

Andrews University
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CHINESE ORACLE BONE INSCRIPTIONS, HOLY MOUNTAINS, AND THE
GARDEN OF GOD

A Research Paper
Presented in Partial Fulfillment
of the Requirements for the Course
OTST615 Seminar in Archeology and the History of Antiquity

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April, 2011

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INTRODUCTION

Background of the Problem

Most often biblical scholars focus their archaeological research on areas pertaining to the Ancient Near East (ANE). Although there is nothing wrong with this, considering this is the area in which the Bible is written and from where its stories originate, areas outside of the ANE are often neglected as they often hold little of value to understanding the Bible and its culture. Conversely those archaeologists who do study outside of the ANE, when focusing on the religions and religious beliefs of the peoples and cultures examined are not seeking and do not make direct connections with the God of the Bible, instead, preferring to view commonalities or similarities. Again this may not be wrong in itself considering that often times there appears to be no solid evidence that exists to support conclusions of that nature.

Statement of the Problem

A very old and continuous culture that certainly falls into this category is that of the Chinese. To attest to this, one of the oldest pottery shards discovered was in China, and although problems of accurate dating do exist, the antiquity of the piece does not seem to be in question.¹ In addition Oracle Bone and Bronzeware inscriptions, discovered in 1899, have shown that the foundation of the written Chinese goes back to at

¹ Thomas H. Maugh II, "Oldest Known Pottery Found in China: 18,000 Years Old," *The Los Angeles Times*, October 9 2009.

least 1700 BC. When Christian Europeans headed east in search of developing and improving trade opportunities, Roman Catholic missionaries also made their way east intent on proselytizing. One of these was a Jesuit missionary, Matteo Ricci, in the 16th century. He was followed in the 19th century by James Legge, a Protestant missionary who was a representative of London Missionary Society and a member of the Nonconformist Church of Scotland. These two men in particular, working without the benefit of the Oracle Bone and Bronzeware inscriptions, but purely off the Chinese classics, posited that the ancient Chinese were once worshippers of the God of the Bible and was known to the Chinese as Shang Di or Shang Ti, the Lord of Heaven, a term even used today.

Following this tradition of studying the Chinese classics and aided by the ancient inscriptions, there are currently a small group of individuals who have begun looking into the origins of the Chinese, their culture, religion and language to determine the possibility that the ancient Chinese were not only worshippers of the true God of Heaven, but that their language, being pictographic in nature passed down the stories and meaning of biblical concepts for future generations. This small group includes several Seventh-day Adventists, like Ethel Nelson, Samuel Wong, and Samuel Chiu as well as some others like Chan Kei Thong, Charlene L. Fu and C.H. Kang. But can this really be the case or is a Christian worldview and wishful thinking of this small group of people working on this project simply a fleeting mirage of something that does not really exist?

The Purpose

It is therefore the purpose of this paper to explore primarily the Oracle Bone and Bronzeware inscriptions, but in connection with the thoughts of those who have

examined the Chinese classics and culture, to show that the evidence supports a strong enough connection that the ancient Chinese believed in and worshipped the God of the Bible.

The Methodology

The study of the Oracle Bone and Bronzeware inscriptions in themselves will be presented first. After this a look at Christian interpretations of these artifacts, in particular the analysis of the characters presented on them, will be discussed. Finally, consideration will be given to what has been written regarding the Chinese classics and culture in the light of the inscriptions themselves and their pertinence to Christian understandings.

Delimitations

Although this topic may seem to be a fairly modern one, the fact remains that starting in at least the 16th century, westerners began to look at the notion that the Chinese were once worshippers of the God of the Bible through the Chinese classics. These will be given a small role, although the writings themselves constitute 9 books, leaving the archaeological additions of the Oracle Bone and Bronzeware inscriptions as the main focus. Also, this author's skills in either written or spoken Chinese are highly limited meaning that documents written Chinese will not be considered, leaving a reliance on English texts and translations of the topic matter..

CHAPTER I

OVERVIEW OF CHINESE SCRIPT

The Chinese language is a unique one, especially as far as modern languages for three reasons. First its script is the oldest one that has been continuously used since its creation. Second, and very significant to this paper, is that in its written form it is pictographic and ideographic rather than phonetic. Finally, because of this pictographic and ideographic basis, it is easily read by any Chinese speaker regardless of the dialect that person may speak.

The history of this script is also unique in that it dates back to at least the Shang dynasty (1500-950 B.C.). Older script has been discovered in the last 50 years that is being dated back to around 6600-6200 B.C. as can be seen in Figure 1; and even though they bear a resemblance to the later Oracle Bone and Bronzeware scripts are however not typically seen as being a fully developed writing system experts saying that a transitional form of writing should exist between the two.² This then seems to lend some credence to what is recorded in the oldest surviving Chinese dictionary written by Xu Shen, the *Shuowen Jiezi* (说文解字). There he writes that “The Yellow Emperor’s Court Recorder, Cang Jie, looked down and saw the marks left by the tracks of birds and animals. He realized that by distinguishing their patterns he was able to differentiate one thing from

² Paul Rincon, "'Earliest Writing' Found in China", BBC News <http://news.bbc.co.uk/2/hi/science/nature/2956925.stm> (accessed 3/29 2011).

another. Thus he created the script.”³ If true the quote from Xu Shen would place the genesis of written Chinese at around 2700 BC. Having stated this, the development of the Chinese script is seen today clearly starting with the Oracle Bone script and is followed by a progression of seven other scripts, ending with the current Simplified script that is used by most Chinese today.

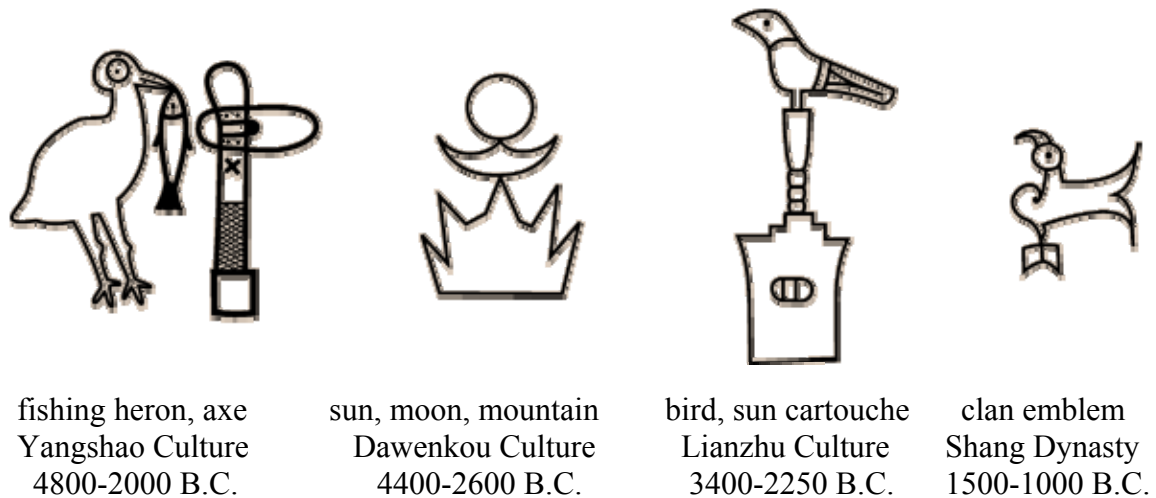


Figure 1⁴

The first four phases of Chinese script coincides with a 1500 year history starting with strictly pictographic characters and ending with a standardized script. Figure 2 provides a comparison of ten different words in the various scripts. They are as follows:

Jiaguwen (甲骨文) or Oracle Bone Script

As mentioned this is the earliest recognized script as was used during the Middle to Late Shang dynasty (1500-950 BC). The reason that it is called Oracle Bone script is that it is found upon the scapulae of oxen as well as tortoise shells. The purpose of the

³ Chan Kei Thong and Charlene L. Fu, *Finding God in Ancient China* (Grand Rapids, MI: Zondervan, 2009), 46.

⁴ Lawrence Lo, "Chinese", AncientScripts.Com <http://www.ancientscripts.com/chinese.html> (accessed 3/29 2011).

script being written on the “bone” was for divination. The “bone” was heated in a fire until it cracked and then the way the crack interacted with the characters would help to divine events for the royal court. An interesting side note regarding these “bones” is that they have helped to confirm the names of Chinese emperors that were seen to be mythological as opposed to historical. This is important for those scholars, especially Christians, who are working on determining the true religious origins of the Chinese.

Dazhuan (大篆) or Greater Seal/Bronzeware Script

The Bronzeware script came into existence during the Late Shang to Western Zhou dynasties, which dates from 1100-700 BC. Although it may not differ in actuality from the Oracle Bone script, because it is found primarily written or cast onto the surfaces of ceremonial bronze vessels as opposed to bone, it does have some visual difference in style.

Xiaozhuan (小篆) or Lesser Seal Script

The true forerunner of today’s traditional script, the Lesser Seal script became more stylized and less “pictographic” in comparison to both the Oracle Bone and Bronzeware scripts. Like modern Chinese it began to use radicals⁵ to create new characters, it is also quite common to find this more stylized script used today in calligraphy and seals.

Lishu (隸書) or Clerkly Script

As the name indicates, this script was used primarily by scribes and officials to write government documents because of its ability to be written quickly due to the use of fewer flowing strokes. It is thought to have originated around 500 BC and became widely

⁵ The Chinese radicals are the basic building blocks that are used to create the characters that become words, and form the headings under which the words of a Chinese dictionary are listed.

used by both the Qin (221-207 BC) and the Han (206 BC – 220 AD). It is also this period of Chinese history that provides the earliest manuscripts of famous Chinese philosophical texts like the Lao Zi (老子),

The last four phase of Chinese scripts are seen mainly in two areas, daily writing as would be found in books and newspapers (Traditional and Simplified) and the more cursive scripts (Running and Grass) used in handwriting and especially calligraphy.

Kaishu (楷書) or Standard/Traditional Script

Until the advent of the People's Republic of China, this script was used by all Chinese and contains more of a serif element on the corners and ends of strokes. It appeared at the end of the Han dynasty and is used mostly in Taiwan, Hong Kong, Macau, and other Chinese communities outside of the People's Republic of China.

Xingshu (行書) or Running Script

The Running script is a cursive version of the Traditional script, and is therefore what one would find typically of hand written texts, merging several strokes into one; it also appeared during the Han dynasty.

Caoshu (草書) or Grass Script

Appearing during the Qin dynasty the Grass script is a highly cursive script that eliminates and merges even more strokes than the Running script, it can be considered as a type of shorthand.

Jiantizi (簡體) or Simplified Script

The Simplified script is the most modern of the Chinese scripts and is used in the People's Republic of China (PRC) and Singapore. It actually gained its origins before the

existence of the PRC, with movements for the modernization of China, under the idea that a simplified script would increase literacy and help bring China into the 20th Century.

	Oracle Bone	Bronzeware	Lesser Seal	Clerkly	Traditional	Running	Grass	Simplified
human (rén)								
woman (nǚ)								
ear (ěr)								
horse (mǎ)								
fish (yú)								
mountain (shān)								
sun (rì)								
moon (yuè)								
rain (yǔ)								
cloud (yún)								

Figure 2⁶

⁶ Lo.

CHAPTER II

ORACLE BONE AND BRONZEWARE INSCRIPTIONS AND CHRISTIAN VIEWS REGARDING THEM

Chinese medicine has long relied upon various items to help in providing relief for the ailments of patients. One such item that was used frequently was “dragon bones” typically these bones are the fossilized remnants of animals, and have also included Oracle Bone remains as well. It was the **use** of these bones that apparently led to their discovery in 1899.

Turtle Plastron and Ox Scapula Oracle Bones



Figure 3⁷

According to the story Wang Yirong, a scholar and high ranking Qing dynasty official, was sick with malaria. Going with his friend, Liu E, to the apothecary’s shop to pick-up the remedy, they were able to examine the bones before they were ground up for

⁷ "Oracle Bones", cultural-china.com <http://history.cultural-china.com/en/51History2941.html> (accessed 3/29 2011).

the remedy. Noticing that the bones contained glyphs and having already spent time studying the inscriptions on Bronzeware items, the two knew that they were looking at written language. After word spread about the true nature of the “dragon bones” collectors began to search the country looking for the bones to fuel the demand on the antiquities market. Finally it was found that the bones were primarily coming from the Anyang area of the Henan province about 200 hundred miles south of Beijing. To date about 100,000 Oracle Bone fragments have been discovered.

Oracle Bone Location and Pit Containing Oracle Bones



Figure 4⁸

In comparison the Bronzeware inscriptions, which were mentioned in the previous chapter as being quite similar in style to the Oracle Bone script, were first unearthed as early as the Song dynasty (960-1279 A.D.), but the numbers of these artifacts are considerably less, with only about 10,000 being discovered that date to before the Qin dynasty, with about a quarter of that number belonging to the Shang dynasty and the remainder to the Zhou. All of this is important, because as analysis of

⁸ "Record Find of Oracle Bones in Shaanxi", cultural-china.com <http://news.cultural-china.com/20081113153130.html> (accessed 3/29 2011).

these characters has begun, a new element has been seen by Christians that shows that the ancient script clearly reflects knowledge of the true God of Heaven and biblical principles in these ancient characters.

Ancient Script and What Christians Are Seeing

The idea that Christians have seen something of significance in a Chinese connection with the God of the Bible is not new. As early as the 16th Century, some Jesuit missionaries like Matteo Ricci, saw and wrote that Shang Di (上帝), the Lord of Heaven, was also the same as the God of the Bible.⁹ Almost 300 years later James Legge, a protestant missionary from Scotland, who later became the first Chair of Chinese at the University of Oxford, came to the same conclusion.¹⁰ As has already been mentioned this was before and without the benefit of the analysis in relation to the various Oracle Bone and Bronzeware scripts, and relied on the knowledge of the authors regarding Chinese culture and more importantly the Classics.¹¹ While other authors from then until today

⁹ Ricci wrote that, "He who is called the Lord of Heaven in my humble country is He who is called Shang-ti (Sovereign on High) in Chinese." Matteo Ricci, *The True Meaning of the Lord of Heaven (T'ien-Chu Shih-I)*, trans., Douglas Lancashire and Kuo-chen Hu, Chinese-English ed. (St. Louis, MO: Institute of Jesuit Sources, 1985), 61.

¹⁰ Legge like Ricci comes to similar conclusions. In debating against the idea that the Early Chinese could never have known the God of the Bible he states this in the beginning of his book: "Do the Chinese know the true God? Among all the Beings whom they worship, does one stand forth, so pre-eminent in his attributes, so distinguished from all the others, that we cannot but recognize in him the high and lofty One, who doeth according to His will in the armies of heaven and among the inhabitants of the earth, the blessed and only Potentate, of whom and through whom and to whom are all things? These questions I answer unhesitatingly in the affirmative. The evidence supplied by Chinese literature and history appears to me so strong, that I find it difficult to conceive how any one, who has studied it, can come to the opposite conclusion." James Legge, *The Notions of the Chinese Concerning God and Spirits: With an Examination of the Defense of an Essay, on the Proper Rendering of the Words Elohim and Theos, into the Chinese Language* (Hong Kong: Printed at the "Hongkong Register" Office, 1852), 7.

¹¹ The Chinese Classics are made up of nine books, *The Four Books* (四書) and the *Five Jing* (五經, Five Eternal Truth.) *The Four Books* themselves are *The Confucian Analects* (論語), *The Great Learning* (大學), *The Doctrine of the Mean* (中庸) and *The Works of Mencius* (孟子). The *Five Jing* consists of the *Yi Jing* (易經, The Book of Changes), *The Shu Jing* (書經, The Book of Documents), *The Shi Jing* (詩經, The Book of Songs), *Li Ji* (禮記, The Book of Rites) and the *Chun Qui* (春秋, Autumn and Spring).

would write from the perspectives that Ricci and Legge pursued, it would be another 100 years after Legge's *The Notions of the Chinese Concerning God and the Spirits* before C.H. Kang's English language; *Genesis and the Chinese*¹² that a book was written dealing with script analysis from a Christian view point. In more recent years Ethel Nelson has also written extensively on the topic from the point of view of character analysis focusing ever more closely on the earliest characters available, which in most cases is at least the Bronzeware script.¹³

Examples from Chinese Script¹⁴

上帝 = 上 (上), shàng + 帝 (帝), dì

The Lord of
Heaven

above / upper / upward / up /
better / superior / previous / before
/ top / summit / on / to ascend / to
mount / to board / to go to court

the emperor / a ruler / a god / a
deified being / Heaven (as a
divine being) / imperial

Of note is the character *shàng* meaning “above” or “superior” because in its Oracle Bone script, it becomes possible to see that the next character *dì*, is actually comprised of the of not only *shàng*, but also the character for “noble” 大 (大), *dà*, which can clearly be seen to represent a person in its original form, but according to Nelson also comprises three copies of 口 (口), *kǒu*, which can mean “mouth, person, speak, breathe, or eat” at the

Samuel Wang and Ethel R. Nelson, *God and the Ancient Chinese* (Dunlap, TN: Read Books Publisher, 1998), 21-28.

¹² C. H. Kang and (writing as K.H. Khang), *Genesis and the Chinese* (Hong Kong, 1950).

¹³ See the Bibliography for a list of her works.

¹⁴ Unless otherwise noted all script in parentheses is Oracle Bone Script, and all non-traditional script is provided by the website <http://www.internationalscientific.org>. Richard Sears, "Chinese Etymology", Richard Sears <http://www.internationalscientific.org> (accessed 20 March 2011 at 15:17).

head and end of each arm. Therefore it would appear that the ancient Chinese understood the triune nature of God.¹⁵

Another character that is frequently mentioned by Christians is “ship.” Here it can be seen that a boat, plus eight people equals a ship. It is hard to imagine this as being anything but a Flood reference, as where else would this idea originate.

船 (舟人) = 舟 (舟), zhōu + 八 (八), dì + 口 (口), kǒu

ship
(Bronzeware
script)

a boat / a ship
/ a vessel

eight

mouth / person /
speak / breathe /
eat

A final character to look at in this section is the word for “forbid.” Here it is noted that the word for “tree,” which is given twice is also combined with the word “instruct.” This harmonizes with the what the story of Genesis records in chapter three, in which God instructed Adam regarding the two trees found there.

禁 (禁), jìn = 木 (木), mù + 示 (示), shì

to prohibit / to
forbid / to ban
/ to confine / to
imprison / to
detain / secret /
a royal
residence
(Lesser Seal
script)

a tree / wood / timber /
lumber / made of wood
/ wooden / simple /
honest / senseless /
benumbed / dull / a
coffin

to show / to indicate
/ to make known /
to notify / a notice /
to instruct / to
demonstrate

¹⁵ Ethel R. Nelson, *Quest for the Holy Mountain* (Dunlap, TN: Read Books Publisher, 2007), 30.

CHAPTER III

HOLY MOUNTAINS AND THE GARDEN OF GOD

The motif of holy mountains in terms of time or location is neither unique nor new. It can be seen in the Bible in relation to God and also to the other gods worshipped in the Ancient Near East. In relation to God, it can be seen that the holy mountain motif exists in examples such as Abraham being called to sacrifice at Mt. Moriah, the Ten Commandments being received on Mt. Sinai, and even in restoration texts like those found in Isaiah and Ezekiel. In this regard Ethel Nelson, in her *Quest for the Holy Mountain*, seeks to prove that not only did the Chinese understand this holy mountain

Altar of Heaven and Temple of Heaven

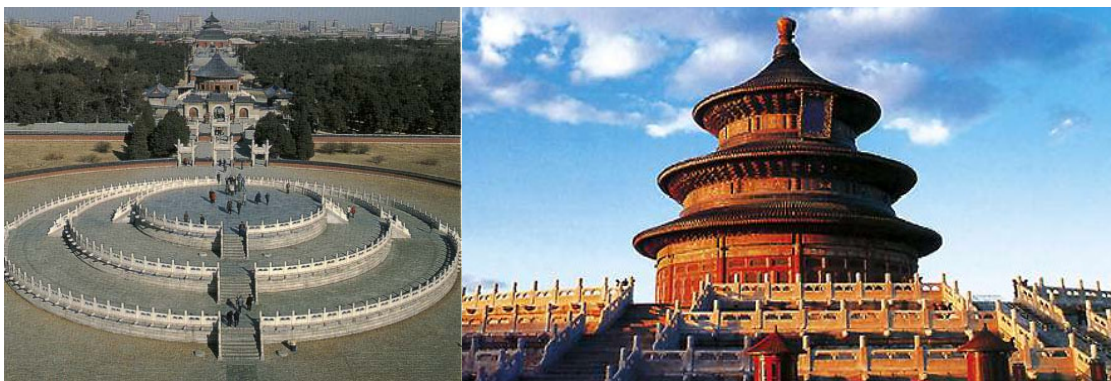


Figure 5¹⁶

motif in regards to the worship of Shang Di, but that it can be seen in the Annual Border sacrifices that took place at the five holy mountains of Heng (衡山), Hua (華山), Song (嵩

¹⁶ "Circular Mound Altar of Heaven", chinatourdesign.com http://www.chinatourdesign.com/Temple_of_Heaven/Circular_Mound_Altar_of_Heaven.htm (accessed 3/29 2011).; "Temple of Heaven,China", traveladventure.com <http://12345-traveladventure.com/2010/02/14/temple-of-heavenchina/> (accessed 3/29 2011).

山), Heng (恆山), and Tai (泰山), and later came to be embodied in the worship that took place at the Altar of Heaven in Beijing.¹⁷ There is a large significance to this, because the Altar of Heaven is associated with Mount Tai, which of the five mountains was located in the east, but more on this in a moment.

Other well known eastern Asian examples also showing an understanding of the holy mountain motif are Angkor Wat in Siem Reap, Cambodia and the Golden Mountain in Bangkok, Thailand.

Angkor Wat and Golden Mountain



Figure 6¹⁸

Nelson finds this important in her analysis not only of the Chinese script, but also from her analysis of the word *harel* (הַרְאֵל) or Mountain of God, which is found only in Ezekiel 43:15 as the word used for the Altar of Burnt Sacrifice. Continuing in the verse, she sees the four horns described in connection with *ariel* (אַרְיֵל) as being descriptive

¹⁷ Nelson, 109-111.

¹⁸ Pictures are author's.

It continues its importance because in looking at the Mountain of God, she sees that the Garden of Eden is this mountained plateau.²¹ When considered with the holy mountain motif as mentioned above regarding the restoration texts of Isaiah and Ezekiel and also in connection with the description of the New Jerusalem in Revelation where the Tree of Life and River of Life are present a connection is made with between the city and the Garden of Eden. Ellen White's statement,

The pure and lovely garden of Eden, from which our first parents were driven, remained until God purposed to destroy the earth by a flood. God had planted that garden, and especially blessed it, and in his wonderful providence withdrew it from the earth, and will return it to the earth again, more gloriously adorned than before it

¹⁹ Nelson, 70-71.

²⁰ Unless otherwise noted all biblical texts are taken from the New King James Version.

²¹ Nelson, 19-22.

was removed from the earth. God purposed to preserve a specimen of his perfect work of creation free from the curse wherewith he had cursed the earth.²²

also provides for this, for the Bible only makes mention of the New Jerusalem descending from heaven, not the city and the garden. A variety of other biblical texts seem to confirm this, but it is the Chinese characters that remain the primary focus, of which several examples will now be given.

In the character for “close, shut” (閉) it will be possible to see two elements, one of which has already been seen, “tree,” with the new character meaning “gate.”




閉 (𠔁), bì	=	門 (𠔁), mén	+	木 (𣎵), mù
to close / to shut / (said of a conference, etc.) to conclude / to end / to block up / to stop / to obstruct / to restrain (Lesser Seal script)		a door / a gateway / an opening / a family / a clan / a sect / a school / a gang / a class / a category / the key / the turning point / a piece of (artillery) / a (cannon) / gate-keeping / a Chinese family name		a tree / wood / timber / lumber / made of wood / wooden / simple / honest / senseless / benumbed / dull / a coffin

Another character closely associated with “close, shut” is “ask, inquire” (問). As this character all involves two elements already seen, that being the word for “gate” and the word for “mouth” there is no need to break the character down completely. However; it is important to recognize that an Oracle Bone script character exists for this word. From this it can be seen that the idea of the eastern gate of Eden begins to take on more credibility as being known by the ancient Chinese, for not only was it an eastern gate that was barred, but this is where Adam and Eve came to communicate with God after the

²² Ellen G. White, *Spiritual Gifts*, vol. 3 (Battle Creek, MI: Review and Herald Pub. Association, 1864), 55.

Fall. Ellen White again gives confirmation of this, showing in addition the worship that took place at this eastern gate. She says that at “the cherubim-guarded gate of Paradise the divine glory was revealed. Hither came Adam and his sons to worship God. Here they renewed their vows of obedience to that law the transgression of which had banished them from Eden.”²³

One final character will now be analyzed, and that is the character for “lamb” (羔).

羔(, gāo = 山(, shān + 羊(, yáng
lamb a mountain / a hill a sheep / a goat

Nelson sees this character as being important because when one looks at its complete form, and then removing the center portion of the character, that the central peak and the four lesser peaks of the Mountain of God become visible. She also understands that in the New Jerusalem the central theme is the Lamb who was sacrificed from the foundation of the world for all of humanity.²⁴ He stands supreme in the center of the city, reminding all of the cost of eternal life.

²³ Ellen G. White, *The Story of Patriarchs and Prophets: As Illustrated in the Lives of Holy Men of Old*, vol. 1 (Mountain View, CA: Pacific Press Pub. Assn., 1958), 62.

²⁴ Nelson, 207-208.

SUMMARY AND CONCLUSIONS

Chinese is indeed an ancient language which has undergone a change from being pictographic and ideographic to a language that is phonetic in its usage. Its written form has changed only enough to accommodate easier printing of text, with the meaning of words remaining fairly stable during this time. The oldest of these various forms of script are those found in Oracle Bone inscriptions followed closely by Bronzeware script.

As analysis of this script has taken place, and in comparison to its modern forms, Christians have been eager to see connections between the original ideas of the Chinese words and the stories and concepts as provided in the Bible, especially in regards to the earlier stories as found in Genesis. If based on the words themselves I would argue for a more cautious approach, however; several considerations factor into making a stronger connection between original and sometimes modern meanings of the scripts and a connection by them with the Bible, not all of which could be explored in this paper.

These are:

1. Christians did not make their first connections of Chinese being worshippers of the God of the Bible based on character analysis. It was based on what the Chinese themselves understood about Shang Di.²⁵

²⁵ James Legge records this conversation between an American missionary and a Chinese man who had lived in the United States for fifteen years and had returned to China:

“Did you learn about God in America?”

“Oh yes; they pray to God, and when I go to church, I pray in my heart too.”

“Do you know who God is?”

“He is up in heaven, and made all things.”

I took up a copy of Mark's Gospel, and asked him to tell me what Chinese word meant the same as he learnt God to mean in America. He pointed to Shang-Te, saying with much emphasis, “that means God.” I

2. The Annual Border Sacrifice was one carried out over a long span of time, and that sacrifice was offered to Shang Di.²⁶
3. The Chinese Classics themselves offer many insightful verses relating to the nature of Shang Di, human morals, and future redemption.²⁶
4. The current views of the Chinese government are not favorable to Christianity nor religion in general, making the research being carried out on the Oracle Bones biased in one direction. Unfortunately because of this two camp reality, the same charge can easily be leveled at Christians studying the script.
5. Chinese cultural taboos prohibit disturbing the ancestors. This does limit what is explored and the depth to which it is investigated meaning other more telling archeological artifacts may never be discovered that otherwise could be accessed.

With this in mind, I see the premise that many Christian are putting forward regarding the Chinese as being very strong. What is needed, but may never happen though is a more thorough investigation of the script in as unbiased approach as possible.

Regarding the holy mountain motif and the specific idea of the Mountain of God as found in the Bible, and that the ancient Chinese understood this also has strong possibilities. Knowing Ethel Nelson personally, I congratulate her on the effort that she and other have put forward in bringing this topic into the consciousness, for just as her

then told him that some 60 or 70 good men from England and America had come to China, and learned the Chinese language and letters, but they were not agreed what Chinese characters or term meant God, or was the nearest to mean it. Some said Shang-Te, some said shin. He replied, "Shang-Te means God; he made the sky, ground, and all things. Shin all a same good man die, go up to heaven. Shin no mean God. Shang-Te no father, no mother, live long long time." The remarks of this man confirmed me in the opinion that the Chinese have used Shang-Te as the American Indians used "Good Spirit," to express their notion of the Creator gathered from his material works, without the aid of a written revelation." Legge, 60-61.

²⁶ For a more in depth look on this point, readers should see Samuel Wang's, *God and the Ancient Chinese*.

discovery of the book *Genesis and the Chinese* led her to begin her quest of better understanding the topic, it was her two books *Mysteries Confucius Couldn't Solve* and *Genesis and the Mystery Confucius Couldn't Solve* that first peaked my interest in the topic. Together, these and her other books, along with other authors it provides a valuable tool to help witness to the Chinese themselves regarding something that will at least lead them to think about their ancestors relationship with the Lord of Heaven and lead them to developing a relationship themselves.

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