

**CHINESE CHARACTERS CONFIRM
GENESIS HUMAN CREATION**

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ABSTRACT

Careful analysis of the most ancient extant Chinese pictographic character-writing, found on bronzeware vessels and oracle bone artifacts, reveals identical narratives in ideographic characters to that found in the first three chapters of the Biblical Genesis. This "second Genesis" from a widely separated area of the world, gives added credibility to the human creation epic, as related by Moses.(1)

INTRODUCTION

When the Chinese established their first dynasty in 2205 B.C., they were worshipping their Creator-God, ShangTi, the "Heavenly Ruler," largely forgotten today.(2) China's founding date is surprisingly close to Ussher's estimate (c.2234 B.C.) for the dispersion of races from the Tower of Babel. However, the Chinese relate an uncertain history prior to their first dynasty, the so-called "Legendary Period of Five Rulers."(3) (Interestingly, this era could correspond to the five pre-Babel patriarchal generations from Shem to Peleg, the latter's name meaning "Division"). It is recorded that one of these ancient Chinese rulers, Shun, "sacrificed to ShangTi."(4) Thus they early established a sacrificial system which came to be the colorful Imperial Sacrifice observed annually by all Chinese emperors until 1911 of our own century. A recitation from this 4,000-year-old ceremony affirms ShangTi's creatorship:

Of old in the beginning, there was the great chaos, without form and dark. . .You, O spiritual Sovereign [ShangTi] first divided the grosser parts from the purer. You made heaven. You made earth. You made man. All things with their reproducing power got their being.(5)

From this ancient recitation, we can know that the early Chinese regarded ShangTi as the Maker of heaven, earth, and all living things. By analyzing their character-writing, we may further confirm His Creatorship.

After the Babel debacle, the Chinese had a new tongue, and consequently they must have had to invent a new writing (or possibly their very first). The oldest retrieved Chinese writing of significance is the "bronzeware," inscribed inside ancient ceremonial bronze vessels dating back to the Shang dynasty (1766-1122 B.C.). A second ancient writing is the "oracle bone" found on bones and tortoise carapaces used for divination. More recent "seal" characters contained on ancient seals will also be introduced. These ancient forms are easily-recognized pictograms. The Chinese combined the simpler word-pictures (radicals--their "ABC's") to relate stories, ideas, or concepts, called "ideograms."

We believe the Chinese character-writing is a hieroglyphic system; that is, a "sacred writing."(6) Within hundreds of these ideograms are found the exact history of God's creative acts as well as narratives of Adam and Eve in the Garden of Eden, their fall into disobedience, subsequent expulsion from the Garden, and worship at its gate with a sacrificial system.

Scholars today claim there is no system to the analysis of Chinese characters. Their authority is the Shuo Wen dictionary, written in 86 B.C by Hsu Shen, (7) the first to attempt deciphering the characters. In Hsu Shen's day, at least 2,000 years had elapsed since the writing was developed. By then the Chinese no longer had any concept of their original God or antediluvian history. Hsu Shen was also greatly disadvantaged in not having the "bronze-ware" or "oracle bone" writings, since centuries of scribes had introduced changes and mistaken transcriptions in the later character forms which he analyzed. How could an accurate analysis of characters be made without vital historical knowledge and the more original character forms? By contrast, we feel that the Chinese characters were formed with a definite system in mind and that in them is stored an accurate, detailed record which validates the Biblical chronicle of beginnings.

CHINA'S ORIGINAL GOD

The name ShangTi(0) means the "Heavenly Ruler." The Chinese often called Him simply Ti. This name reveals a Godhead of three Persons, portrayed by three joined mouths. (Note: "bronze-ware," "oracle bone," and "seal" characters are designated by corresponding (B), (0) and (S) symbols. Contemporary characters follow the ancient forms in parentheses).

▽ + ▷ + ◁ = ☰ (上帝)
mouths, persons Ti (ShangTi)

The mouth has been illustrated by various pictograms which may symbolize any of the functions of the mouth-- speaking, breathing, or eating. But most importantly, the mouth can also represent a person (even as we today indicate a person in the idiom, "so many mouths to feed"). In Ti (ShangTi) we find three mouths representing not only three persons, but also portraying His method of creating by speaking and breathing.

㇏, ▽, ○ (㇏)
mouth, person

Cheng Hsuan, a scholar of the former Han dynasty (206 B.C.-25 A.D.) stated: "T'ien (Heaven)(B,S) is another name for ShangTi." (8) As we can see from the following ancient characterizations, Heaven represented a person, not a place. In the seal symbol, we find the "head" depicted as the sun ☉, thus portraying T'ien's glory.

天, 天 (天)
Heaven (T'ien)

At this point it is appropriate to introduce a number of pictograms designating a person, either man or God, according to context. We have already met a noble man, as a part of T'ien. Let us acquaint you with several other symbols for person.

大, 大 (大) 亻, 亻, 亻, 亻 (人)
a noble man a person

A third name for the ancient God of China is Shen.(S) This character is composed of two pictograms. On the left is the "God radical," containing the most primitive symbol for God 丁. By itself, it means to manifest. The right-hand figure shows a person between hands (God's), and means to state, to set forth. IT WOULD APPEAR TO BE A DEPICTION OF THE CREATION OF MAN BY GOD. This inference will be borne out by many additional characters.

丁 + 手 = 𠄎 (申)
person hands (God's) set forth
示 + 𠄎 = 示 (神)
to manifest set forth Shen (God)
("God radical")

Note another form of set forth(B) which identifies the person as an adult

In a radical meaning breath (0), we find God's breath designated by three strokes, probably again indicating the Trinity. In a second later rendition, the breath(S) is pictured entering a sun-like person. Adam must have been that glorious person.

$$\equiv(\text{气}) \quad \circ + \equiv = \circ\equiv(\text{气})$$

breath person, breath breath

Another symbol for breath may be found in the radical meaning offspring, son (0). Again the breath is seen entering Adam, represented by the mouth radical. A double infusion of breath, with two breath symbols, gives life to the sunlike person in the character bright, glorious.(B)

$$\text{丿} + \nabla = \text{子}(\text{子}) \quad \text{丿} + \equiv + \circ = \text{易}(\text{易})$$

breath person offspring, son breath breath sunlike person glorious, bright

A second radical for breath(0) portrays God's great creative mouth above a reclining person (a smaller mouth on its side). A wispy breath decorated with three strokes, similar to the breath above, enters the lifeless person (Adam). The energized person becomes the character meaning excellent. God evaluated His crowning creative work as "very good" (Genesis 1:31).

$$\cap + \text{ㄥ} + \text{𠃉} = \text{風}(\text{風}) \quad \text{𠃉}(\text{佳})$$

mouth (God's) + person (reclining) + breath (of life) = breath excellent, good

This same radical for breath(0) has a very different rendering: \square , a pictogram probably again representing Adam's mouth, and therefore his person. We find this radical in an interesting character indicating to begin, initiate, establish (B). Once more we recognize God's creative hands. From the breath symbol, just identified as Adam, we see another person ∇ emerging. This suggests the creation of Eve from Adam. Below these figures are joined hands, probably those of the first couple praising their Creator. This was indeed the BEGINNING of the human race!

$$\square(\text{風}) \quad \text{𠃉} + \square + \nabla + \text{𠃉} = \text{𠃉}(\text{𠃉})$$

breath (Adam) hands (God's) breath (Adam) person (Eve) hands (joined, worshipping) = to begin, initiate, establish

A character very similar to the radical above showing God's great mouth animating the reclining person (Adam) by His breath, is the figure which means to cause something to happen, to order, excellent.(0). Is it a coincidence that this character is phonetically similar ("ling") to that of the Spirit, often referred to as the "breath of God?"

$$\triangle + \triangleright + \text{𠃉} = \text{令}(\text{令})$$

Mouth (God's) + person (reclining Adam) + breath = to order, excellent

By adding one more person \cup (evidently Eve) to the foregoing character (with Adam kneeling 𠃉), the symbol indicating life, command, will of God(0) is formed. Again, all human life is indebted to this creative act of God.

$$\triangle + \triangleright + \text{𠃉} + \cup = \text{命}(\text{命})$$

Mouth (God's) + person (reclining Adam) + breath + person (Eve) = life, command, will of God

THE "FATHER-CREATOR"

One last important pictogram of the deity represents God as the Father.(B) He is no ordinary human father, for His "head" 𠃉 indicates Lord. From the many activities of the Father seen in various characters, there is little doubt that this radical is also equated with God. For example, examine the character meaning not only Father, but also garden and beginning (B).

𠂇 (父)
Father
(God)

𠂇 + 田 = 甫 (甫)
Father garden Father,
(God) garden,
beginning

The garden 田 (B) here introduced is Eden, noteworthy for its four rivers emerging from a single central source 十.

Now a river went out of Eden to water the garden, and from there it parted and became four riverheads (Genesis 2:10, NKJV).

There were many beginnings in the garden under the Father's creatorship! The character, as written in oracle bone is a "shorthand" of the older bronzeware writing above. You will still note the "upraised arms" of the Father, but the "head" has been omitted. THIS IS VERY IMPORTANT, FOR WHEN WE FIND 𠂇 IN A CHARACTER, WE MAY IDENTIFY THE SYMBOL AS GOD.

甫 (甫)
Father,
garden,
beginning (B)

甫 (甫)
Father,
garden,
beginning (0)

Recall Adam's creation from the dust of the earth, a "man of clay" 土. Now we are ready to look at the radical meaning to beget, bring forth life (B). In this, the Father is melded with the radical, earth, dust.

| + ● + 一 = 土 + 𠂇 = 生 (生)
person adult ground earth Father bring forth
male dust (God) life, beget
(Adam)

THE CREATION OF EVE

But what of Eve? Let us examine first the character with the diverse meanings of dusk and marriage. (0) Again we find the great Person (God) bending over the glorious person (Adam). Was Eve created to be Adam's marriage partner at dusk of that first eventful sixth day?

𠂇 + 𠂇 = 昏 (昏)
Person person dusk,
(God) (Adam) marriage

Compare the foregoing character with evening(0) which portrays God's hands forming from the sun-like Adam, a woman. The time and event coincide. It was apparently evening.

𠂇 + 𠂇 + 女 = 昏 (昏)
hands person woman evening
(God's) (Adam)

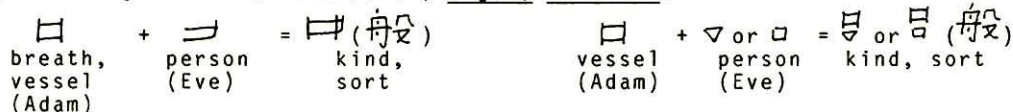
Was the woman whom God prepared with His own hand satisfactory? (0)

𠂇 + 女 = 妥 (妥)
hand woman prepare,
(God's) satisfactory

God removed a rib from the sleeping Adam and formed a woman from it. Upon awakening and seeing her, Adam exclaimed:

"At last, here is one of my
own kind--
Bone taken from my bone, and
flesh from my flesh.
Woman is her name because
she was taken out of
man" (Genesis 2:23, TEV).

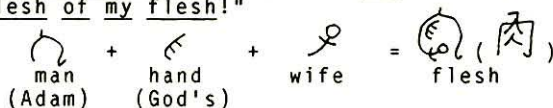
Recall previously that we identified the breath \square as synonymous with Adam. Actually, this radical is also defined as a vessel, meaning a person. How appropriate for Adam, the "man of clay!" Now observe in the figure meaning kind, sort(0) a horizontally placed person emerging from him--one of Adam's "own kind!" Kind, sort(0) could also be written in other ways, as found in the previously described character, begin, initiate.



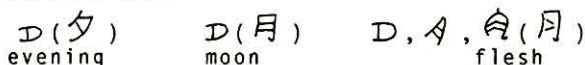
Adam realized that the woman was "taken out of man." This very act of God forms the basis for the Chinese radical, woman(S). In it we see the sleeping person (Adam), lying on his side, with the woman coming forth from him. This ideogram accounts for the "folded arms" appearance of the woman(0) radical.



The most graphic character for Eve's creation is flesh. Here God's hand removes the wife, "offspring"(S) from the man. On awakening, Adam proclaimed, "this is flesh of my flesh!"

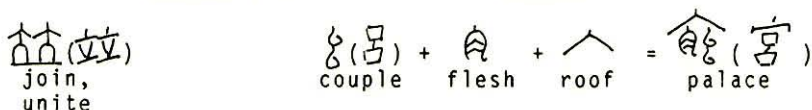


There are three identical radicals in the oracle bone writing: evening, moon, and flesh(0). All picture a reclining person \cup . One would gather from these that it was evening, and a new moon had arisen in the sky when Adam was put to sleep to extract the rib. The radical flesh may also be written showing the second person, Eve.



THE FIRST HOME

God pronounced the marriage, saying that the man "shall be joined to his wife, and they shall become one flesh" (Genesis 2:24, NKJV). In unite, join,(0) we find a second noble person joining Adam, the founding father. God also provided a "palace"(S) for the first couple--made "one flesh."



And they were both naked, the man and his wife, and were not ashamed (Genesis 2:25, NKJV).

The noble man, covered by a fiery robe indicating his sinlessness and likeness to God, forms the radical meaning naked and red(0). The name "Adam" in Hebrew also means "red," possibly referring to his glowing appearance. A second character designated as light, naked, bare(0) reveals the glorious appearance of both Adam and Eve.



Thus we find hidden in Chinese characters the facts of Genesis: in the beginning(B), there were just two, holy (made in I'tien's image) persons. These two ancestors, prototypes(0) found their ultimate origin in the dust of the earth. The Chinese did not consider any simian relationship for humans, but

clearly depict that the connecting link(0) of the first couple was with God.

$$\begin{array}{l}
 = + \curvearrowright + \bullet = \begin{array}{c} \bar{\text{元}} \\ \text{元} \end{array} \text{ (元)} \\
 \text{two persons} \quad \text{holy} \quad \text{beginning,} \\
 \text{original} \\
 \\
 = + \triangle = \begin{array}{c} \text{厶} \\ \text{厶} \end{array} \text{ (祖)} \quad \begin{array}{c} \text{8} \\ \text{8} \end{array} + \Psi = \begin{array}{c} \text{8} \\ \text{8} \end{array} \text{ (系)} \\
 \text{two} \quad \text{dust of} \quad \text{ancestor,} \quad \text{couple} \quad \text{God} \quad \text{connecting} \\
 \text{earth} \quad \text{prototype} \quad \text{link,} \\
 \text{descendant}
 \end{array}$$

And on the seventh day God ended His work which He had done, and He rested on the seventh day from all His work which God had created and made (Genesis 2:2, NKJV).

Adam and Eve delighted in their God-given home(0) as the seventh rest day drew on, signaling the end of the creation week.

$$\begin{array}{l}
 \text{宀} + \text{十} = \text{宀} \text{ (宅)} \\
 \text{house} \quad \text{seven} \quad \text{home}
 \end{array}$$

This is the history of the heavens and the earth when they were created, in the day that the LORD God made the earth and the heavens (Genesis 2:4, NKJV).

CONCLUSION

These are but a few samples from the Chinese Genesis narratives. Pure mathematical probability rules out mere coincidence and supports an intelligent formation of these ideograms which ingeniously preserve the momentous happenings of the sixth day of the Creation week. The Chinese were in a position to have nearly direct word-of-mouth transmission of the creation facts (Adam to Lamech to Shem to his contemporaries, the Chinese forebears).

We have but touched the surface in our research. The field is wide open to further investigation which should prove especially fruitful for the Chinese themselves.

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