Enki and Ninhursag is a fertility/creation story that describes yet another timeline and sequence for creation, when compared with the other two stories that you read for today. Remember that mythological cultures usually had more than one creation story. The Hebrews, for example, had two (Genesis 1 and Genesis 2-3).

Dilmun, the setting of the story “east in Eden,” is a place of purity, where no disease, pain, or suffering exists (mainly because no life has yet been created, being the winter season). “Eden” means “delight,” and a location to the East of this place of delight must be more delightful (the East symbolizes birth and youth, while the west implies death and suffering). Dilmun is thought to have existed on the eastern side of the Arabian Peninsula, perhaps in Bahrain, a smaller peninsula extending into the Persian Gulf, south of Sumer.

Enki, the sweet waters god, makes a natural match with the Mother Goddess, Ninhursag, who also could be called Mother Earth. Since these personas represent natural identities, their interest in each other makes a lot of sense. The waters will penetrate the sand in a similar way as Enki makes love to Ninhursag. When you see these characters making love, remember that it is symbolic of natural events.

**PART 1: THE ARRIVAL OF ENKI**

In the first section, Dilmun is referred to as “pure,” which may refer to the primordial world before creation had been completed. We will see many references to purity, and we will see many more references to the purity of the clay to create the humans, such as you will read in Atrahasis. You can see references to the area being one of peace and tranquility, with no sickness, no pain, and no death. The wolf and lion do not harm other creatures, and no harm seems to come to anyone there. This version of Eden might seem familiar to you, but you probably have not contemplated the mythology behind this location. If you recognize that the world has not yet been completed, and further see that no humans exist, we see a world that has not yet been introduced to dualities.

The story begins in the season of winter, with the earth in a dormant state. If we view winter as a starting point of creation, then we must also acknowledge that “life” as we understand it must not have yet begun. Only after Enki and Ninhursag join together will we see life exist in the dual forms. In other words, before the dualities have been set in motion, there was no movement, no action, no life, no cycles, no routines, no order, no death, no pain, and no suffering, etc. In other words, purity of Dilmun might refer to the absence of real life.

Pure are the cities — and you are the ones to whom they are allotted. Pure is Dilmun land. Pure is Sumer — and you are the ones to whom it is allotted. Pure is Dilmun land. Pure is Dilmun land. Virginal is Dilmun land. Pristine is Dilmun land.

After Time had come into being and the holy seasons for growth and rest were finally known, holy Dilmun, the land of the living, the garden of the great gods and earthly paradise, located eastward in Eden, was the place where Ninhursag, the exalted lady, could be found.

There she lived for a season, deep in slumber, in the land that knew neither sickness, nor death or old age. And it was in Dilmun at that time that Enki, the wise god and the sweet waters lord, lay with Ninhursag.

He laid her down all alone in Dilmun, and the place where Enki had lain down with his spouse,
that place was still virginal, that place was still pristine. He laid her down all alone in Dilmun, and the place where Enki had lain down with Ninhursag, that place was virginal, that place was pristine.

In Dilmun the raven was not yet cawing, the partridge not cackling. The lion did not slay, the wolf was not carrying off lambs, the dog had not been taught to make kids curl up, and the pig had not learned that grain was to be eaten. When a widow had spread malt on the roof, the birds did not yet eat that malt up there. The pigeon then did not tuck its head under its wing.

No eye-diseases said there, “I am the eye disease.” No headache said there, “I am the headache.” No old woman belonging to it said there, “I am an old woman.” No old man belonging to it said there, “I am an old man.” No maiden in her unwashed state resided in the city. No man dredging a river said there, “It is getting dark.” No herald made the rounds in his border district. No singer sang an elulam there. No wailings were wailed in the city’s outskirts there.

Ninkisila said to her father Enki, “You have given a city. You have given a city. What does your giving avail me? You have given a city, Dilmun. You have given a city. What does your giving avail me? You have given a city that has no river quay. You have given a city. What does your giving avail me?”

Enki then told Ninhursag, “A city that has no fields, glebe, or furrow will not survive. For Dilmun, I will create long waterways, rivers and canals, whereby water will flow to quench the thirst of all beings and bring abundance to all that lives. When Utu steps up into heaven, fresh waters shall run out of the ground for you from the standing vessels on Eden’s shore, from Nanna’s radiant high temple, and from the mouth of the waters running underground.”

Enki then summoned Utu. Together they brought a mist from the depths of the earth and watered the face of the ground. Then Enki created rivers of fertile sweet waters, and he also devised basins and cisterns to store the waters.

Enki then proclaimed, “May the waters rise up from it into your great basins. May your city drink water aplenty from them. May Dilmun drink water aplenty from them. May your pools of salt water become pools of fresh water!” From these fertile sweet waters flow the four great rivers: the Pishon, Gihon, Tigris, and Euphrates.

Dilmun was blessed by Enki, who exclaimed, “May your city become an emporium on the quay for the Land. May Dilmun become an emporium on the quay for the Land. May the land of Tukric hand over to you gold from Harali and lapis lazuli. May the land of Meluha load precious desirable cornelian, mec wood of Magan and the best abba wood into large ships for you. May the land of Marhaci yield you precious topazes. May the land of Magan offer you strong, powerful copper, dolerite, u stone and cumin stone. May the Sea-land offer you its own ebony wood fit for a king. May the Tent-lands offer you fine multicolored wools. May the land of Elam hand over to you choice wools, its tribute. May the manor of Urim, the royal throne dais, load up into large ships for you sesame, august raiment, and fine cloth. May the wide sea yield you its wealth.”

The city’s dwellings are good dwellings. Dilmun’s dwellings are good dwellings. Its grains are little grains, its dates are big dates, its harvests are triple, and its wood is superior wood.

At that moment, on that day, and under that sun, when Utu stepped up into heaven, from the standing vessels on Eden’s shore, from Nanna’s radiant high temple, from the mouth of the waters running underground, fresh waters ran out of the ground for her.

The waters rose up from it into her great basins. Her city drank water aplenty from them. Dilmun drank water aplenty from them. Her pools of salt water indeed became pools of fresh water. Her fields, glebe, and furrows indeed produced grain for her. Her city indeed became an emporium on the quay for the Land. Dilmun indeed became an emporium on the quay for the Land. At that moment, on that day, and under that sun, so it indeed happened.
Questions for Part 1

1. Describe the winter setting in Dilmun, which was “eastward in Eden.” Explain why Dilmun is “pure” and “virginal.” What does this condition really imply about the setting?

2. Why are Enki and Ninhursag a good fit to be a couple (symbolically) [OPINION]

PART 2: THE RAPACIOUS ENKI

Enki has become very aroused with the Mother Goddess, and they make love. Miraculously, Ninhursag gives birth in nine days' time to a daughter, Ninsar, Mistress of Vegetation. Through the union of water and earth, vegetation is born. However, the season begins to change, from winter to spring, forcing Ninhursag to depart from Dilmun (the Middle World — the earth — that is situated between the heavens and the underworld) so that she can give birth to other parts of the world. She leaves Enki behind to tend to the waters, and also leaves her daughter Ninsar, who also has magically grown into a full goddess in nine short days.

“Ninsar” means “vegetation,” so her birth reflects the new plants that grew after the first combination of water and soil. This reminds me of early Spring, when suddenly an abundance of life springs open. Plants also grow faster than humans do, so the time frame is realistic (to a point). Remember that these ancient cultures placed these gods and natural forces into personified human forms. A human fetus incubates for 9 months, so the plants are given similar timetables, couched into human terms. This is a good time to remind you that Enki is not a person, but the water, and Ninhursag is simply Mother Earth, not a real woman. Taken literally, this is a story appears to be about incest and rape. Metaphorically, it’s about the changing of the seasons and the beauty of the interaction of creative dualities. It’s a story about watering the plants.

One day Enki is traveling on the Euphrates River when he sees Ninsar in the distance. He asks his two-faced oarsman, Isimud, to drift toward this woman who reminds him of Ninhursag. He advances on his daughter, who is “curious and eager” to discover sexual relations. They make love, and Ninkura is born, goddess of mountain pastures. If you look more closely at these metaphors, then their union makes logical sense — if Enki is the water, and Ninsar represents the plants, don’t we want the water to seep into BOTH the soil AND the plants? Enki is not an immoral criminal (those are judgments from society, not nature) but he is simply watering the plants.

What could be more natural? Don't we have to water the plants to make them grow? Should one plant be jealous that another receives rain water as well? Ninsar grows with child, and quickly gives birth to Ninkura (mountain pastures). In other words, watering the plants creates a whole field of plants! Not only is this natural, it is necessary. Perhaps this is akin to the season of summer, when the spring plants have had a chance to flourish and dominate an entire field.

Similarly, Ninkura is charmed by Enki’s wiles when she becomes curious about a pool of well water in Part 2. Enki makes love to Ninkura, and their union creates another child, Ninimma, a birth goddess and a goddess of female genitalia. Following the repeating patterns of the earlier daughters, Ninimma too grows in nine days and then also gets “watered” by Enki, giving birth to Uttu, the Spider and weaver of patterns and life desires. (NOTE: try to avoid confusing Uttu with another character, Utu, the sun god, who will also be called Shamash.)
One day, all alone, the wise one, toward Nintu, the country's mother, Enki, the wise one, toward Nintu, the country's mother, was digging his phallus into the dikes, plunging his phallus into the reed-beds. The august one pulled his phallus aside and cried out, "No man take me in the marsh!"

Enki traveled back to Ninhursag and cried out, "By the life's breath of heaven, I adjure you. Lie down for me in the marsh! Lie down for me in the marsh — that would be joyous!"

Enki distributed his semen destined for Damgalnuna. He poured semen into Ninhursag's womb, and she conceived the semen in the womb, the semen of Enki.

But her one month was one day, but her two months were two days, but her three months were three days, but her four months were four days, but her five months were five days, but her six months were six days, but her seven months were seven days, but her eight months were eight days, but her nine months were nine days.

Nine days later, in the month of womanhood, like juniper oil, like oil of abundance, without the slightest travail or pain, Nintu, mother of the country, like juniper oil, like oil of abundance, gave birth to Ninsar, who grew into a woman in nine days.

One day, Ninsar went out to the riverbank, and Enki was able to see up there from in the marsh. He said to his minister Isimud, "Is this nice youngster not to be kissed? Is this nice Ninsar not to be kissed?"

His minister Isimud answered him, "Kiss this nice youngster. Kiss this nice Ninsar. My master will sail. Let me navigate."

First Enki put his feet in the boat; next he put them on dry land. He clasped her bosom and kissed her. Enki poured semen into her womb, and she conceived the semen in the womb, the semen of Enki.

But her one month was one day, but her nine months were nine days. In the month of womanhood, like juniper oil, like oil of abundance, Ninsar, like juniper oil, like oil of abundance, gave birth to Ninkura, who grew into a woman in nine days.

One day, Ninkura went out to the riverbank, and Enki was able to see up there from in the marsh. He asked his minister Isimud, "Is this nice youngster not to be kissed? Is this nice Ninkura not to kissed?"

His minister Isimud answered him, "Kiss this nice youngster. Kiss this nice Ninkura. My master will sail. Let me navigate."

First Enki put his feet in the boat; next he put them on dry land. He clasped her bosom and kissed her. Enki poured semen into her womb, and she conceived the semen in the womb, the semen of Enki.

But her one month was one day, but her nine months were nine days. In the month of womanhood, like juniper oil, like oil of abundance, Ninkura, like juniper oil, like oil of abundance, gave birth to Ninimma, who grew into a woman in nine days.

One day, Ninimma, in turn, went out to the riverbank. Enki was towing his boat along and was able to see up there. He laid eyes on Ninimma on the riverbank and asked his minister Isimud, "Have I ever kissed one like this youngster? Have I ever made love to one like Ninimma?"

His minister Isimud answered him, "My master will sail. Let me navigate. He will sail; let me navigate."

First Enki put his feet in the boat; next he put them on dry land. He clasped her bosom. Lying in her crotch, he made love to the youngster and kissed her. Enki poured semen into Ninimma's womb, and she conceived semen in the womb, the semen of Enki.

But her one month was one day, but her nine months were nine days. In the month of womanhood, like juniper oil, like oil of abundance, Ninimma, like juniper oil, like oil of abundance, gave birth to Uttu, the exalted woman, who grew into a woman in nine days.
Questions for Part 2

3. What do these goddesses represent:
   - Ninhursag — Ninkura —
   - Nintu — Ninimmma —
   - Ninsar — Uttu —


5. Describe the metaphorical significance of Enki’s relationships with his daughter. (HINT: The actions are not to be taken literally.)

PART 3: NINHURSAG’S WARNING

By Part 3, Ninhursag realizes that she should warn Uttu about Enki’s lusty advances to prevent her from falling victim to him. She does not appear to be jealous that Enki has been impregnating his children with his seed, perhaps similarly to how the flowers are not jealous that the same bee that pollinates one flower eventually makes it around to hundreds of others, cross-pollinating an entire field of flowers in a single day. Remember, Enki is not a person ... he is water.

Interestingly, Uttu is a spider, the weaver of dreams — not a plant. Perhaps this reflects the evolution found in Genesis, where water and earth first make a connection, followed by the appearance of the plants, and then the animals. Maybe Uttu is the representative of the higher-order creatures coming into existence. The spider also spins a web, usually connecting plants to each other, perhaps showing the interconnectivity of progressively diverse creations. The spider also has eight legs that tendril outward, perhaps symbolizing that life extends out in all directions, creating more diversity.

Because Uttu is so much different than the others, Enki uses a different approach to charm her. He knocks on her door and asks if he can do anything for her. She tells him to fetch her some cucumbers, apples with their stems sticking out, and grapes in their clusters. So he visits the gardener, collects the food, and returns to Uttu’s house. He sleeps with her too, but she does not feel very well afterward, so she runs to Ninhursag for help. Ninhursag, if you recall, had warned Uttu about Enki’s advances.

Why does Enki bring Uttu these particular plants? Well, cucumbers, apples, and grapes all had sexual connotations. The cucumber may resemble the phallus, while the bunch of grapes might parallel the bountiful quantity of eggs inside a female (I like to think of roe, a clump of fish eggs, that collects into a bunch). The apple has long been associated with fertility, perhaps when we look at the stem imbedded into the top of the apple’s flesh (an overt sexual reference — the stem is inserted into the plump, meaty flesh of the fruit, a reference to the vagina).

Also, these three plants all contain seeds inside their flesh, perhaps suggesting that the male force will penetrate the flesh to make use of the seeds. If Uttu didn’t get the hint before, she certainly found out what Enki wanted soon enough. Let’s not place all of the blame on Enki, though, because Uttu asks him to deliver these fruits and vegetables, and she would have only done this to explore her own sexuality.
Interestingly, this story is where the Garden of Eden gets its apples. I am not aware of a translation of *Genesis* where Adam and Eve eat an “apple” (the first Christian reference that I am aware of is found in John Milton’s epic poem *Paradise Lost*, published in 1667). The Bible translations that I see use the word “fruit” exclusively — never “apple.” So, why do we say that Adam and Eve ate an *apple*? Perhaps its origin comes from this very Sumerian myth.

Joseph Campbell discusses the motif of the “one forbidden thing,” and all of us as kids became tempted to do something only after our parents told us to avoid it. It is human nature to explore our curiosity, and this is exactly the issue with both Adam and Eve as well as Enki and his lovers. Remember that many literary connections exist between the world’s literature and the origins of the Judeo-Christian tradition.

The Great Goddess Ninhursag spoke to Uttu: “Let me advise you, and may you take heed of my advice. Let me speak words to you and may you heed my words. From the marsh, one man is able to see up here; Enki is able to see up here. When he does, he will set his eyes on you.

For a time, young Uttu did follow Ninhursag’s advice. But, one day, Enki spied the young goddess. Alone, he approached her and he asked her, “What may I do for you?”

Uttu replied: “Bring me cucumbers in, bring apples with their stems sticking out, and bring grapes in their clusters, and in the house you will indeed have hold of my halter. O Enki, you will indeed have hold of my halter.”

When he was filling the earth with water, he filled the dikes with water, he filled the canals with water, he filled the fallows with water. The gardener in his joy rose from the dust and embraced him: “Who are you who brings life to the garden?”

Enki identified himself and explained to the gardener what he needed. Immediately, the gardener brought him cucumbers, brought him apples with their stems sticking out, brought him grapes in their clusters, and they filled his lap.

Enki made his face attractive and took a staff in his hand. Enki came to a halt at Uttu’s door and knocked at her house, demanding, “Open up! Open up!”

She asked, “Who are you?”

He answered, “I am a gardener. If you say ‘yes,’ let me give you cucumbers, apples, and grapes for your delight!”

Then Uttu, full of joy, opened her house to Enki. He gave Uttu, the exalted woman, cucumbers, gave her apples with their stems sticking out, and gave her grapes in their clusters. Then he poured beer for her in large measure. Uttu, the exalted woman, moved to the left for him and waved her hands for him.

Enki aroused Uttu. He clasped her bosom, and, while lying in her crotch, fondled her thighs, fondled her with his hand. He clasped her bosom while lying in her crotch, made love to the youngster, and kissed her. Enki poured semen into Uttu’s womb, and she conceived the semen in the womb, the semen of Enki.

Uttu, the beautiful woman, cried out: “Woe, my thighs!” She cried out: “Woe, my liver! Woe, my heart!”

Questions for Part 3

6. What is Ninhursag’s advice to Uttu?

7. How is Enki’s approach to Uttu different from his advances on the first three daughters?
PART 4: NINHURSAG'S INTERVENTION

In Part 4, Ninhursag removes the semen from Uttu's body (we don't know how) and buries it in the ground. In nine days, eight different types of plants pop out of the soil. The birth mother strikes again!

Soon afterward, Enki is once again riding in his boat when he spies the new vegetation. Curious about these new plants, Enki devours them all voraciously, and then starts to feel very sick. Ninhursag now leaves Dilmun.

Uttu turned then to Ninhursag for help.

Ninhursag then removed the semen from Uttu's thighs and buried it in the earth. Nine days later, in the place where Ninhursag buried Enki's seed, eight plants, began to grow. She grew the tree-plant, she grew the honey plant, she grew the vegetable plant, she grew the alfalfa grass, she grew the atutu plant, she grew the actaltal plant, she grew the [du] plant, and she grew the amharu plant.

One day, Enki and Isimud were able to see these new plants up there from the marsh. Enki said to Isimud, "I have not determined the destiny of these plants. What is that one? What is that one?"

His minister Isimud had the answers for him. Pointing at the closest one, Isimud replied, "My master, this is a tree-plant." Isimud then proceeded to cut off a piece of the tree-plant and passed it on to Enki, who immediately ate it.

The taste of the tree-plant fuelled even more Enki's desire to know the nature of the other seven plants left. He asked Isimud about the nature of the seven remaining plants.

"My master, this is the honey plant," he said. Isimud pulled it up for him and Enki ate it.

"My master, this is the vegetable plant," Enki said to Isimud, who cut it off for him, and Enki ate it.

"My master, this is the alfalfa grass," he said to him, who pulled it up for him, and Enki ate it.

"My master, this is the atutu plant," he said to him, who cut it off for him, and Enki ate it.

"My master, this is the actaltal plant," he said to him, who pulled it up for him, and Enki ate it.

"My master, this is the [du] plant," he said to him, who cut it off for him, and Enki ate it.

"My master, this is the amharu plant," he said to him, who pulled it up for him, and Enki ate it.

Enki then determined the destiny of the plants. He had them know it in their hearts.

Question for Part 4

8. Explain the symbolism of Enki’s devouring of these eight plants.

PART 5: THE HEALING POWERS OF NINHURSAG

Soon enough, Enki begins to die, and the gods are helpless. A kindly fox (another intermediary) decides to search out Ninhursag herself and convince her to assist the lord of the sweet waters. After all, if all the fresh water (Enki) were to "die," then life itself would come to an end. However, Enki will not be allowed to pass away. The gods are immortal, but not because the storytellers simply say so. Rather, Enki MUST survive, because life depends on him providing flowing waters to Dilmun.
Some students inquire about the fox. Although we never saw the creation of them, foxes, lions, and ravens all are mentioned in this story (and don't forget the gardener). Remember that these tales are not intended to be scientific explanations of the details, but rather models for the ways in which the world around us operates. But what is the reputation of the fox? Typically, the fox is a slippery, sneaky, and sly character. The fox has been used in fables and folktales countless times, and it almost always carries this reputation.

However, would we expect to see a crafty character in Eden? Of course. In Genesis, the serpent plays this role. In Enki and Ninhursag, Enki is called sneaky in several locations. This is another theme that we will see in mythology — the sneaky, tricky god figure who uses his/her craftiness to establish order in the world. Later, in The Power of Myth, Campbell will tell the story of the god who walked between the fields wearing a two-colored hat that would be seen differently depending on the farmer's vantage point.

In mythology, many of the greatest characters will be considered sneaky and unpredictable. In fact, Enki (Ea) will act this way in Atrahasis as well when he disobeys his promise to his fellow gods and reveals the secret plans to Atrahasis about the great flood. We also saw the Hindu gods play tricks on the demons in "The Churning of the Milky Ocean." Watch for this motif later.

Ninhursag lovingly embraces the dying Enki. She carefully places Enki's head "by her vagina" in a symbolic representation of a birthing posture. Ninhursag, the Earth Mother, will essentially "give birth" to Enki. Recall Joseph Campbell's comments about the universal motif of being "twice born" or "born again." This is what is occurring here.

Near the end of the story, Ninhursag asks Enki where he hurts, and he replies with eight different areas of pain (from the eight plants that he consumed). Amongst this list is a reference to the mouth (ka). Look for a parallel in the Egyptian unit, where Ka will be one of three forms of a human soul as it leaves the body (through the mouth) on its journey to the afterlife.

Also of note is the reference to Enki's pain in his ribs (ti is the Sumerian words for "rib"). When Ninhursag cures Enki of each disease, she "gives birth" to this energy in different forms. When she rebirths Enki's rib pain, it arrives in the form of a goddess Ninti, which is an interesting play on words in its original language.

"Ninti" means three things: "lady of the rib," "queen of the months," and "she who makes life." Although we don't appreciate these puns since we don't speak Sumerian, there is a clear connection to the creation story in Genesis 2. Eve (who was born of Adam's rib) is also referred to as "she who makes life" or "mother of all living things."

Remember that the Enki story is two or three thousand years older than Genesis (which was written between 1200-400 BCE). We don't know how long these stories existed in the oral tradition of prehistory. Such references are scattered throughout the literature of the Near East, and a few of them find their way into the Old Testament too. Watch for more connections like these.

Enki is eventually cured and humbled. He vows to be more modest in his behavior, and he learns a valuable lesson about being responsible with his watering. Although we can see a lesson at the end here about respecting one's limits, we should not look for too many morals in these myths.

Mythology is not dogmatic, and the authors are not interested in teaching people lessons of proper behavior (except in the ways that we are supposed to manage the dualities). Myths teach us how the world around us operates, not the ways that we should behave in a society. After all, this story is a Nature myth, not a hero myth. Enki and Ninhursag is likely instructing farmers that too much (or too little) irrigation can harm their crops, and that they should not harvest the vegetation before it is ripe, lest they kill their plants.
What may surprise you is the fact that Sumerian children practiced their grammar by writing this story. In fact, archaeologists have uncovered thousands of practice tablets in old ruins of Sumerian schools. Young schoolchildren would rehearse their grammar by writing out passages from *Enki and Ninursag*, much like students in the European Middle Ages rehearsed their language skills by writing out Bible quotes.

Upon realizing what Enki had done, the goddess then cursed the name of Enki: "I will never look at you with a life-giving eye from this moment on. May suffering be inflicted upon you!"

With these words, Great Ninursag disappeared, leaving Enki and Dilmun behind. Death descended on both Enki and the land.

The Anunnaki, after trying everything they could, only to fail, sat down in the dust.

But a fox was able to speak to Enlil: "If I bring Ninursag to you, what will be my reward?"

Then Enlil answered the fox: "If you bring Ninursag to me, I shall erect two standards for you in my city, and you will be renowned."

The fox first anointed his body, shook out his fur, and put kohl on his eyes before he embarked on his search.

He traveled to Nibru, but Enlil could not help. "You must find the Earth Mother," he said.

He traveled to Urim, but Nanna could not help. "You must find the Earth Mother," he said.

He traveled to Larsa, but Utu could not help. "You must find the Earth Mother," he said.

He traveled to Uruk, but Inanna could not help. "You must find the Earth Mother," she said.

Eventually, the fox located the exalted woman. The fox said to Ninursag, "I have been to Nibru, but Enlil could not help. I have been to Urim, but Nanna could not help. I have been to Larsa, but Utu could not help. I have been to Uruk, but Inanna could not help. I am seeking refuge with one who is able to bring life from her womb."

He persuaded Ninursag to return Dilmun: "You will be endowed with the authority to fix great destinies."

Ninursag hastened to the temple. The Anunnaki slipped off her garments, made her aware of Enki's malady, and encouraged her to determine its destiny. Ninursag made Enki sit by her vagina. She placed her hands on him.

Ninursag asked, "My brother, what part of you hurts you?"

"The top of my head (ugu-dili) hurts me."

Enki heard Ninursag's voice resonate all over his being: "The first seed you ate and made you ill, I take its power into myself and transform it into a newly born god, a younger brother and son to you. I therefore have given birth to the god Ab-u to set your body free." Thus, she gave birth to Ab-u out of it.

The Great Lady continued her mighty healing ritual, asking Enki for the names of the organs that had been affected.

"My brother, what part of you hurts you?"

"The locks of my hair (siki) hurt me." She gave birth to Ninsikila out of it.

"My brother, what part of you hurts you?"

"My nose (giri) hurts me." She gave birth to Ningiriudu out of it.

"My brother, what part of you hurts you?"

"My mouth (ka) hurts me." She gave birth to Ninkasi out of it.

"My brother, what part of you hurts you?"

"My throat (zi) hurts me." She gave birth to Nazi out of it.

"My brother, what part of you hurts you?"

"My arm (a) hurts me." She gave birth to Azimua out of it.
“My brother, what part of you hurts you?”

“My ribs (ti) hurt me.” She gave birth to Ninti out of it.

“My brother, what part of you hurts you?”

“My sides (zag) hurt me.” She gave birth to Ensag out of it.

She said: “For the little ones to whom I have given birth, may rewards not be lacking. Ab-u shall become king of the grasses, Ninsikila shall become lord of Magan, Ningiriudu shall marry Ninazu, Ninkasi shall be what satisfies the heart, Nazi shall marry Nindara, Azimua shall marry Ningishzida, Ninti shall become the lady of the month, and Ensag shall become lord of Dilmun.”

As soon as Ninhursag uttered the last destiny, Enki felt no pain or ache, indeed, as if he had been reborn. Said the Mother Goddess: “From this very moment on, let it be known that I, Ninhursag, the Earth Mother, built a house for my beloved.”

Praise be to Mother Nintu.

Praise be to Father Enki.

Questions for Part 5

9. How does Ninhursag embrace the dying Enki in order to nurture and heal him?

10. How does this process heal him? What does this indicate about male and female forces?

Sources:
http://doormann.tripod.com/enki05.htm
http://www.earthstation1.com/EsotericaFiles/Pics/Sumerian/Enki_jk.jpg
http://www.earthstation1.com/EsotericaFiles/Pics/Sumerian/Ninhursag_jk.jpg