Seoi-nage (shoulder throw)
Kata-guruma (shoulder wheel)

2. *Koshi waza* (hip-loin techniques)
   Uki-goshi (floating loin)
   Harai-goshi (sweeping loin)
   Tsurikomi-goshi (lift-pull loin)
3. *Ashi waza* (foot-leg techniques)
   Okuri-ashi-harai (accompanying foot sweep)
   Sasae-tsurikomi-ashi (blocking lift-pull foot)
   Uchi-mata (inner thigh)

Sutemi waza (sacrifice techniques)

4. *Ma sutemi waza* (back sacrifice techniques)
   Tomoe-nage (whirl throw)
   Ura-nage (rear throw)
   Sumi-gaeshi (corner overturning)
5. *Yoko sutemi waza* (side sacrifice techniques)
   Yoko-gake (side hook)
   Yoko-guruma (side wheel)
   Uki-waza (floating technique)

The names of the categories of throwing as well as those of the actual techniques must be learned in Japanese as that is the international standard.

◆ ATTACK-DEFENSE THEORY

Nage no Kata, as an exposition of the dynamics of throwing, often is not recognized by Judo trainees as a *randori*-oriented training exercise which rests solidly, as intended by its founder, on a foundation of self-defense (see Chapter 1). Without knowing this basic concept and without sound understanding of how it is woven into the theory of the Nage no Kata, it is impossible to derive the fullest training benefits. Not knowing if there is to be an attack, or how and when the attack is to be made, or by whom—that is, how Tori and Uke apply their energies in a synergetic fashion *(riai)*—will increase the chances that training may be misused. Nage no Kata then degenerates from an important exercise in self-defense plus throwing skills, in which Uke really attacks or intends to attack a responding Tori, to a meaningless use of Uke as a "guinea pig" meekly submitting to the actions of Tori, who in turn is just trying to "practice some throws."

One key failure which causes misinterpretation of this kata is the general lack of reali-

zation that the Nage no Kata exemplifies both facets of the Principle of Judo, namely, yielding and resisting. By this complete Principle, Tori either yields to or resists Uke in a certain way to unbalance him, and then throws Uke down by the use of a throwing technique. Uke, by the same Principle, resorts to both yielding to and resisting Tori in prescribed ways.

When to yield and when to resist is precisely prescribed in the founder's technical notes on this kata; but much of this technical clarity has been obscured or lost, and misinterpretations have arisen which lead to variations in Nage no Kata practice from what was originally intended. Much modern-day instruction, and consequently today's study and practice of kata, is conducted on the basis that Tori responds to all of Uke's actions with purely defensive yielding for most techniques of this kata. This gross mistake is easily shown up by turning to the founder's written words:

> By giving way, a contestant may defeat his opponent, and as there are so many instances in Jujutsu [Judo] contests where this principle is applied, the name Jujutsu, the "gentle" or "giving way" art, became the name of the whole art.
>
> Such is the principle of Ju. But strictly speaking, real Jujutsu is something more. The way of gaining a victory over an opponent by Jujutsu is not confined to gaining victory only by giving way.

Here we have conclusive evidence that the founder did not consider "softness" or "yielding" as the entirety of his Principle; there is still another facet. The founder continues:

> Sometimes an opponent takes hold of one's wrist. How can someone possibly release himself without using strength against his opponent's grip? The same thing can be asked when somebody is seized around his shoulders from behind by an assailant. If thus, the principle of giving way cannot cover all the methods used in Jujutsu contests, is there any principle which really covers the whole field? Yes, there is. . . . There is one principle which consistently emerges; in any form of attack, to attain our objective we must make the best use of our mental energy and physical strength. This is also true in defense.

Thus, the founder did recognize the necessity of using strength, and included it within the Principle of Judo. The Nage no Kata logically applies this Principle by using strength to resist an opponent where yielding is inappropriate or fails to meet the situation.

Another failure which causes misunderstanding of Nage no Kata is due to the erroneous

argument that the theory of attack and defense applies only within the narrow limits of *randori* and its contest applications. Even a superficial glance at Uke's actions show intent otherwise; four clear-cut occasions require Uke to make direct striking attacks at Tori (*seoi-nage, uki-goshi, ura-nage,* and *yoko-guruma*). None of these precise attacks is permissible in *randori,* and judoists who misunderstand the founder's purpose argue that these four techniques are not realistic and should be removed from the kata or so modified as to bring them closer to *randori* practicability. Removal of these techniques is not necessary inasmuch as the techniques, executed as they now stand in this kata, are replete with applications for practical self-defense as well as for contest or *randori*. In the former application, the techniques deal with striking attacks which could occur in self-defense situations; in the latter application, a charging opponent, reaching for his grip, can be dealt with in these manners of throwing.

Still another failure to get the most from the Nage no Kata in training occurs when this kata is taught and practiced on the basis of what can be called a "passive attack" theory. By this theory, Uke actually behaves somewhat inconsistently with the normal circumstances surrounding attack and defense situations. Uke is acknowledged as an "active" attacker only in the 4 cases already mentioned (*seoi-nage, uki-goshi, ura-nage,* and *yoko-guruma*). The remaining 11 techniques of this kata require Uke to operate in a relatively passive attack role.

Uke, upon engagement with Tori in these 11 techniques, merely wants to take either a right or left *shizentai* or modified *jigotai,* as the case may be. This implies that Uke intends only to advance one of his feet about one-half pace, leaving his trailing foot in place, as he grips Tori; he intends no other movement against Tori. It further implies that this is the sum total of his attack: mere stance and gripping of Tori. With no intent or attempt to push or pull Tori upon this initial engagement, the attack is thus at best very weak and less than realistic.

By this passive-attack theory, insofar as these 11 techniques are concerned, the responsibility for action and the attack is switched over to Tori who, upon initial engagement with Uke, takes advantage of Uke's limited movement into *shizentai* or the modified *jigotai* and pulls Uke forward so that Uke must advance his lead foot a full pace, instead of the intended half pace, to preserve balance. Uke must also bring his trailing foot up a half pace to improve his balance.

One exception to this pattern (in form, not principle) comes in the technique of *okuri-ashi-harai,* where Uke stands fast in *shizenhontai* and merely intends to statically grip Tori. Here Tori is required to push-pull Uke to the side preparatory to the throw.

Passive-theory advocates argue that since the techniques of *okuri-ashi-harai, uchi-mata, tomoe-nage, sumi-gaeshi,* and *uki-waza* operate with Uke passive, carried along by Tori's

initiation of force after initial gripping, it is reasonable to expect all remaining techniques in which Tori and Uke couple through gripping to operate the same way. The error of this thinking rests in implications of *sen,* the quality of "attack initiative," which is explained on page 78.

The "passive" role of Uke can be interestingly analyzed in six similar techniques of Tori and Uke: *uki-otoshi, kata-guruma, harai-goshi, tsurikomi-goshi, sasae-tsurikomi-ashi,* and *yoko-gake.* In all of these techniques, Uke is coupled onto Tori through gripping and is moving forward as Tori moves backward. The entire matter becomes confusing after the initial stepping and gripping actions. Assuming, as the passive theory does, that Uke merely wishes to adopt *shizentai* on engagement with Tori, with Tori responding by retreating and gripping in *shizentai* to pull Uke a full step, what would be their respective roles through the completion of Tori's throw?

Uke, already being in *shizentai,* obviously cannot initiate a similar second movement, to cause Tori's next response and the next step, without becoming active and therefore violating the theory. To make continued movement, Uke must either remain completely passive (not in accord with his initial movements) and allow Tori to be completely active by pulling Uke into full steps (not in accord with his initial movements), or Uke must turn fully active (contrary to his initial intent and movements) and push Tori backward as Tori switches into a completely passive role (in opposition to his original role).[1]

By the passive theory, Uke's actions are not only inconsistent with the normal circumstances surrounding attack and defense, but further prohibit the formation of a precise pattern of repetitious movement. Because of these factors, as we shall see, the passive theory does not reflect the intent or design of the founder, who wished to show a normally active Uke through an extended pattern of movement in these six techniques.

It is interesting and essential to compare the passive theory with that originally intended by the founder. The difference is somewhat subtle, but is relevant for those judoists who seek kata interpretation in its original form. Again it is necessary to turn to the words of the founder (italics ours):

> It is generally concluded that Jujutsu [Judo] is an art of attack and defense based on the old theory that "softness controls hardness," and that this was the only reasoning employed in Jujutsu contests. If the latter were true, it would imply that Jujutsu techniques were useless unless the opponent attacked first and if this were so it would indeed be a restricted *form of combat.*

In this comment the founder reiterates that Judo is of a combative origin and not a pure sport; the full value of Judo can only be realized when Judo is studied and practiced

as originally intended. We learn also that the founder did not wish Judo to be based on the narrow concept of defensive response made only after an attack is well launched, that is, a *go no sen* or "late initiative" action by Tori. We may surmise that the "passive" concept was not intended to be the sole basis of Judo, for obviously if two passive judoists faced each other, each waiting for the other's attack which would in theory never come, *nothing could happen*. The founder continues:

> On the other hand, if we consider how many theories are, in fact, involved in attack and defense, we realize how difficult it is to explain them simply. . . . It may be said that, interpreting the meaning of Ju in a broad sense, its principle is applicable where one resorts to *a positive feat of attack* at the most appropriate moment.

Here it is quite evident that license to attack is not given solely to either Tori or Uke; either may initiate "a positive feat of attack" when appropriate.

The spontaneity intrinsic to attack-defense situations (in combat or sports), and the appropriateness of responses made in such situations, is acknowledged in the founder's use of the expression *kobo-ichi*, which expresses the oneness of an attack and an appropriately active response to that attack. For Kano, an attack and its proper defensive response were instantaneous, harmonious, and active forces for an attacker or defender; that is, an attacker may be a defender, and a defender an attacker. The roles are interchangeable at any time.[2] *Zanshin* makes this possible by allowing *sen*.

Kano recognized three levels of combative initiative *(sen)*: (1) *go no sen*, the "late" form of attack initiative, usually characterized as a defensive move or counteraction; (2) *sen*, the attack initiative that is also defensive but launched simultaneously with the aggressor's attack; (3) *sen-sen no sen*, a supraliminal attack initiative, also defensive but appearing to be offensive, through which the aggressor's attack is anticipated and "beaten to the punch" by an appropriate action. A judoist who can execute his techniques with all three forms of attack initiative is a master technician. Judo that contains all three kinds of initiative is a tremendously flexible art, and is therefore applicable to any attack-defense situation. The Nage no Kata, however, clearly utilizes only *go no sen*, and what is debatably quasi-*sen*. Nevertheless, the founder ensures an active role for both Tori and Uke by requiring them to utilize the two facets of his Principle—yielding and resisting—as appropriate to the situations prescribed in the Nage no Kata.

The advocates of the passive theory sometimes insist that Kano's recognition of different levels of *sen* actually supports their theory. Taking the techniques analyzed earlier (*uki-otoshi, kata-guruma, harai-goshi, tsurikomi-goshi, sasae-tsurikomi-ashi,* and *yoko-gake*), they

first argue that Uke is permitted to be passive, that is, to merely adopt a grip in *shizentai;* it is Tori who becomes active by stealing the attack initiative from Uke through the power of quasi-*sen,* just as he does in the techniques of *okuri-ashi-harai, uchi-mata, tomoe-nage, sumi-gaeshi,* and *uki-waza.* Uke is active only in the techniques of *seoi-nage, uki-goshi, ura-nage,* and *yoko-guruma,* where Tori utilizes *go no sen* to defeat Uke.

Passive-theory advocates secondly argue that because of Tori's active role in applying quasi-*sen* in the majority of the techniques of this kata, their theory is not in fact passive at all; any passivity assigned to Uke has nothing to do with the theory as his is the minor role. On the other hand, by accepting the converse "active" theory and thus making Uke always active, it is Tori who becomes passive and therefore nothing is really accomplished. "Passivity" is relative passivity and is found in both theories.

But this does not get at what the founder had in mind for the Tori–Uke relationship in Nage no Kata, nor what the active-theory supporters attack in the passive theory. The passive-theory advocates' first argument would require that Uke make one weak attack through his initial gripping and movement into a new posture; thereafter, by Tori's active stepping and pulling or pushing, the movement is continued without maintaining the precise spirit and pattern Uke had established at the onset of the engagement. The founder, however, very definitely designed this kata as a series of repetitious patterns of action, where possible prolonging the final throwing action deliberately so that all mechanics would be visually discernible. Uke is thus given repeated chances to attack Tori and Tori's responses are also repeated. This procedure is not strange when it is recalled that this kata is a training method, and by repetition the judoist learns more effectively than by varied movements. The training method *uchikomi* is an outstanding example of this. Of course in *randori* application this kata's techniques need not depend upon a repeated pattern of movement, though they often do, and may be executed immediately upon contact; but it is not desirable for the purposes of either training or exhibition, both of which require clarity in execution, to bring the action to an instantaneous climax.

The second argument of the passive-theory advocates shows misunderstanding of Tori's character. The founder was firmly against an aggressive use for Judo, insisting always upon the proper moral application of Judo in society.[3] The "appropriate moment" which gives license to attack must, by the founder's socially concerned thinking, be carefully defined to conform to ethical practice. Tori must not be an aggressor no matter how active he is in the kata; rather he responds to attack (in intent or action) in a defensive manner. He thus represents what may be regarded as "good," while an actively attacking Uke portrays "bad."

Tori's role is merely what the founder referred to as an exercise of *riai,* or the correct use of Uke's attack strength in the management of Tori's body as he responds in defense

and climaxes his actions by a throwing technique against Uke. In the passive theory, Tori cannot be passive; he must be clearly active as an "aggressor," and thus contradicts the founder's deep concern for the proper application of Judo in a civilized society. In the founder's theory of the Nage no Kata, Tori's role is passive only as one facet of the Principle, when he yields to Uke's active attack by backing up, in seeking to unbalance and throw Uke as a defensive response in the techniques of *uki-otoshi, kata-guruma, harai-goshi, tsurikomi-goshi, sasae-tsurikomi-ashi,* and *yoko-gake.*

In the founder's theory, Tori is active, too, in these techniques in that he is launching his own attack in response to provocation by Uke. Therein lies the chief difference between the founder's theory and the passive-attack theory. In the founder's theory, Uke is actively attacking Tori; he is an aggressor. Tori responds and recovers the attack initiative by use of *go no sen;* Tori is active, but not aggressive. In the passive-attack theory, Uke is passive; he is not an aggressor. Tori is not yielding, but activating Uke through a pulling action and applying quasi-*sen* to defeat Uke; Tori is an outright aggressor. These six techniques were designed by the founder to operate by similar methods, with Uke attacking actively and Tori applying the *riai* and recovering the attack initiative by distinct *go no sen.*[4]

The techniques of *okuri-ashi-harai, uchi-mata, tomoe-nage, sumi-gaeshi,* and *uki-waza* operate under the concept of Tori's utilization of quasi-*sen.*[5] Passive-theory advocates are guilty of misunderstanding these techniques and often point out that the active theory must fail here. Admittedly it is not easy to portray Uke as active in these techniques, which appear to require Tori, operating as an aggressor, to take the initiative and unbalance a more or less static Uke in preparation for the coming throw. But only when the founder's ideas are forgotten or unknown and Uke is allowed to be passive *in both thought and deed,* that is, when Uke is allowed to merely adopt *shizentai* or modifed *jigotai* or just stand in place in *shizenhontai,* without any specific attack in mind, can the active theory fail to apply here.

In these five techniques, by the founder's thinking, Uke is active in that he couples onto Tori by gripping with *intent* to attack, not merely to adopt a stance. Tori defends himself actively, but not as an aggressor, and steals the attack initiative away from Uke before Uke can get into his intended action. The founder made this clear by choosing *sumi-gaeshi* from the *ma sutemi waza* and *uki-waza* from the *yoko sutemi waza* to exemplify this important concept.

It is essential to understand that both of these *sutemi waza* make use of the second facet of the Principle of Judo, that is, resistance. Both Tori and Uke are active here, but Tori's activity is nonaggressive and comes as a response to Uke's aggression. Uke couples into modified *jigotai* and is attempting to pull Tori forward; Tori meets that pull with resistance, to develop a temporary condition of equilibrium between the bodies, by a pulling

action of his own (which is explained further at pp. 228 and 255). Under no circumstances does Uke just take up the modified *jigotai* insipidly or depend upon Tori to hold him up; nor should Tori and Uke lean against each other for mutual support.

It is only in the four striking actions of Uke, in the techniques of *seoi-nage, uki-goshi, ura-nage,* and *yoko-guruma,* that passive-theory advocates find no variance or argument with the founder's active theory; this is, of course, due to the obviously active and aggressive actions of Uke which cannot be otherwise explained. These techniques operate at a *go no sen* level, with *yoko-guruma* being perhaps the best example of this concept.

The underlying key to the understanding of the founder's theory of the Nage no Kata is found in the mechanics of "push-pull." Uke always operates so as to make, or with intent to make, an attack in each technique of this kata. Uke is always active and the aggressor in this sense. His action is always either a push or a pull executed, or intended, against Tori. At times Uke makes his initial pushing attack by gripping, colliding with, or striking Tori, or intending to push-pull Tori in couple; at other times Uke actually pulls in couple by gripping Tori, or with intent to pull Tori in couple by gripping. In each case the push-pull relationship is always present. Uke is always active, by action or intent; Tori displays *riai* by yielding or by resisting, following the Principle of Judo, as the case requires.

Still further clarification of the attack and defense roles for Tori and Uke is given in the technical descriptions of each technique in Chapter 8. For now, it should be borne in mind that the very essence of this kata depends upon a clear understanding of the founder's active theory. Whether judoists utilize Nage no Kata as a less meaningful, less vital sequence of motions through the passive theory, or whether they charge their performances with the intended spirit and mechanics through the active theory, will be determined by their understanding of the view of attack and defense upon which this kata is founded.

Practical Facets

◆ POSTURES

The postures used by Tori and Uke for the practice of this kata are of two basic types. The first, the natural posture or *shizenhontai* and its right and left variations (right and left *shizentai*), should be well known from your early training in Judo. Maintain this posture (or variations) throughout most of the kata techniques unless instructed otherwise. The second type, the defensive posture *(jigohontai)* and its right and left variations (right and left *jigotai*), may be new to you. These postures are called *kamae* (combative engagement postures).

Assume the *jigohontai* by learning how to establish the correct distance between your