

Lesson for Intermediate and  
Advanced Learners

# Rikka

Work and commentary :  
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【Lesson 89】

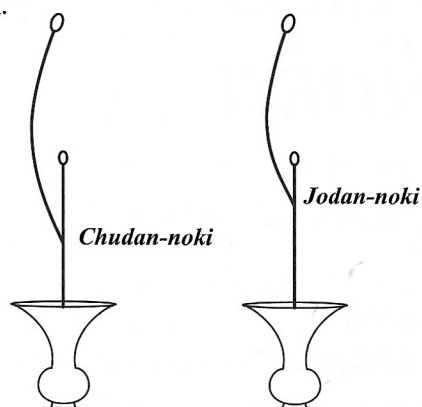
## Jodan-noki

*Noki* is the height of the arrangement at which the *shin* branch begins curving away from the *seichusen* (an invisible centerline), whether in the *jodan* (upper), *chudan* (middle) or *gedan* (lower) section. In last month's issue, we discussed the *chudan-noki* structure. In this issue, we discuss the *jodan-noki* structure.

The “Ikenobo *Rikka* Introductory Curriculum” defines the height of *shoshin* as half that of the *hanatake* (the distance from the rim of the vase to the tip of *shin*). *Jodan-noki* is at three quarters of the distance of the rim of the vase to the top of the *shoshin*. When the total height of an arrangement including the vase (25 cm) is 1 meter, *jodan-noki* is approximately 28 cm above the rim of the vase. In comparison, *jodan-noki* in typical *rikka* arrangements of the Meiji Era (1868-1912) was approximately 60 cm above the rim of the vase, a height over double that specified in the “Ikenobo *Rikka* Introductory Curriculum.” Meiji *rikka* works were approximately 150 cm tall, and the *noki* of *shin* was located at one of five vertical sections of the *shoshin*. The total height of a Meiji *rikka* work including the vase is one and a half times that of works in the “Ikenobo *Rikka* Introductory Curriculum.” However, the height of *jodan-noki* and *chudan-noki* in Meiji *rikka* is approximately double what is designated in the curriculum. This is because *shoshin* in Meiji *rikka* was taller than today's *rikka*, being two-thirds of the *hanatake*.

When the total height is the same, the higher the *noki* of *shin*, the shorter the length of *shin* from its *noki* to the tip (see the following figures). That is, a dynamically stretching branch is unsuitable for use as *shin* in the *jodan-noki* structure. Instead, such a branch should

be positioned at *chudan* or *gedan* so that the liveliness is enhanced.



The branch used as *shin* should be comparatively short and possess a vigorous appearance on its upper side. In addition, the *jodan-noki* structure enables creation of a broad space below the *noki* of *shin* and for the spacious extension of *yakueda* branches positioned in lower sections, such as *uke*. An expansive space is also created between *shoshin* and *do*, and this space should be tightened by adding *ashirai* branches such as *mæe-oha* or *do-uchi*.

The sample work employs the technique of “*hidari-nagashi*,” in which *nagashi* is positioned where *hikae* is usually positioned. Used as *shin* is a branch of Japanese azalea with thick leaves, while *uke* is arranged to extend spaciously and vigorously. Since *kusamono* (grassy material) is used as *soe*, *kusamichi* (grass path) is formed in the *gyakukusa* pattern, in which the route begins at *shoshin* and descends toward the *soe* side, curving around *do-uchi*, *uke-uchi* and *nagashi*.

The vase used in the sample work is identical to that used in the sample work of last month's issue. This makes it easy to compare the *jodan-noki* and *chudan-noki* structures.

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