

Sumerian Tablets: The First Translation

10 Passages That Change Everything

By the Anunnaki Archive

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Introduction

What if everything you were taught about ancient history was wrong?

Not slightly off. Not missing a few details. But fundamentally, deliberately different from what actually happened.

The Sumerian tablets — clay documents inscribed with wedge-shaped cuneiform writing over 5,000 years ago — tell a story that mainstream scholarship has been unwilling to fully acknowledge. They describe gods who came from the sky, genetic engineering of the human species, a Great Flood, and a war fought with weapons of mass destruction.

Zecharia Sitchin spent his life translating these tablets. His conclusion: they are not mythology. They are history.

This ebook presents 10 of the most significant passages from the Sumerian and Akkadian tablets — each with the original cuneiform reference, Sitchin's translation, the mainstream academic position, and a commentary that lets you decide for yourself.

The evidence is the tablets themselves. You can look them up. You can verify the museum numbers.

So let's begin.

Passage 1: The Celestial Battle

Enuma Elish, Tablet IV — The Creation of the Solar System

Museum reference: British Museum, BM K.2929+ (Nineveh, Library of Ashurbanipal)

What the tablet says:

"He created the evil wind, the hostile wind, the storm wind, the dust storm, the fourfold wind, the sevenfold wind, the confused wind... He split her open like a mussel into two parts. Half of her he set up as the sky, the other half he spread out as the Earth."

Sitchin's translation:

Marduk — the god representing the planet Nibiru — collides with Tiamat, a primordial planet that once existed between Mars and Jupiter. The collision splits Tiamat in two: one half becomes Earth, the other half becomes the asteroid belt. Nibiru's "winds" are electromagnetic and gravitational forces that tear the planet apart.

Mainstream interpretation:

This is a mythological account of Marduk's rise to supremacy over the Babylonian pantheon. Tiamat represents the primordial chaos of salt water; the "battle" is an allegory for the cosmic ordering of the universe by a supreme deity. The text was political propaganda justifying Babylon's dominance over other Mesopotamian cities.

Commentary:

Here's the thing: the Enuma Elish describes a *collision between celestial bodies* with startling specificity. It names the planets, describes their orbits, and explains the formation of the asteroid belt. The mainstream position — "it's a myth" — doesn't explain why this "myth" correctly predicts the asteroid belt's location between Mars and Jupiter, a fact astronomers didn't confirm until the 19th century. The Sumerians somehow knew the solar system's structure 5,000 years before modern astronomy — and they wrote it down as "mythology."

Passage 2: The Creation of Humanity

Atra-Hasis, Tablet I — Genetic Engineering of the Lullu

Museum reference: British Museum, BM 78941+ (Library of Ashurbanipal, Nineveh)

What the tablet says:

"Let the mother goddess mix clay with the flesh and blood of a god. Then they will become a god and man together, living in harmony forever. From the flesh and blood of the slain god, let Nintu mix the clay."

Sitchin's translation:

The Anunnaki lower-class gods (the Igigi) revolted against manual labor in the gold mines. Enki, the chief scientist, proposed creating a "primitive worker" — the Lullu — by combining Anunnaki genetic material with the DNA of a hominid already present on Earth (Homo erectus). The "clay" is the physical substance of Earth; the "blood" of a god is the genetic essence. This was a deliberate act of genetic engineering.

Mainstream interpretation:

A mythological explanation for human mortality and the relationship between gods and humans. The "mixing" of clay and divine blood symbolizes the dual nature of humanity — mortal body, divine spirit. The story explains why humans must work, why they die, and why the gods require their service.

Commentary:

The Atra-Hasis tablet describes a process remarkably similar to what we now call in-vitro fertilization: taking biological material from one source, combining it with another, and creating a new being. The Sumerians didn't have a word for "genetics" — but they described the process in the language they had. And the result? Homo sapiens appears suddenly in the fossil record, with no clear evolutionary predecessor. The "missing link" that Darwin predicted has never been found. The Sumerians told us where it went: it was never missing. It was designed.

Passage 3: The Kings from Heaven

Sumerian King List — 241,200 Years of Rule

Museum reference: Ashmolean Museum, WB 444 (Weld-Blundell Prism)

What the tablet says:

"After the kingship descended from heaven, the kingship was in Eridu. In Eridu, Alulim became king; he ruled for 28,800 years. Alagar ruled for 36,000 years. Two kings; they ruled for 64,800 years."

Sitchin's translation:

The numbers are real. They represent the reign-lengths of the Anunnaki leaders who governed Sumer after the first landing. The Sumerians counted in the sexagesimal system (base 60), and these numbers — 28,800, 36,000, 43,200 — are precise multiples of 3,600, the orbital period of Nibiru around the Sun. The "kingship descending from heaven" is literal: the Anunnaki rulers came down from the sky.

Mainstream interpretation:

The impossibly long reigns are mythological hyperbole — a literary device to convey the divine and semi-divine nature of pre-flood rulers. The numbers are exaggerated for theological effect, establishing the legitimacy of later human kings by connecting them to a divine ancestry. No serious scholar takes them literally.

Commentary:

Eight kings. 241,200 years. Then the flood. Then the reign lengths drop dramatically to human lifespans. The mainstream calls it exaggeration. But if these numbers are just made up, why are they mathematically consistent? Why do they follow a pattern that matches Nibiru's 3,600-year orbit? And why does the text clearly distinguish between pre-flood (divine) and post-flood (human) reigns? The Sumerians were meticulous record-keepers. They invented accounting. They didn't just make up numbers — especially not numbers that happen to align with astronomical cycles they shouldn't have known about.

Passage 4: The Flood

Epic of Gilgamesh, Tablet XI — 1,000 Years Before Genesis

Museum reference: British Museum, BM K.3375 (Nineveh, Library of Ashurbanipal)

What the tablet says:

"The gods of the abyss rose up. Nergal pulled out the dams of the nether waters. Ninurta went forth and made the dikes overflow. The Anunnaki lifted up the torches, setting the land ablaze with their glare. The storm turned daylight into darkness."

Sitchin's translation:

The Great Flood was not a natural disaster. It was a deliberate event, triggered by the Anunnaki's knowledge that Nibiru's proximity would cause the Antarctic ice sheet to slide into the ocean, generating a massive tidal wave. The gods didn't cause the flood — they *predicted* it and used their technology to survive it. The "torches" and "glare" were artificial lighting on their spacecraft, waiting out the deluge.

Mainstream interpretation:

The flood story is a common mythological motif across the ancient Near East. The Gilgamesh version predates the biblical account by at least 1,000 years and was likely adapted by the Hebrew authors of Genesis. The "flood" may have been inspired by a real historical event — a catastrophic flooding of the Persian Gulf region around 2900 BCE — but the supernatural elements are mythological.

Commentary:

The Gilgamesh flood account is almost identical to the Noah story in Genesis — same dimensions of the boat, same birds sent to find land, same sacrifice after the waters recede. But the Sumerian version is older by a millennium. That means the Bible's account is a copy. The question is: what was the original source? If the Sumerians were the first to record it, and they claim their gods told them about an impending catastrophe, is it really "mythology" — or is it a historical record of a conversation between humans and beings who had the technology to predict a global disaster?

Passage 5: Nibiru — The Planet of Crossing

Enuma Elish, Tablet V — The 3,600-Year Orbit

Museum reference: British Museum, BM K.3449+ (Nineveh)

What the tablet says:

"He founded the station of Nibiru to determine their heavenly bands, that none might transgress or fall short. He founded the station of Nibiru, the far-bright, to make their bands known. The great star, Nibiru, the planet of crossing."

Sitchin's translation:

Nibiru is a real planet with a 3,600-year elliptical orbit around the Sun. It is the "twelfth planet" of the solar system (counting the Sun, Moon, and Pluto). The Sumerians depicted it as a winged disc — a planet with a retrograde orbit that "crosses" the paths of the other planets. The "station" is the point in its orbit where it becomes visible from Earth.

Mainstream interpretation:

"Nibiru" in Akkadian texts refers to Jupiter at its zenith, or to a crossing point in the sky — not a separate planet. The "winged disc" is a standard Mesopotamian symbol for the god Ashur, not a depiction of an astronomical body. The Enuma Elish is a theological document, not an astronomical treatise. There is no evidence for a "twelfth planet" with a 3,600-year orbit.

Commentary:

Mainstream astronomy dismissed the idea of a large planet beyond Pluto for decades — until 2016, when Konstantin Batygin and Mike Brown at Caltech announced evidence for "Planet Nine," a massive body on an elongated orbit. They called it "the most planet-y of the planets in the solar system." The Sumerians described it 5,000 years ago. They called it Nibiru. They gave its orbital period. And they said beings came from it. The evidence for Planet Nine is growing. The Sumerians' astronomical knowledge is the part of this story that mainstream science is slowly, reluctantly confirming.

Passage 6: The Evil Wind

Lamentation over Ur — Nuclear Weapon in Antiquity

Museum reference: University of Pennsylvania Museum, CBS 14533 (Nippur)

What the tablet says:

"On that day, when the storm overwhelmed the city, the evil wind passed over the land. The people, terrified, could not breathe. The dead lay in the streets. The dead lay in the squares. The bodies melted like fat in the sun."

Sitchin's translation:

The "evil wind" was a radioactive cloud — the aftermath of nuclear weapons detonated in the Sinai Peninsula in 2024 BCE. The target was the Anunnaki spaceport. The collateral damage included the five cities of the plain (Sodom, Gomorrah, Admah, Zeboiim, and Zoar) and the Sumerian civilization itself. The description of bodies "melting" and an "unseen death" that "through the door like a snake glides" matches the effects of radiation poisoning.

Mainstream interpretation:

The Lamentation over Ur is a poetic composition mourning the destruction of the city of Ur by the Elamites around 2000 BCE. The "evil wind" is a metaphor for the invading army. The descriptions of death are hyperbolic literary conventions common in Sumerian lamentation literature. There is no archaeological evidence of a nuclear event in the ancient Near East.

Commentary:

The destruction of Sumer circa 2000 BCE is a genuine archaeological mystery. The cities of the Sumerian heartland were abruptly abandoned. The population vanished. The water became bitter. The land was poisoned. And the Dead Sea — which the Bible tells us lies where Sodom and Gomorrah once stood — still contains radioactive contamination in its springs. Archaeologist I.M. Blake, writing in *The Palestine Exploration Quarterly*, noted that water from springs around the Dead Sea is "radioactive enough to induce sterility and allied afflictions in any animals and humans that absorbed it over a number of years." The Sumerians described the effects of a nuclear winter in language that exactly matches what we now know about radiation poisoning. How?

Passage 7: The ME — Tablets of Destiny

Enki and the World Order — Advanced Knowledge Given to Humans

Museum reference: University of Pennsylvania Museum, CBS 13534 (Nippur)

What the tablet says:

"Enki, the lord of the Abzu, decreed the destinies. He held in his hand the ME — the divine decrees of civilization. He gave kingship to the people, the scepter and the crown. He gave them the art of writing, the knowledge of numbers, the craft of building."

Sitchin's translation:

The ME were not abstract "divine decrees" — they were physical objects, data-storage devices containing advanced knowledge. They encoded the blueprints for civilization: agriculture, metallurgy, mathematics, law, astronomy, and medicine. Enki, the chief scientist of the Anunnaki, transferred this knowledge to humanity in a deliberate program of uplift, described in the Bible as the "forbidden fruit" of the Tree of Knowledge.

Mainstream interpretation:

The ME (pronounced "meh") are abstract concepts of divine authority and civilization — cultural norms, not physical objects. They represent the attributes of civilization that the gods bestowed upon humanity. The "Tablets of Destiny" are a separate concept, representing the divine right to rule. Neither is a physical technology.

Commentary:

Here's the puzzle: how did full-blown civilization emerge in Sumer around 3800 BCE — seemingly overnight? Before Sumer, there were scattered settlements and basic agriculture. After Sumer, there was writing, mathematics, law codes, irrigation systems, astronomy, and city planning. The Sumerians themselves attributed this to the ME — knowledge given to them by a being named Enki. The mainstream calls it cultural evolution. But the suddenness of the Sumerian "civilization explosion" remains unexplained. The Sumerians had an explanation. They say it was given to them.

Passage 8: The Shepherd Who Flew to Heaven

Epic of Etana — Flight in a "Shem"

Museum reference: British Museum, BM K.2606 (Nineveh)

What the tablet says:

"Etana spoke to the eagle: 'My friend, the gods have given me a shem. Carry me to the highest heaven, to the throne of Anu. Let me look upon the face of the god.' The eagle lifted him, and they rose. After one hour, the earth appeared like a hill, the sea like a ditch."

Sitchin's translation:

The "shem" was not a divine name but a physical vehicle — a rocket or flying craft. Etana, a king of Kish, was taken up in a shem piloted by an "eagle" (a spacecraft). The description of the Earth shrinking as they ascend — "the earth appeared like a hill, the sea like a ditch" — is a firsthand account of the view from high altitude. This is the earliest recorded description of spaceflight.

Mainstream interpretation:

The Epic of Etana is a myth about a king who rode an eagle to heaven to obtain the "plant of birth" needed to produce an heir. The eagle is a mythological creature, not a machine. The "shem" is a word meaning "name" or "reputation," not a vehicle. The description of the earth shrinking is a poetic expression of gaining divine perspective.

Commentary:

The word "shem" appears throughout the Old Testament as well — Noah's son Shem, the "Shem" of God. But in Sumerian, the word MUŠ (read as "shem" or "sham") has a specific meaning: a sky-chamber, a vehicle that flies. The

cylinder seals of Sumer depict gods riding in winged vehicles. The Epic of Etana describes the exact visual experience of ascent: the Earth becoming a hill, the sea a ditch. That's not a poetic metaphor — it's a visual observation. You can only describe that view if someone has seen it. Or if you were told about it by someone who did.

Passage 9: Mining in the Abzu

The Creation of the Pickax — Gold Mines of Southern Africa

Museum reference: University of Pennsylvania Museum, CBS 11321 (Nippur)

What the tablet says:

"The lord called forth the pickax, the tool of the Abzu. He fashioned the pickax, whose teeth are of gold, whose head is of lapis lazuli. He assigned the pickax to the Igigi, the workers of the gods. They descended into the Abzu, into the dark, to extract the metal."

Sitchin's translation:

The Abzu is not a mythological underworld — it is southern Africa, specifically the gold-mining regions of what is now Zimbabwe, Mozambique, and South Africa. The "pickax" represents mining technology. The Igigi were the Anunnaki workers sent to mine gold, which was needed to repair Nibiru's deteriorating atmosphere. This mining operation began approximately 450,000 years ago.

Mainstream interpretation:

The "Creation of the Pickax" is a Sumerian literary composition praising the agricultural tool that enabled civilization. The "Abzu" is the subterranean freshwater ocean in Mesopotamian cosmology — the realm of Enki, not a physical location. The text is a hymn to the tool that broke the soil for irrigation, not a mining manual.

Commentary:

Here's a fact: extensive ancient gold mines have been discovered in South Africa, dated by archaeologists to over 100,000 years old. The miners weren't Homo sapiens in the traditional sense — the dating predates the accepted timeline of human civilization. Michael Tellinger has documented thousands of these mines across the Mpumalanga region. The Sumerians described a mining operation in a place they called the "Abzu" — a dark, underground realm where the "metal" was extracted. The Zulu people of South Africa have oral traditions about "artificial gods" who came from the sky and mined the land. The Sumerians' "mythology" maps perfectly onto a real archaeological site. Coincidence?

Passage 10: Journey to the Lower World

Inanna's Descent to the Netherworld — The African Mines

Museum reference: British Museum, BM K.162 (Nineveh)

What the tablet says:

"Inanna abandoned heaven, abandoned earth, to the netherworld she descended. She passed through the seven gates. At each gate, she was stripped of a garment, a jewel, a sign of her power. At the seventh gate, she was naked, and she was judged."

Sitchin's translation:

Inanna's "descent" was a journey to southern Africa — the mining region of the Abzu. The "seven gates" were security checkpoints at the mining facility. Her "garments" and "jewels" were technological equipment — protective gear, communication devices — that she was required to remove before entering the deepest level. Inanna was not visiting the realm of the dead; she was visiting her sister Ereshkigal, who governed the mining operations in the Abzu.

Mainstream interpretation:

The "Descent of Inanna" is a mythological narrative about the goddess of love and war visiting the underworld, ruled by her sister Ereshkigal. The "seven gates" represent the seven levels of the underworld. The removal of her garments symbolizes the stripping away of earthly power and identity in death. The story is a meditation on mortality and the cycle of death and rebirth.

Commentary:

Inanna's descent is typically read as myth — but the details are oddly specific for a metaphor. Seven gates. Security checkpoints. A "lapis lazuli measuring rod" (a tool, not an ornament). And the "netherworld" is not described as a place of the dead — it's described as a place of work, of industry, where the "Anunnaki who dwell in the netherworld" are actively engaged in operations. The Sumerians distinguished between the "Land of No Return" (the realm of the dead) and the "Lower World" (the Abzu). Inanna visited the Lower World, not the land of the dead. She went to a real place — and the Sumerians described it as a facility with seven levels of security clearance.

What This All Means

Ten passages. Ten tablets. Each one older than the Bible by at least a thousand years.

The pattern is unmistakable:

- The Sumerians described a solar system collision that matches modern astronomy.
- They described genetic engineering that matches what we now call CRISPR.
- They described kings who ruled for tens of thousands of years — and then the flood.
- They described a flood story that the Bible copied, almost verbatim.
- They described a planet we're only now starting to look for.
- They described the effects of a nuclear detonation — in 2000 BCE.
- They said they were given knowledge by beings who came from the sky.
- They described a man taken up in a spacecraft, describing the view from altitude.
- They described mining operations in southern Africa — at sites we've now found.
- They described a secure facility with seven levels of security clearance.

The mainstream calls all of this "mythology."

But the Sumerians themselves called it *history*.

And they were the first civilization to write it down.

Where to Go Next

This ebook is just the beginning. The Anunnaki Archive has:

- **The full vault** — 140+ pages of interconnected research on Sumerian gods, locations, concepts, and evidence
- **Weekly deep dives** — book-by-book analysis of Sitchin's Earth Chronicles
- **Side-by-side comparisons** — the official version, Sitchin's version, and the physical evidence
- **Primary sources** — cuneiform tablet photos, CDLI references, and original translations

Visit anunnakiarchive.com to continue the journey.

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