

INTRODUCTION:

NARRATOR:

Welcome to Liu Fang Yuan, the Garden of Flowing Fragrance. I'm June Li, the curator of the Garden. You can use this audio guide together with the visitor's map as you walk along. The *track* numbers for the tour correspond to the *location* numbers on the map.

The red numbers indicate the locations that have corresponding audio.

We'll visit many of the numbered sites, but you'll also want to stroll and discover the wonders of Liu Fang Yuan for yourself.

Art, architecture and nature come together in graceful harmony here, to capture the spirit of a traditional Chinese garden. China has one of the world's oldest traditions of garden design...a tradition that continues today. The early formal gardens were imperial parks from the great Han dynasty around the 1<sup>st</sup> century.

The city of Suzhou is known for its meticulously designed gardens. During the Ming dynasty in the 16<sup>th</sup> and 17<sup>th</sup> centuries, Suzhou became one of the wealthiest cities in China. It was a center of agriculture and industries like salt-production and silk. So it became home to rich merchants and government officials. They built exquisite garden estates that showed off their rank and cultivation. They lived the lives of educated scholars who belonged to the highest class in Chinese society. The Huntington's Garden of Flowing Fragrance was inspired by these so-called scholar gardens of Suzhou. To ensure its authenticity, we engaged designers and craftsmen from Suzhou to build this garden for us.

Now, let's enter the world of Liu Fang Yuan.

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STOP 1:

THE WALL OF COLORFUL CLOUDS

NARRATOR:

This is Jing Yun Bi, The Wall of Colorful Clouds. The wavy shape of the wall follows the natural contour of the land. It encloses the garden and tells us that another world lies

## Chinese Garden Podcast Script, FINAL

within its boundaries. The wall's shape is also an indirect reference to the dragon that, according to legend, lives in the water and rises through the clouds to the heavens, to bring us rain.

Proceeding along the wall, you'll see its name carved in brick, in the form of a handscroll.

As the light changes during the day, shadows and patterns play across the wall's whitewashed surface. Chinese paintings are done on paper and silk. The wall creates a backdrop for the plantings in the garden, so it's really like the paper and silk of a Chinese painting.

Each of the windows along the corridor will surprise you with a different view into the garden. The walkway inside and the cloud wall work together to open and then close the framed views as you continue to walk along—emphasizing the breadth of nature within the small space of the garden.

Creating the ever-changing views along the walkway required particularly artful construction techniques. Laurie Sowd is the Huntington's Project Manager for the Construction of the Garden...

SOWD:

One of the most interesting construction techniques to me is the making of the lattice windows in the cloud wall, ... You can see when you look at them that the windows aren't square, they're actually parallelograms. The tops and bottoms follow the grade of the soil, rising gradually, while the sides remain vertical. The wall itself is reinforced, poured-in-place concrete and it was built before the windows were shipped here from China. The windows were made in Suzhou so it's a minor miracle that they fit. To make the windows, the artisans take a flat wood board that's slightly larger than the decorative design, they draw the design onto the board, and they outline it with nails driven vertically into the wood, and sticking up several inches. Then they wrap the nails with a fine wire mesh and they begin to coat the mesh (EDIT OUT THESE TWO WORDS with plaster) until the design is built up to the dimensions you see in the finished windows.

NARRATOR:

Xie Yizhong is the Garden's Project Director from the Suzhou Garden Development Company.

YIZHONG:

... windows are also an important element of decoration and views in gardens. The windows we build today are different from those in the past. In the past windows were made of bricks, tiles or wood... But ...the structure was prone to decay and damage. Therefore it has been replaced by concrete and wires in modern gardens. But the process still follows the traditional method.

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STOP 2:

Another World Lies Beyond (Entrance to the Garden)

NARRATOR:

We're at the terraced entrance to the Garden of Flowing Fragrance.

Look at the carved stone with blackened calligraphy above the gate.

It reads from right to left, Liu Fang Yuan. The smaller writing on the top right notes the date the calligraphy was written—spring, 2007

After the name Liu Fang Yuan was selected, scholar and calligrapher Weng Wango, better known in the West as Wango Weng, wrote these characters for this entrance. Then craftsmen from Suzhou carved the characters in the stone that's placed above the gate.

On the left you can see the signature, Weng Wan-go.

The name Liu Fang Yuan refers to the wonderful scents of plants like lotus, pine, and plum that are found in the Garden.

Liu means "flowing", Fang is "fragrance" and it also refers to plants in general; and Yuan is "garden."

There are other layered references in this name. One of them is to a well-known landscape painter.

Li Liufang was a painter in the late 16<sup>th</sup> and early 17<sup>th</sup> centuries of the Ming dynasty. He was known for his lyrical landscapes. The name of this garden pays homage to Li Liufang. It's particularly appropriate here, since Chinese gardens are seen as three-dimensional paintings. In fact, during the golden age of gardens in China, many of the most celebrated gardens were designed by painters.

## Chinese Garden Podcast Script, FINAL

As you enter the gate, look up and you'll see a plaque with an inscription Bie You Dong Tian, or Another World Lies Beyond.

This inscription, suggests that once you enter Liu Fang Yuan, a different world, with a culture and history of its own, will be revealed to you.

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### STOP 3:

#### Studio of Pure Scents

NARRATOR:

As you walk through the garden, you'll probably understand why we named it the Garden of Flowing Fragrance. The scents of many plants found in Chinese gardens and in Southern California drift subtly over the lake, then spread throughout the garden.

Look downstream in the direction of the thatched roof pavilion for a wonderful view of a lush canyon of fragrant camellias, azaleas, plum trees and pines.

The waterfall that flows down toward the stream creates the Cascade of the Resonant Bamboo, Zhu Yun Quan. The *sound* of the water, and the nearby bamboo rustling in the breeze also reminds us that we're part of the natural world. Bamboo represents the man of high moral principle, or Junzi, because of its strength and sturdiness.

This pavilion, Qing Fen Zhai, the Studio of Pure Scents, awakens your sense of smell, sound and sight. The wonderful aroma of the blossoms and trees in the canyon below the pavilion are especially fragrant in the springtime.

Spectacular views of the canyon and framed views of the scenery fill your sense of *sight* with the natural beauty around you. The leaf-shaped opening in the wall and the begonia pattern on the paving in the courtyard are also reflective of this beauty. The begonia pattern is repeated in the shape of the door leading towards the nearby Japanese Garden. Looking around here we might think that the architecture in Liu Fang Yuan consists purely of wood holding up the tiled roofs. However this is deceptive. To create our Chinese garden in southern California, we had to engineer our structures to withstand earthquakes. Here's Jim Fry, the U.S. architect for the garden.

FRY:

Our role as the US architect of record was to work with the Chinese design team, the US consulting engineers and governmental agencies, in order to take the traditional Chinese structures and develop them in such a way that they would comply with the California building standards.

...buildings in this region have the most stringent design requirements when it comes to earthquake resistance.

The Pavilion of Pure Scents provides an interesting example of how we met these design requirements.

You'll notice that this small pavilion has a rather large, sweeping roof. This is a heavy roof, and in an earthquake, that large roof will want to move laterally. The way that movement is resisted is by a welded steel frame within the structure. Up in the ceiling, there are a number of round and rectangular wooden beams. And...actually, some of these wooden beams are concealing steel beams inside. Those steel beams are welded to steel posts, which are concealed in the wooden posts you see in...the Pavilion. And the steel posts actually go through the floor of the Pavilion into large concrete footings. The walls, surprisingly enough... are only carrying their own weight, they're not carrying any roof loads at all.

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#### STOP 5:

##### Hall of the Jade Camellia

NARRATOR:

The teahouse Yu Ming Tang, the Hall of the Jade Camellia, shares the camellia motif with the tea shop, Huo Sui Xuan,, Freshwater Pavilion that's also in this complex.

Look at the tea house, the building on the right. The name of each of our pavilions is inscribed on horizontal plaques. The plaque for the tea house has been placed *inside* the structure, while the plaque for the tea shop is on its exterior.

The camellia—cha hua , the tea flower—lets you know that the emphasis here is on tea drinking. Six different paintings of camellias were drawn in ink and brush style by local artist Pei-fang Liang-Wang. Then we sent the paintings to Suzhou for wood carvers there to create the decoration you can see on the tea shop's doors.

Jim Folsom is the Director of the Huntington's Botanical Gardens...

FOLSOM:

the Jade Camellia Pavilion...is ornamented with... depictions of Camellias... we wanted to make sure that ...our carvings of Camellias were authentic and true to the way they might have been done a couple of hundred years ago in China so we went back and studied the different depictions of Camellias in scrolls and ... carvings and then we went and picked Camellias in our own garden that...had those characteristics ... So we went and got original branches and had those drawn in the ancient Chinese style. And then the carvings ... were all done from those ... They were drawn from nature in the style of...original...Chinese scrollwork.

NARRATOR:

The Hall of the Jade Camellia is also a place to appreciate the fine art of calligraphy. Many of the calligraphers whose work is found in Liu Fang Yuan actually live outside of China, reflecting the Chinese diaspora that has spread all over the world. But they maintain their cultural heritage and practice their tradition in the form of calligraphy. It's very fitting for the calligraphers to be part the creation of our garden, because we're creating something that's part of China's heritage, for people outside of China to enjoy. Couplets decorate the entrance to both the tea house and the tea shop. The couplets are inscribed on vertical plaques and are made up of two lines of verse that usually rhyme. The couplets are read from right to left, as is all traditional Chinese writing. The couplets for the tea house were composed and written by two of today's most respected calligraphers, Bai Qianshen and Lo Ching. Bai Qianshen's couplet at the lakeside entrance of the tea house says, "The flowing water can be listened to like music from a zither. The fine mountains should be seen as an image in a painting." Lo Ching's couplet at the courtside entrance says, "Enter as a hundred cares vanish. Laugh as the great river expands."

## Chinese Garden Podcast Script, FINAL

The name of this pavilion in Chinese is Yu Ming Tang, Hall of the Jade Camellia.

Yuming hua is the jade camellia, which is a white flower. The highly prized jade is the *white* nephrite. So that's why we call it the jade camellia.

The white camellia was especially popular in China during the Song Dynasty, in the 11<sup>th</sup> and 12<sup>th</sup> centuries. It was thought to represent purity and high moral principles. Perhaps this was a reason for the 16<sup>th</sup> century playwright Tang Xianzu to use this name for his residence. Tang Xianzu wrote *Peony Pavilion*, a famous play in which the garden was an important setting.

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### STOP 6:

#### Terrace that Invites the Mountain

NARRATOR:

The inspiration for this part of our garden - Yao Shan Tai, the Terrace that Invites the Mountain - is the *borrowed* view of the San Gabriel Mountains that face the terrace from the distance. If you can't see the mountains, you're probably visiting during some months of the year when it is especially overcast..

Chinese garden designers and landscape painters *both* use the technique of borrowing scenery. By framing distant views, you get a sense of the larger world being brought into the smaller space of the garden.

Chinese Gardens are planned with both borrowed views from outside the garden and composed views inside the garden.

Paths such as the ones you can see lining both sides of the lake are laid out to take advantage of the beauty of the immediate surroundings. Chinese gardens are seen as **three-dimensional paintings**. Shan-shui – rocks and water – are essential elements of shan-shui-hua, which means landscape painting. Inscriptions in calligraphy, either carved into wood, stone panels, or on rocks are also important aspects of garden design. Poetic expressions over doors, on lintels and on walls prepare you for the views that are ahead.

## Chinese Garden Podcast Script, FINAL

If you look to the left, you can see that the name of this terrace is carved on a nearby rock. Now look across the water and you'll see that the name of the lake, Ying Fang Hu, or the Lake of Reflected Fragrance, is carved on a rock there. These inscriptions are also important features of the garden as a three-dimensional painting.

One of the earliest manuals we have on Chinese garden design was written by Ji Cheng in the seventeenth century. Ji Cheng recommends hiring designers who could skillfully borrow from the existing scenery. He also tells us that the best place to build a garden is far away from the city. And that's exactly what we have here at the Huntington. If you look around, you can't see any other buildings on the horizon. That's because we've built on only approximately 3 of the 12 acres that we've put aside for the garden.

Something else you can get a good sense of here is Liu Fang Yuan's architecture--its Suzhou style pavilions. The history of gardens in Suzhou goes back to at least the 11<sup>th</sup> century. The hand carved windows, doors, roof tiles and stonework you see were all crafted in the workshops of Suzhou. The open-patterned woodwork on the exterior of the building and the carvings on the interior roof beams are also typical of the architecture of Suzhou.

In the sixteenth century wealthy merchants in Suzhou began creating fabulous garden estates, with great collections of art and books. I think there's a clear parallel with the vision of Henry Huntington, when he established the Huntington Library, Art Collections and Botanical Gardens in the early *twentieth* century.

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### STOP 7:

#### Plantain Court

NARRATOR:

This is Ba Zhiao Yuan, Plantain Court. It's named for the banana plants that you see.

Chinese paintings often show the banana plant as a scholar's companion.

Look up at the roof tiles of the pavilions surrounding this courtyard. All of the tiles in Liu Fang Yuan are made of fired clay.



Xie Yizhong is the Garden's Project Director from the Suzhou Garden Development Company...

**YIZHONG:**

The process of making this kind of tile is quite complicated, and the tiles are still made in the traditional way today... The first step is to select the clay. After impurities are filtered out, the clay is immersed in water until it reaches a certain viscosity. When the clay can be picked up by hand and thrown to the mold the desired viscosity has been achieved.

The tiles are then fired with rice husk and straw in a special kiln. As the low fire gradually builds up, the smoke will eventually give the tiles a bluish gray color. It takes about forty days to create tiles using this method.

**NARRATOR:**

The gray tiles are characteristic of the garden architecture of Suzhou.

There are many references in our Garden to the ideals of a cultivated life. For example, we've designed the roof drip tiles with the motif of a chrysanthemum. In Chinese literature, the chrysanthemum is a reference to the famous 4<sup>th</sup> century poet Tao Yuanming.. He left official life for the seclusion of his garden, where he planted this very common flower, his favorite. So the chrysanthemum on our drip tiles is an homage to Tao Yuanming, the poet who gave us the meaning of an ideal life in a garden...a simple, happy existence, in harmony with nature. It's a carefree life where individuals don't have to compromise their beliefs.

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STOP 8:

Terrace of the Jade Mirror

**NARRATOR:**

This small square pavilion is Yu Jing Tai, the Terrace of the Jade Mirror. You'll see that its name is inscribed on a fan-shaped carved brick on the outside of the building, as well as on a plaque inside.

In Chinese literature, 'jade mirror' is a reference to the moon. The "jade" is actually the highly valued white nephrite, and mirrors are typically round...giving us a round, white

## Chinese Garden Podcast Script, FINAL

object—the moon. The circular doors on all four sides of this pavilion also emphasize the relationship with the moon. The doors frame the surrounding views.

The construction of the Terrace of the Jade Mirror, and all of the pavilions in Liu Fang Yuan, required an unusually high level of teamwork.

Two different crews worked together to create the garden, the team from Suzhou and the team from Southern California. They were working on the same project, but they were speaking different languages and using different measurement systems!

Here's architect Jim Fry...

FRY:

There were three languages spoken during the construction: Mandarin, Spanish and English.

They were constantly converting measurements from imperial to metric and then back to imperial again.

It's a complicated concept, because ... The steel frame and the concrete footings were being built here at the same time that...the wooden frames and the wooden members of the building were being built in China. There was no room for error. I mean... the measurements had to be spot-on.

all of the structures were...built that way.

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### STOP 9:

#### Love for the Lotus Pavilion

NARRATOR:

Ai Lian Xie, or Love for the Lotus Pavilion, gets its name from a short essay by Zhou Dun-yi from the 11<sup>th</sup> century. Zhou writes that the lotus is the most perfect of all the flowers. Even though its home is the muddy pond, the lotus thrusts upward with full leaves and immaculate blossoms. This suggests purity and forthrightness—qualities that were admired by Zhou Dun-yi.

Look at the wood carvings by Suzhou craftsmen. The Love For the Lotus Pavilion is the most elaborately decorated building in Liu Fang Yuan. There are 8 scenes of famous

## Chinese Garden Podcast Script, FINAL

gardens in Suzhou, and 12 panels showing the plants and flowers of the different seasons. If you look across the pond towards the left at the Terrace of the Jade Mirror, you'll notice the beautiful uplifted roof lines. This is typical of the design of buildings in Suzhou.

Here's the Garden's Construction Project Manager, Laurie Sowd...

SOWD:

About ninety percent of what you see when you look at the structures came from China. All of the holy Taihu rock that decorates the landscape, the hand-carved granite bridges, all of the carved wood in the pavilion beams, the windows and the doors. The roof tiles and the many other baked clay elements including the ... floor and ceiling bricks ... all these are made from materials that came from China, and all were fabricated in the Suzhou workshops of our colleagues. Their artisanship was key to the project. When you look at the decorative wood panels, for example, in the...love of lotus pavilion, it's clear that they were done by hand with incredible skill.

NARRATOR:

From here you can see the stone-paved paths that run throughout the garden. Different patterns were created by hand, using stones, bricks and clay tiles. These patterns were all taken from the seventeenth century garden manual by Ji Cheng.

The Love for the Lotus Pavilion is an excellent place to see the seamless technique of wood joinery in Liu Fang Yuan. If you look at the round edge of the carved lattice screen, you'll see the traditional mortise and tenon joints that were used by the craftsmen of Suzhou. Jim Fry is the Garden's U.S. side architect...

FRY:

All of the post and beams in the structures are connected with wood joinery techniques that were being used in these types of garden structures five hundred years ago.

It was vitally important that the Garden be built by Chinese artisans. Their craft has been handed down through hundreds of years. They are aware of all the subtle details involved in this traditional type of construction, and many of these details cannot really adequately be depicted in drawings....So much of the actual joinery and connections are not visible on the drawings, but rather they're implied by ...the configuration.

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STOP 11. Isle of Alighting Geese

NARRATOR:

The name you see inscribed on the rock is Luo Yan Zhou, The Isle of Alighting Geese. From here you can see the rocks on the edge of the lake. 850 tons of limestone Tai Hu rock were brought from China to the Huntington and carefully positioned in the Garden. Xie Yizhong is the Garden's Project Director from the Suzhou Garden Development Company....

YIZHONG:

...the Lake Tai rocks used in the Huntington were collected from Zhejiang province. These stones were formed thousands of years ago. Through numerous changes in the Lake Tai basin they were gradually exposed to the surface. We selected these stones ...and shipped them to the Huntington.

The Lake Tai stones used in Suzhou gardens have a lot of variations. The craftsmen who have come to the Huntington to place the rocks have all worked for over 20 years. So, they were able to judge the connections between each stone before they set them.

The forms are varied yet with very natural curves. They echo and complement each to form an organic whole.

NARRATOR:

Laurie Sowd is the Huntington's Project Manager for the construction of the Garden...

SOWD:

In the placement around the lake edge of the limestone rocks..., a Suzhou rock specialist selected the rock to be placed. Then the U.S. workers drove the crane and rigged the rock, hoisting it into the air. The two teams would then work together using sign language to spin the rock around identifying the best way to place it. The artisan directed the lowering of the rock, and its positioning. Then the U.S. team later applied a bit of mortar to hold the rock in place, so it was a true collaborative effort.

NARRATOR:

Look across the lake at the Love for the Lotus Pavilion, and you'll see a couplet by Lo Ching. It says, "Though rooted in the mud, how could the lotus be sullied? Its fragrance spreads far with even greater purity."

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STOP 12

Jade Ribbon Bridge

NARRATOR:

This is Yu Dai Qiao, Jade Ribbon Bridge. The stone for all five bridges in the garden was carved out of solid granite, from Jin shan, or Gold Mountain in Suzhou.

Here's architect Jim Fry...

FRY:

... the granite for the bridges was all hand-carved, and upon close inspection... one can see the granite has a ... subtle texture to it. And this texture was hand-applied by hitting ...the surface of the granite – with a short hatchet. It's a tremendously labor-intensive process.

NARRATOR:

Laurie Sowd is the Huntington's project manager for the construction of the Chinese Garden...

SOWD:

There are a number of design compromises in order to build this garden in Southern California and to respond to the relevant building codes. One example is guard rails. On the Jade Ribbon Bridge, for example, the surface of the bridge itself is high enough above the water that the building code requires the parapets or side walls to be guard rail height, much higher than you would find in a traditional bridge in China.

So we worked with our colleagues to find ways to lighten the appearance of the railings through carvings and etchings in the stone that create shadows and the sense of visual variation. We also created as many openings as possible in the railings, though those are also limited by building code to four inches maximum.

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STOP 13:

Pavilion of the Three Friends

NARRATOR:

## Chinese Garden Podcast Script, FINAL

San You Ge is the Pavilion of the Three Friends. In this case, we're not talking about people, but rather three plants--pine, bamboo and plum. Look up at the ceiling of the pavilion and you'll see the Friends carved in circular designs. They each thrive in the cold months of late winter. The plum blossom opens in early spring when snow is falling and the ground is covered with frost, indicating its fortitude. Bamboo's unbendable strength in any season, including the harsh winter, came to represent the virtues of a junzi—the superior, highly principled man. And the pine tree is hardy enough to grow year-round under the most adverse conditions, including rock-lined mountainsides with very little topsoil. The resilience of these Three Friends to the harshness of the cold season has made them symbols of endurance during adversity. The Three Friends motif was popular in the early 15<sup>th</sup> century because it came to represent the valor of the founders of the Ming dynasty who defeated the ruling Mongols. Over the centuries, this high-minded reference of the pine, bamboo and plum became a standard and familiar pattern, including on porcelain exported to the West.

So as you can see, a Chinese garden isn't only about plants. It's about plants and people and history and culture...

Jim Folsom is the Director of the Huntington's Botanical Gardens...

FOLSOM:

...we were really starting with the idea of the plants needing a place ... that felt as though...it was conveying something about how those plants would be used in China. So we were bowled over when we began actually to ... read all the books and learn about China and then *meet* Chinese designers and then go to China. And realize that the garden is just truly one of, of the great residual cultural experiences...that helps explain China to the West.

and it gives the Huntington...something that we have in other realms...you can come here and learn about English history and you can come and learn about American history and culture and now you can come here and learn about Chinese history and culture.

NARRATOR:

Before leaving you might want to sit for a while with the Three Friends, and enjoy the view from one of the curved-back benches. Liu Fang Yuan is a place for quiet

## Chinese Garden Podcast Script, FINAL

contemplation and creativity. Its tranquil beauty is a wonderful setting for reading a book or writing a poem...or for just gathering with friends.

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### STOP 18:

#### Bridge of Strolling in the Moonlight

NARRATOR:

From Bu Yue, the Bridge of Strolling in the Moonlight, you have a wonderful overview of Liu Fang Yuan.

Jim Folsom is the Director of the Huntington's Botanical Gardens ...

FOLSOM:

When you begin to study the plants that are...in gardens that are across North America, you learn that ... a lot of the common garden plants are NOT from North America at all, and not even from Europe. They are straight from Asia, and, so you begin to look at the Camellias and the Wisteria, and the Forsythia and Lilac, and understand that these plants were cultivated for a thousand years by Chinese gardeners before Westerners even knew they existed.

There's a whole range... of material that you would encounter and be very comfortable with if you went to China and visited the gardens you'd almost look around and think 'what are they doing with our plants?' Well the truth is, what are we doing with *their* plants?

NARRATOR:

From this location you can also see the three man-made islands of Liu Fang Yuan—one of which you're standing next to right now. The lake is on the site of a natural depression that water would run off into after a rainstorm. Following the traditional approach to garden-building, we preserved the natural characteristics of the land to create the lake. Old trees on this site include oaks native to Southern California and pines that Henry Huntington brought here from different countries.

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STOP 19:

The Flower Washing Brook

NARRATOR:

Literary references were important to us in creating the Garden of Flowing Fragrance.

Huan Hua Xi, The Flower Washing Brook, actually has three of these references.

The first reference is to the late Ming poet Zhong Xing's story called "The Flower-Washing Brook", about a journey he took to Sichuan province in 1611. Zhong made an early-morning visit to the 8<sup>th</sup> century poet Du Fu's retreat called the Flower-Washing Cottage. Du Fu had been the most notable poet of the Tang dynasty. Zhong was inspired by the landscape, just as Du Fu had been centuries earlier. Zhong wrote that the Flower-Washing Brook twisted and turned, looking like a chain of linked rings.

Our Flower Washing Brook is lined with flowering peach trees. When the peach blossoms fall, they're washed by the waters.

The second literary reference is to the story "Peach Blossom Spring" by the poet Tao Yuanming, who lived in the fourth and fifth centuries.

In this fable, a fisherman discovers a forest of blossoming peach trees. There, he finds a cave entrance that leads to a hidden idyllic world where people lived in harmony, free from the upheavals of Tao's own existence. That's why, in Chinese tradition, "Peach Blossom Spring" has come to symbolize Utopia, the ideal state.

The Flower Washing Brook's third literary reference is to the gathering of poets at the Orchid Pavilion. In the year 353, these friends came together along a winding stream to write poetry and celebrate the spring purification ceremonies. The great 4<sup>th</sup> century calligrapher, Wang Xi-zhi, compiled the poems written that day, and wrote 'Preface to the Orchid Pavilion Poems.'

So it was the meandering stream that inspired the poets – just as our Flower Washing Brook might inspire you.

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STOP 23:

Pavilion for Washing Away Thoughts

**NARRATOR:**

This is Di Lu Ting, the Pavilion for Washing Away Thoughts. Just as the garden has a poetic name that brings it to life, we've also given a name to each of its scenic sites and pavilions. This is another part of Chinese garden tradition. The name of this pavilion refers to a poem that described tea as a drink, like wine, that could wash away all cares.

Richard Strassberg is professor of Chinese Literature at UCLA and was an advisor when we were naming the garden. Richard composed and wrote the couplet inscribed here.

You can see the calligraphy on two bamboo plaques. It says, 'Flowing water can purify the mind. Fragrant mountains are good for quiet contemplation.'

There's also a wonderful view of the cascading waters of the canyon waterfall from here. It's a fantastic composition of the garden architecture over a rockery waterfall!

The thatched cottage was built in China by the craftsmen in Suzhou, and is the only post and beam building in the Garden that doesn't have a steel frame underneath. The rustic style of this pavilion provides a transition between the Huntington's Japanese and Chinese gardens. The Japanese Garden was built nearly a century ago and was originally known as the Oriental Garden. It contains many plants native to China—like magnolia, chrysanthemum, bamboo, and camellia—which were the inspiration for building our Chinese Garden.

Thatched pavilions or cottages were references to the simple life of a hermit; many poets aspired to be hermits and many were.

You can see huts like these, usually located next to a stream, in Chinese landscape paintings. The Pavilion for Washing Away Thoughts, set in a lush canyon, resembles the composition of a Chinese landscape painting, such as those by Li Liufang, the Ming dynasty painter our garden's name pays homage to. Many compositions show gardens with bridges, gates, pavilions and people taking in the scenery or gathering for poetry or painting. Standing here, you just may begin to feel as if you are one of those people.

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CONCLUSION

NARRATOR:

I hope you've enjoyed your visit to Liu Fang Yuan. By combining art, architecture and natural beauty, the Garden of Flowing Fragrance captures the spirit of classical Chinese gardens. It's a setting where you can connect with the ancient way of life, far from the demands of our contemporary world. With its beauty and serenity, Liu Fang Yuan is a place to learn more about Chinese culture...and, I think, more about ourselves. It's a true scholar's garden. Each time you visit, there will be new things to discover. I hope you'll return soon.

*Add reference to the musician—credit.*

This audio tour was produced by Sandpail Productions.

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