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OTHER SHEEP

The Gospel of Jesus Christ Hidden in the Chinese Language



A Proposed Book & Documentary Film

by

Paradigm Motion Picture Company

Is it possible that Jesus Christ visited Ancient China?

Is there evidence hidden in the written language of China and in her art that support this possibility?

What follows may be our most controversial film to date.

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While instructing his Disciples, Jesus affirmed, “Other sheep I have, which are not of this fold; them also I must bring, and they shall hear my voice; and there shall be one fold, and one shepherd.”

(John 10:16)

When the resurrected Savior visited the Americas he declared, “And verily I say unto you, that ye are they of whom I said: Other sheep I have which are not of this fold; them also I must bring, and they shall hear my voice; and there shall be one fold, and one shepherd.”

(3 Nephi 15:21)

In modern times He declared, “And I will show unto this people that I had other sheep...”

(D&C 10:60)

Historical accounts of early explorers Cortez and Captain James Cook each respectively being mistaken for the return of a “Bearded White God” by the Aztecs in Mexico and the populace of Hawaii not only supports the fact that The Resurrected Christ visited the Americas but has led to the assumption that the Savior visited other inhabitants of earth as well.

Are there additional evidences that support the theory that the Resurrected Jesus Christ had contact with other people?

High on a mountain in Hong Kong not more than a quarter mile from each other are two shrines to Buddha. One is called the temple of the Buddha with a Thousand Hands. It contains a gold statue of a multi-armed Buddha. Each arm (holding an instrument of construction) extends from the torso of Buddha in successive rows until the arms become so numerous that they fan out into an arch – a golden aura of a thousand hands – that frames Buddha in a radiant glow. Each of these outstretched palms is pierced with a hole through the center. For those who believe that the Man who died for the world was He who created the world (*In the beginning was the Word...*, John 1:1-5) the metaphor of this fantastical statue is not lost. How better to describe the Creator of the world – it must have taken Someone with a thousand hands.



Buddha with a Thousand Hands

The second shrine, a Buddhist Monastery, is a complex of gardens and waterfalls interspersed with pavilions, buildings, and halls surrounding a central gold-roofed temple. Seated on thrones in the great hall of the circular temple is a trinity of rather large and ornate bronze statues of Chinese deity. The fact that there are three gods seated together is remarkable enough, but what is more astonishing is what rests in one of anterior buildings. Rarely seen by even those who live in the monastery is a room filled with priceless antiques. The sparse windows are opaque with grime, the objects within the room are buried under decades of dust, and on the walls are painted panels depicting the life of Buddha – beginning with his birth to a virgin mother. The details of his life include his extended fast before beginning his ministry, the overcoming of three major temptations, the performing of miracles, and his culminating triumph over death thus paving the way for all men to live again and become gods.

There was a time when similar artifacts existed throughout China. Unfortunately, countless thousands were destroyed and lost to mankind forever during the purges of Mao Tse Tung's Cultural Revolution. However, within something Mao could not totally erase (though he unwittingly tried) lay the most astonishing evidence of all. Within plain sight were the stories and principles of the gospel of Jesus Christ – hidden in the Chinese written language.

Westerners are awed when looking at the written Chinese language. Whereas our alphabet has a mere 26 letters, the Chinese have a more complex and intriguing system. Ancient Chinese script began with simple line drawings of familiar objects. In fact most written languages began this way. But since these pictographs had corresponding sounds of the spoken language, they were also phonetic. The more cumbersome drawings of most early languages advanced and were abbreviated into shortened forms until letters evolved and phonetic alphabets were born. This later simplified writing, however, never developed in the Chinese language. (Although it must be noted that Mao Tse Tung fostered an attempt to simplify the Chinese characters in order to make reading and writing easier. As his simplified characters are adopted more and more we will see that these modifications completely destroy the pictographic aspects of the Chinese written language.)

Whereas most written languages construct words from letters of an alphabet, the Chinese written language uses *radicals* as the basic building blocks for the word characters. Each character contains one or more radical. The radicals, of which there are 214, are in turn organized according to the number of strokes required in writing them, anywhere from one to seventeen.

Take, for example, the character used in the title of this piece 樣 which means *pattern* or *example*. It is comprised of three radicals ranging from four to eight strokes. The first radical on the left 木, using four strokes means tree. The second radical, top right, 羊, using six strokes means lamb. And the third radical, bottom right, 永, using eight strokes means eternal. 永 is actually a compound radical whose root is 水 water. But the addition of a single stroke, 丶, water has new meaning. The 丶 gives life to the subject it is added to. 水 is now 永 *living water*, which being interpreted in Chinese means *Eternal*. These three figures: *the tree* 木, *the lamb* 羊, and *eternal* 永 (living water) are united together into one glorious character meaning *example, pattern* 樣! It would seem that the ancient Chinese Sage who combined these radicals to form a new meaning was well acquainted with the Lamb of God who was hung on the tree of Calvary and who is the wellspring of living water.



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Example

What more appropriate way could there have been to illustrate the concept of *example* or *pattern*?

For some this will seem too far a leap in logic. Non-the-less there exist thousands of similar connections between the Chinese written language and the Gospel of Jesus Christ. As will be clearly illustrated in *Other Sheep*, some of these connections are so spot-on that there can be no denying from whence they came. For instance, the character for *forbidden* is comprised of three radicals: God and two trees. Can this be attributed to coincidence alone? What becomes even more surprising are the similarities that exceed the common held beliefs of most Christian Religions and are unique only to the doctrines of the Restored Gospel of Jesus Christ.

OTHER SHEEP is a proposed book and documentary film combination exploring the connections of Chinese art and language with the gospel of Jesus Christ over a period of 4500 years of unbroken Chinese civilization. It will explore archeological findings, art, and linguistic components that reflect elements of the story of God and man: Creation, Adam and Eve in the garden, the institution of marriage, the temptation and fall, death, Noah's flood, the tower of Babel, the mission of Jesus Christ, and more.