming all the deities depicted in the composition, besides Enki.

Together, the divine assembly knows everything from the cosmic domains, though it is not clearly stated in this composition.

↳ Knowledge is unrestricted outside of sample region

– Field doesn't know

Notes: I am assuming all the deities depicted in the composition, besides Enki.

Together, the divine assembly knows everything from the cosmic domains, though it is not clearly stated in this composition.

↳ Can see you everywhere normally visible (in public)

– Yes

Notes: I am assuming all the deities depicted in the composition, besides Enki.

Together, the divine assembly can see everything humans do, though it is not clearly stated in this composition.

↳ Can see you everywhere (in the dark, at home)

– Yes

Notes: I am assuming all the deities depicted in the composition, besides Enki.

Together, the divine assembly can see everything humans do, though it is not clearly stated in this composition.

↳ Can see inside heart/mind (hidden motives)

– Yes

Notes: I am assuming all the deities depicted in the composition, besides Enki.

Together, the divine assembly can see everything humans do, though it is not clearly stated in this composition.

↳ Know basic character (personal essence)

– Yes

Notes: I am assuming all the deities depicted in the composition, besides Enki. Together, the divine assembly can see everything humans do, though it is not clearly stated in this composition.

↳ Know what will happen to you, what you will do (future sight)

– Yes

Notes: I am assuming all the deities depicted in the composition, besides Enki. Together, the divine assembly decrees fates to humans, so in that sense they all know the future. Yet, humans can deviate from those decrees.

↳ Have other knowledge of this world

– Yes

↳ Non-human supernatural beings have deliberate causal efficacy in the world

– Yes

↳ Supernatural beings can reward

– Yes

Notes: I am assuming the good fates decreed for humankind, when first created.

↳ Supernatural beings can punish

– Yes

Notes: I am assuming the possible nefarious fates decreed for humankind when it was created.

↳ Non-human supernatural beings communicate with the living according to the text?

– No

↳ These supernatural beings have indirect causal efficacy in the world

– Yes

↳ These supernatural beings exhibit positive emotion

– Yes

↳ These supernatural beings exhibit negative emotion

– Yes

↳ These supernatural beings possess hunger

– Yes

Notes: They are depicted feasting together, in the divine banquet that celebrates the creation of humankind.



These supernatural beings possess/exhibit some other feature

– Specify: The "minor god" are revolted; Namma has empathy for them; Ninmah is distressed, when can not decree a good fate to Umul. All deities are in a festive mood, during the divine banquet. Enki and Ninmah get drunk

Does the text attest to a pantheon of supernatural beings?

– Yes



Organized by kinship based on a family model?

– Yes



Organized hierarchically?

– Yes



Power of beings is domain specific?

– Yes

Notes: Sometimes, there are some overlaps and shared power over a specific domain



Other organization of pantheon?

– Specify: Yes. The pantheon was also organized by cosmic functions and roles of deities.

Are mixed human-divine beings present according to the text?

– No

Is there a supernatural being that is physically present in the/as a result of the text?

– No

Are other categories of beings present?

– Other [specify]: humans

Does the text guide divination practices?

– No

## Supernatural Monitoring

Is supernatural monitoring present in the text?

– Yes

Notes: Given that deities decree fates, it is implicit that every human action is monitored by them

↳ There is supernatural monitoring of prosocial norm adherence in particular

– No

↳ Do expectations of ritual offerings play a role in supernatural monitoring?

– Yes

Notes: every single human action is a ritual for the divine beings, given humans were created to serve them.

↳ Libations?

– Yes

↳ Food?

– Yes

↳ Animal sacrifice?

– Yes

↳ Human sacrifice?

– No

↳ Sacred objects?

– Yes

↳ Daily life objects?

– Yes

↳ Other?

–Specify: every single human action is a ritual for the divine beings, given humans were created to serve them.

↳ Supernatural being care about taboos



– No

Notes: Not in this composition.

↳ Supernatural beings care about murder of coreligionists

– No

Notes: Not in this composition.

↳ Supernatural beings care about murder of members of other religions

– I don't know

Notes: Yet, given that the Mesopotamian religion is polytheistic, every single human can be understood as integrating (or can integrate in the future) the same religious view.

↳ Supernatural beings care about murder of members of other polities

– I don't know

Notes: Yet, given that the Mesopotamian religion is polytheistic, every single human can be understood as integrating (or can integrate in the future) the same religious view.

↳ Supernatural beings care about sex

– Yes

Notes: Though not clearly stated in this composition, sexual activity was seen as a necessary act for humans to reproduce. Hence, there are several deities that are patron of sexuality.

↳ Adultery

– I don't know

Notes: The Mesopotamian legal documentation shows social concerns about it. Though it is not clearly stated, to my knowledge, that it is a shared concern by deities.

↳ Incest

– I don't know

Notes: The Mesopotamian legal documentation shows social concerns about it. Though it is not clearly stated, to my knowledge, that it is a shared concern by deities.

↳ Taboo about close blood relations (beyond incest) [e.g. from same clan group, village, settlement, so forth].

– I don't know

↳ Specifies taboo regarding power relations (i.e. defines what constitutes abusive behavior)

– I don't know

↳ Does worship/veneration include sex acts/references?

– Yes

Notes: Not in this composition. Although cultic sexual activity seems to have been a diachronically Mesopotamian practice, it remains a very controversial subject, since sexual acts may have been performed symbolically, rather than (or at least as always) physically.

↳ Other sexual practices

– I don't know

↳ Supernatural beings care about lying

– Yes

Notes: Not in this composition.

↳ Supernatural beings care about honouring oaths

– Yes

↳ Supernatural beings care about laziness

– I don't know

↳ Supernatural beings care about sorcery

– Yes

Notes: Mesopotamian deities are connected with all kinds of magical practices. Enki is one of the divine beings particularly linked with this sphere.

↳ Supernatural beings care about non-lethal fighting

– I don't know

↳ Supernatural beings care about shirking risk

– Yes

↳ Supernatural beings care about disrespecting elders

– Yes

↳ Supernatural beings care about gossiping

– I don't know

Notes: The Mesopotamian legal documentation shows social concerns about it. Though it is not clearly stated, to my knowledge, that it is a shared concern by deities.

↳ Supernatural beings care about property crimes

– I don't know

Notes: The Mesopotamian legal documentation shows social concerns about it. Though it is not clearly stated, to my knowledge, that it is a shared concern by deities.

↳ Supernatural beings care about proper ritual observance

– Yes

↳ Supernatural beings care about performance of rituals

– Yes

↳ Supernatural beings care about conversion of non-religionists

– No

↳ Supernatural beings care about economic fairness

– Yes

Notes: If the economy of the land is well, then deities are better served by their human creatures.

↳ Supernatural beings care about personal hygiene

– Yes

↳ Supernatural beings care about or expect the maintenance of the place?

– Yes

↳ Supernatural beings care about other

– Specify: In the Mesopotamian worldview, deities are in control of every single aspect of the cosmos. So, implicitly, they should care about everything

Do supernatural beings mete out punishment in the text?

– No

Do supernatural beings bestow rewards in the text?

– Yes

↳ Is the cause/purpose of supernatural rewards known?

– Yes

↳ Done only by high god

– Yes

Notes: If one only concentrates in the second part of the composition, where Enki is the only one able to decree good fates to the humans with disabilities/illnesses created by Ninmah

↳ Done by many supernatural beings

– Yes

Notes: If one concentrates in the first part of the composition, where deities created humankind to reward the "minor gods", as humans will be their substitutes in the work of the land.

↳ Done through impersonal cause-effect principle

– Yes

↳ Done to enforce religious ritual-devotional adherence

– No

↳ Done to enforce group norms?

– Yes

Notes: In the sense that humans' raison d'être is serving the divine beings.

↳ Done to inhibit selfishness?

– No

↳ Done randomly

– No

Notes: However, the competition between Enki and Ninmah, which will reward with good fates the humans with disabilities/illnesses created by the goddess, seems a little random, given the enthusiasm and bragging induced by the alcohol consumption that gave rise to it.

↳ Supernatural rewards are bestowed out in the afterlife?

– No

↳ Supernatural rewards are bestowed out in this lifetime?

– Yes

↳ Highly emphasized?

– Yes

↳ Consists of good luck?

– Yes

Notes: In a broader sense, "decreeing good fates for humankind" is also to have luck, as in protection.

↳ Consists of political success or power?

– Yes

Notes: Implicitly within "decreeing good fates" for humans

↳ Consists of success in battle?

– Yes

Notes: Implicitly within "decreeing good fates" for humans.

↳ Consists of peace or social stability?

– Yes

Notes: Implicitly within "decreeing good fates" for humans.

↳ Consists of healthy crops or good weather?

– Yes

Notes: Implicitly within "decreeing good fates" for humans.

↳ Consists of success on journeys?

– Yes

Notes: Implicitly within "decreeing good fates" for humans.

↳ Reward in this life consists of mild sensory pleasure?

– Yes

Notes: Implicitly within "decreeing good fates" for humans.

↳ Reward in this life consists of extreme sensory pleasure?

– Yes

Notes: Implicitly within "decreeing good fates" for humans.

↳ Reward in this life consists of enhanced health?

– Yes

Notes: Implicitly within "decreeing good fates" for humans. Explicitly for the human created by Ninmah, who had a genital condition.

↳ Reward in this life consists of enhanced reproductive success?

– Yes

Notes: Implicitly within "decreeing good fates" for humans.

↳ Reward in this life consists of fortune visited on descendants?

– Yes

Notes: Implicitly within "decreeing good fates" for humans.

↳ Other?

– Specify: For all the humans with disabilities created by Ninmah, Enki decreed a good fate

### Messianism/Eschatology

Are messianic beliefs present in the text?

– No

Is an eschatology present in the text?

– No

### Norms & Moral Realism

Are general social norms prescribed by the text?

– Yes

Notes: In the sense that humans' *raison d'être* is serving the divine beings.

Is there a conventional vs. moral distinction in the religious text?

– No

Are there centrally important virtues advocated by the text?

– Yes

↳ Honesty/trustworthiness/integrity

– Yes

Notes: In the way that human beings with disabilities and/or illnesses are implicitly integrated

into the human societal structure, through Enki's pivotal divine action.



Courage (in battle)

— No

Notes: Not in this composition



Courage (generic)

— No

Notes: Not in this composition



Compassion/empathy/kindness/benevolence

— Yes

Notes: Namma is compassionate about the suffering of the "minor gods"



Mercy/forgiveness/tolerance

— No

Notes: Not in this composition



Generosity/charity

— No

Notes: Not in this composition



Selflessness/selfless giving

— No

Notes: Not in this composition



Righteousness/moral rectitude

— No



Ritual purity/ritual adherence/abstention from sources of impurity

— Yes

Notes: The anthropogenic act is carried out through a ritual on the "pure waters" of the subterranean aquatic domain, the abzû (Sumerian)



Respectfulness/courtesy

— No

Notes: Not in this composition

↳ Familial obedience/filial piety

— No

Notes: Not in this composition

↳ Fidelity/loyalty

— No

Notes: Not in this composition

↳ Cooperation

— No

Notes: Not in this composition

↳ Independence/creativity/freedom

— Yes

Notes: The independence and freedom from toil of the "senior gods"; the creativity of the deities responsible for the anthropogenic act.

↳ Moderation/frugality

— No

Notes: Not in this composition

↳ Forbearance/fortitude/patience

— No

Notes: Not in this composition

↳ Diligence/self-discipline/excellence

— No

Notes: Not in this composition

↳ Assertiveness/decisiveness/confidence/initiative

— Yes

Notes: Of Enki

↳ Strength (physical)

— No

Notes: Not in this composition



↳ Power/status/nobility

– Yes

Notes: Of the "senior gods" regarding the "minor gods"; of all deities regarding humans; of Enki vis à vis Ninmah

↳ Humility/modesty

– No

Notes: Not in this composition

↳ Contentment/serenity/equanimity

– No

Notes: Not in this composition

↳ Joyfulness/enthusiasm/cheerfulness

– Yes

Notes: When in the divine banquet

↳ Optimism/hope

– No

Notes: Not in this composition

↳ Gratitude/thankfulness

– No

Notes: Not in this composition

↳ Reverence/awe/wonder

– No

Notes: Not in this composition

↳ Faith/belief/trust/devotion

– No

Notes: Not in this composition

↳ Wisdom/understanding

– Yes

Notes: Of Enki, particularly, but also of all deities vis à vis humans

↳ Discernment/intelligence

– Yes

Notes: Of Enki, particularly, but also of all deities vis à vis humans

↳ Beauty/attractiveness

– No

Notes: Not explicitly, but implicitly all the deities and particularly the goddesses

↳ Cleanliness (physical)/orderliness

– No

↳ Other important virtues

– No

### Advocacy of Practices

Does the text require celibacy (full sexual abstinence)?

– No

Does the text require constraints on sexual activity (partial sexual abstinence)?

– No

Does the text require castration?

– No

Does the text require fasting?

– No

Does the text require forgone food opportunities (taboos on desired foods)?

– No

Does the text require permanent scarring or painful bodily alterations?

– No

Does the text require painful physical positions or transitory painful wounds?

– No

Does the text require sacrifice of adults?

– No

Does the text require sacrifice of children?

– No

Does the text require self-sacrifice (suicide)?

– No

Does the text require sacrifice of property/valuable items?

– No

Does the text require sacrifice of time (e.g. attendance at meetings or services, regular prayer, etc.)?

– No

Does the text require physical risk taking?

– No

Does the text require accepting ethical precepts?

– Yes

Notes: In the sense that it gives a societal function and place for humans with disabilities/illnesses

Does the text require marginalization by out-group members?

– No

Does the text require participation in small-scale rituals (private, household)?

– No

Does the text require participation in large-scale rituals?

– No

Are extra-ritual in-group markers present as indicated in the text?

– No

Does the text employ fictive kinship terminology?

– I don't know

Does the text include elements that are intended to be entertaining?

– Yes

↳ Drama?

– Yes

↳ Comedy?

– Yes

Notes: The drunkenness and the competition between enki and Ninmah can be seen as comic

↳ Tragedy?

– No

↳ Epic entertainment?

– No

Does the text specify sacrifices, offerings, and maintenance of a sacred space?

– No

## Institutions & Production Environment of Text

### Society & Institutions

Society of religious group that produced the text is best characterized as:

– Other

Are there specific elements of society that have controlled the reproduction of the text?

– Other

Are there specific elements of society involved with the destruction of the text?

– Other

### Welfare

Does the text specify institutionalized famine relief?

– No

Does the text specify institutionalized poverty relief?

– No

Does the text specify institutionalized care for elderly & infirm?

– No

Other forms of welfare?

– Yes

*Notes:* The composition addresses newly created humans, by deities, with disabilities and/or illnesses. They are granted a societal function, which can be interpreted as a mythical-religious explanation for their integration in social terms. About this subject matter, vide Kažneci 2018.

## Education

Are there formal educational institutions available for teaching the text?

– Yes

Are there formal educational institutions specified according to the text?

– No

Does the text make provisions for non-religious education?

– No

Does the text restrict education to religious professionals?

– No

Does the text restrict education among religious professionals?

– No

Is education gendered according to the text?

– No

Is education gendered with respect to this text and larger textual tradition?

– I don't know

Does the text specify teaching relationships or ratios? (i.e.: 1:20; 1:1)

– No

Are there specific relationships to teachers that are advocated by the text?

— No

Are there worldly rewards/benefits to education according to the text specified by the text itself?

— No

### **Bureaucracy**

Is bureaucracy regulated by this text?

— No

### **Public Works**

Does the text detail interaction with public works?

— No

### **Taxation**

Does the text specify forms of taxation?

— No

### **Warfare**

Does the text mention warfare?

— No

Notes: In the first lines (1-11), the composition alludes to a revolt among the "minor gods" who were forced to work for the "senior gods" in a distant past, but the details of this revolt are not specified.

### **Food Production**

Does the text mentioned food production/disbursement?

— No

Notes: In the first lines (1-11), the composition alludes to the "minor gods" who were being forced to work for the "senior gods", in a distant past, in activities related with food. Yet, the passage is too fragmentary for more detailed information.

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