

## Lesson for Intermediate and Advanced Learners

# Rikka

Work and commentary :  
Professor

Fukuhiro Nakamura

### [Lesson 51]

## Naraimono Nanakajo (Seven Studies): Ouchi-mikoshi

*Ouchi-mikoshi* is a technique for arranging *mikoshi* so that it begins to curve away from the center not at the usual point, but at a point between *shin* and *shoshin*, just as with the *uchi-mikoshi* technique. This technique is usually employed when *shin* begins to curve away from the center at the usual point, but the *koshi* (the point of the curve) of *shin* must be deeper than in the regular structure to create a wide space between *shin* and *shoshin*. The *densho* (book of flower traditions) states that the *mikoshi* is the highlight of the arrangement when this technique is employed. For this reason, *mikoshi* is positioned so it emerges from the inner side of *shin*, extends over the *shoshin* and sways in an arc toward the *in-kata* (yin side), with its tip drooping to *mae-zumi* (forward diagonally).

The *densho* describes the technique of *ouchi-mikoshi* as follows: "The positioning of the *ouchi-mikoshi* resembles the positioning of the *uchi-mikoshi*. The *ouchi-mikoshi* technique is used when *uke* is positioned at the usual point. *Taremono* (drooping materials) such as eulalia and willow are suitable as *ouchi-mikoshi*." Although the positioning of the two resembles, different floral materials should be used for each technique, in accordance with the characteristics of the floral materials. For the technique of *ouchi-mikoshi*, a floral material such as eulalia or willow that droops in a large arc or sways over a large area should be used. The positioning of *mikoshi* is the same as when using the *uchi-mikoshi* technique, but it should be arranged to stretch longer when using the *ouchi-mikoshi* technique.

When using the *ouchi-mikoshi* technique, *uke* is positioned

to curve away from the center at the usual point. If *uke* is positioned to curve away at a higher point, *ouchi-mikoshi* (arranged to extend over *shoshin* toward its regular point) is interrupted by *uke*.

*Ouchi-mikoshi* is a technique in which creators can make the most of the characteristics of *taremono* and *nabiki-mono* (swaying materials). The beautiful arc and flexibility should be maximized to express their charm. As the drooping form of the *ouchi-mikoshi* is the highlight of the work, the same floral material should not be used as other *yakueda*. *Mikoshi-za* is lightly positioned where *mikoshi* is positioned in a regular structure.

Various floral materials can be used as *mikoshi* when the *ouchi-mikoshi* technique is employed. These include: Oriental bitter-sweet, *Spiraea cantoniensis*, Wisteria, Forsythia, winter jasmine, Satsuma mock orange, Petrea, narrow-leaved Eucalyptus, and Acasia. When practicing the *ouchi-mikoshi* technique, you should carefully consider the combination of floral materials used as *shin* and *ouchi-mikoshi*.

