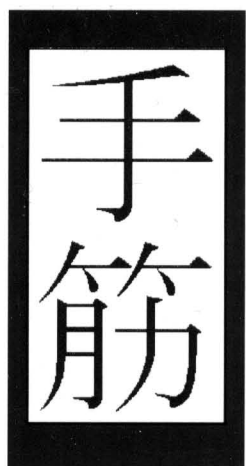


**DICTIONARY OF
BASIC TESUJI
VOLUME I:
TESUJI FOR ATTACKING**



**FUJISAWA SHUKO
9 DAN**

DICTIONARY OF BASIC TESUJI
VOLUME 1: TESUJI FOR ATTACKING

FUJISAWA SHUKO 9 DAN
HONORARY KISEI

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1425 Westshire Lane
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www.slateandshell.com
2004

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Originally published in Japanese in two volumes by the Nihon Kiin.

This translation is of the revised expanded edition published in 1995. The first edition was published in 1978. A number of errors in the diagrams in the Japanese version have been corrected in the translation.

Second Printing

A number of minor corrections and changes have been made.

Special thanks are due to John Pinkerton, whose generous support helped make this project a reality. Pinkerton, along with Philip Waldron, Gordon Fraser, Keith Arnold, and Larry Russ also helped proof the manuscript.

The diagrams in this book were created using SmartGo (TM).
<http://www.smartgo.com>

Cover Design by Laurie Crammond

ISBN 1-932001-19-0

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INTRODUCTION

Tesuji is the name for the moves that make the most effective use of stones. Taking this as a basic premise, this book categorizes tesuji by purpose, and draws together the fundamentals of go from the opening through the endgame.

Until recently, common usage has been that the term “tesuji” by itself refers to techniques for close-combat fighting; “*suji*” refers to key points for attacking and “shape” to key points for defense. However, it’s also the fact that people talk about “tesuji for life-and-death” and “*yose* (endgame) tesuji”, etc., so among these various usages the definition for “tesuji” has become a bit fuzzy. The term has even been put to such wildly varied purposes that systematic classifications have been limited to two or three examples.

In the midst of this widening of the use of the word, I’ve attempted to categorize moves by their purpose. It could be said that any move that’s not a bad move is a tesuji. It can also be said that whether or not a move is bad depends on the whole board situation. Of course, there are many debatable features to the categorization in this book, and no doubt a good deal of overlap. But I hope I’ve given at least some measure of an answer to the fundamental question of the reasons for playing particular tesuji.

Tesuji are a rich asset for all go players, and the basis for the game’s beauty. That said, tesuji are also a double-edged sword. If we make a mistake, there’s a real risk that we’ll wind up injuring ourselves. When dealing with tesuji, we can’t cling to illusions. Yet to ignore tesuji, to leave their secrets buried, would be to avert our eyes from the essence of go.

This book is divided into four volumes. The first two contain tesuji for fighting (the heretofore common usage of the word) and the second two contain tesuji for the opening, capturing races, and *yose*. The first two volumes are broadly divided into tesuji for attacking, volume 1, and tesuji for defense, volume 2, and each of these volumes has been subdivided into 11 sections representing different objectives of play. I’ve attempted to arrange the contents to allow for use as either a text on tesuji to be read, or as a set of problems to test your strength. I leave it to the reader to determine which method will allow him or her to traverse the path to the inner secrets of go.

In creating this collection, I’ve referred to many of the classic tesuji collections in go literature. To find familiar shapes for the reader I’ve also taken positions arising from joseki variations. I would like to thank Mr. Aiba Ikko, who served as amanuensis, and Mr. Sakamaki Tadao, who served as editor, for all their mighty labor on these volumes.

Fujisawa Shuko



Fujisawa Shuko, Honorary Kisei

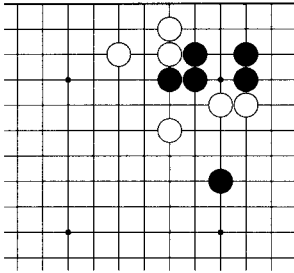
Known and loved in Japan as “Shuko sensei”, the Nihon Kiin Go Almanac lists him as Fujisawa Hideyuki. The Chinese characters of the name he chose in 1946 can be read either as “Shuko” or as “Hideyuki.” By his own account, Fujisawa intended the name to be read Hideyuki, but others chose to read it Shuko, perhaps because the first character is the same as the Shu in the Honinbo family’s famous players Shuwa, Shusaku, Shuho, Shuei, and Shusai.

Born in Yokohama, June 6, 1925. Original given name Tamotsu. Insei in 1934, shodan in 1940, 2-dan in 1942, 3-dan in 1943, 4-dan in 1945, 5-dan in 1948, 6-dan in 1950, 7-dan in 1952, 8-dan in 1959, 9-dan in 1963. Retired in October 1998.

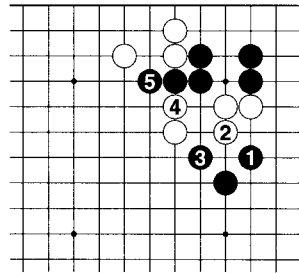
Winner of Young Players Championship, 1948. Winner of 1st Prime Minister’s Cup, 1957. Winner of 1st Nihon Kiin Championship, 1959. Winner of Strongest Player in 1960. In 1962, won the Meijin League and became the 1st Meijin. Returned as Meijin in 1970. In the intervening years, won the Japan Top 10 Championship in 1965 and 1968. Winner of 10th Go Player’s Championship, 1965. Winner of 15th Oza in 1967, held for two terms. Winner of NHK Championships, in 1969 and 1981. Winner of 1st Lightning Go Championship, 1969. Winner of 1st Tengen, 1976. In the 1st Kisei title match, 1977, defeated Hashimoto Uтарo to become Kisei. Held title for the following six terms, earning the right to be called Honorary Kisei. In 1991, won the Oza to become the oldest titleholder in history at age 66. Broke this record by defending the title in 1992. In 1987, received the Shiju Hoshō (an Imperial award for the advancement of the arts). In 1988, won a Special Award from *Kido* magazine. In 1991 and 1992 won Excellent Player award from *Kido*. Winner of the 16th Shusai Award. In 1990, won the Okura Kishichiro Award. Winner of the Journalism Club Award and the Go Program Television Producer’s Award. In 1990, held an exhibition of calligraphy in Ginza. Published *Complete Games* in 1995. Author of many books. Fujisawa Kazunari 8-dan is his son.

Spoiling Shape

71

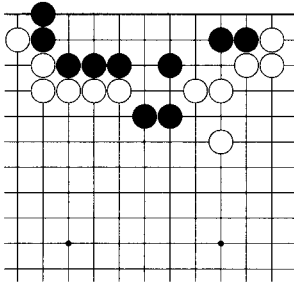


Black to play: Diagonal Move

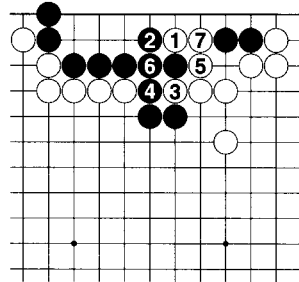


Probing

98

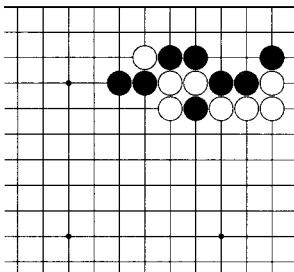


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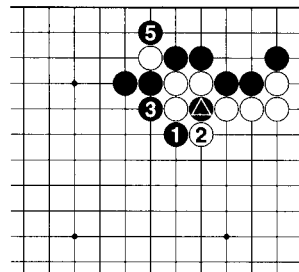


Making Heavy

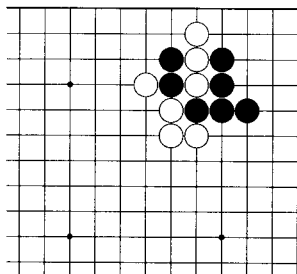
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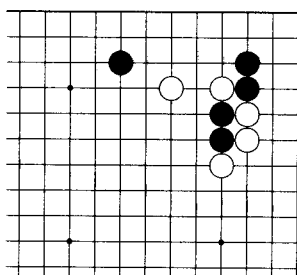
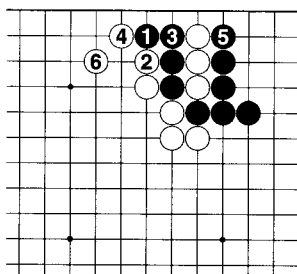
Black to play: Atari and Wrap



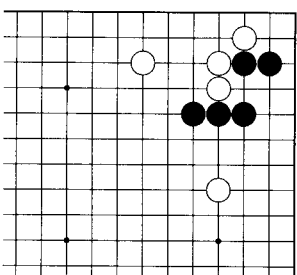
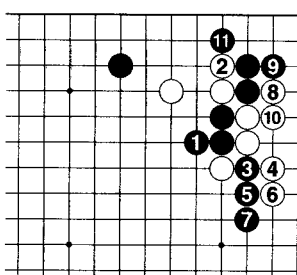
④ at ▲



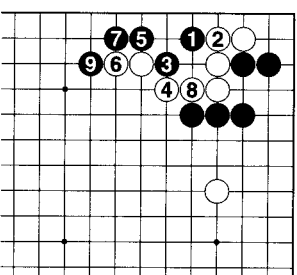
Black to play: Diagonal Move

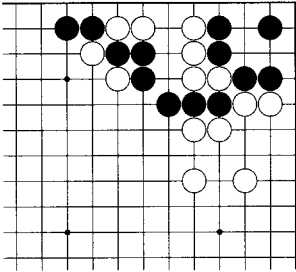


Black to play: Empty Triangle

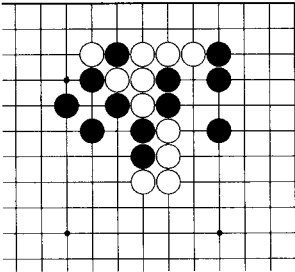
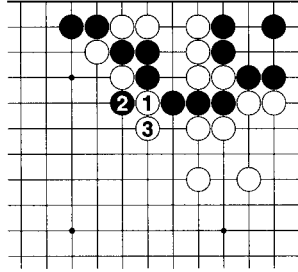


Black to play: Placement

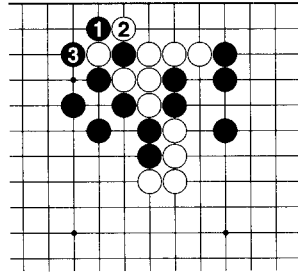




White to play: Angle Wedge



Black to play: Wraparound



TESUJI FOR SEPARATING

Tesuji that Separate, that Prevent the Connection of the Opponent's Stones

Our topic is both *separating* the opponent into two large groups and *cutting off* the escape of invading stones. There are a number of terms that are used, but the basic purpose is the same. By not allowing the opponent's stones to connect, we look to gain some benefit.

However, separating is such a basic technique that often it's not necessary to use the sort of unusual shapes or clever order of moves that we call tesuji. Before examining tesuji that separate, let's look at a few examples of separating that don't locally require "tesuji" per se.

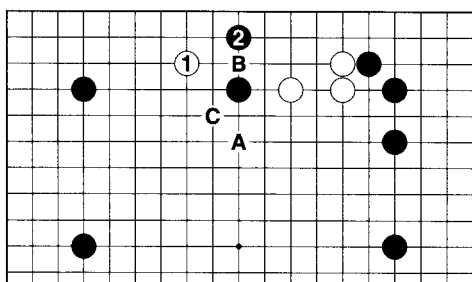


Diagram 1: Jump-Descent

Jumping to ① separates the white stones on the left and right. Jumping out with A instead would allow White B; a diagonal move at Black C would allow White to link up at ②. Black will now solidify territory while attacking to the left and right.

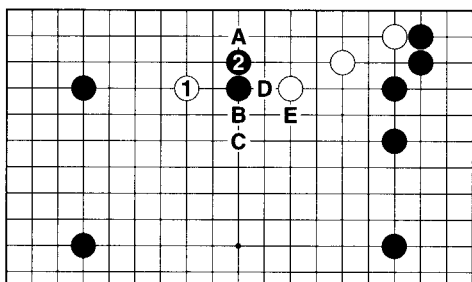


Diagram 2: Solid Descent

Because ① is high, ② is the strongest way to separate White. Playing at A would give White *sabaki* (making flexible shape lightly) chances with B. Instead of ②, if C, White can play at ②; or, if Black D then White E strengthens a weak group.

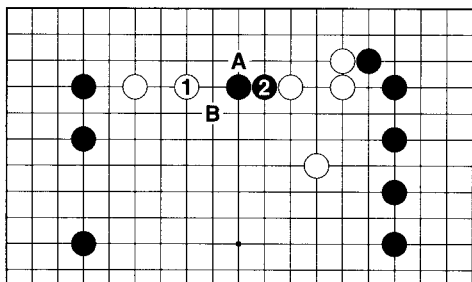


Diagram 3: Sideways Bump

If Black descends to A in this case, White B is good enough to give Black trouble. In such cases, the sideways bump with ② is effective. Black should bump the side he doesn't mind making stronger.

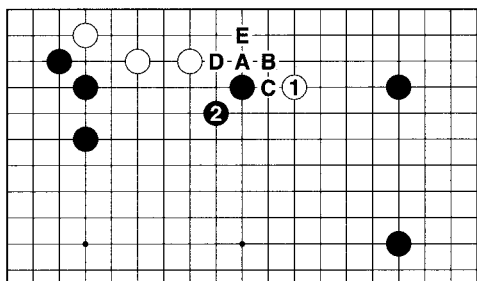


Diagram 4: Diagonal Move

The upwards diagonal move at ② is also a standard shape to separate White's stones on the left and right. If White attaches at A, then, after Black B and White C, Black strikes with the atari at D. Of course if White starts with E, Black B is fine for Black.

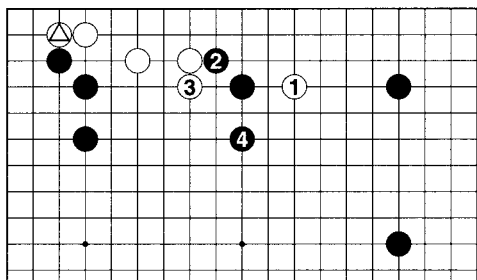


Diagram 5: Diagonal Attachment

The diagonal attachment at ② is a shape that arises often. It threatens a hane next and so separates in sente. This situation is appropriate for this move because White has △, so Black doesn't mind making White reinforce with ③.

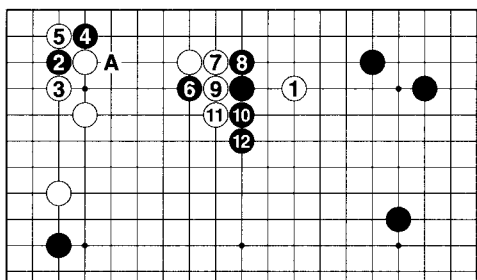


Diagram 6: Jump Attachment

Black first prepares with ② and ④ then makes the jump attachment at ⑥, a move that coordinates with the atari at A. White offers resistance with ⑦ and ⑨, but Black next extends firmly with ⑧ through ⑫, succeeding in separating the left from the right.

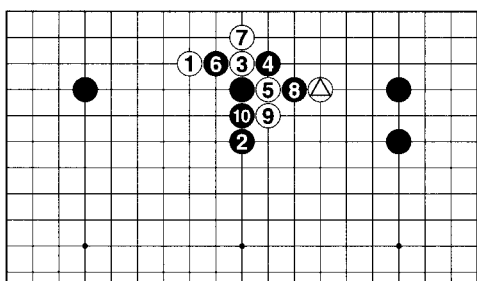


Diagram 7: Jump

When △ is as far away as this, even a vague move such as the jump to ② can serve to keep White separated. Afterward, when White plays ③, Black plays ④ through ⑩.

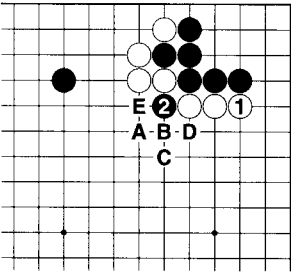


Diagram 8: Cut

At the simplest level, 2 is the basic cut. However in this shape Black needs to make sure the ladder is favorable, and this is such an obvious cut that you need to expect that White has an answer prepared. White A through E is one response.

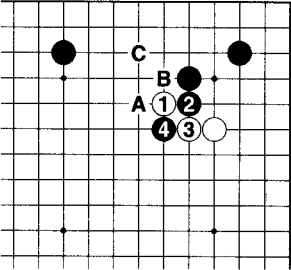


Diagram 9:
Push and Cut

Black pushes with 2 to cut with 4. This again is such an obvious tactic that it is well to think that White has some sort of counter in mind. White should be able to fight with moves such as A or B. Instead of 2, Black can also defend at C, looking for a chance to attack White on a larger scale.

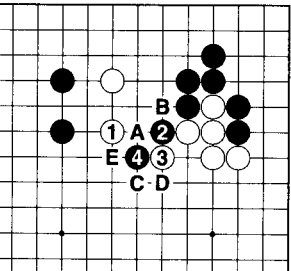


Diagram 10:
Double Hane

In many cases Black can only play the double hane at 2 and 4 if the ladder is favorable. First come White A and Black B. Now White C doesn't work; and if White D, Black fights by pushing with C.

Instead of 4, if Black A, White at 4, Black E, it is true that this too is a cut, but White can also throw in a cut at B and squeeze. Black's cutting stones are likely to end up a burden.

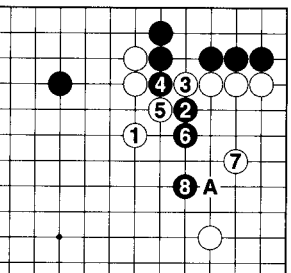


Diagram 11:
Knight's Move

In this shape Black avoids an initial direct contact with White. If Black plays 4 instead of 2, White will push him down with the block at 5. So Black leaps out with the knight's move at 2, inviting the fight after White pushes and cuts with 3 and 5.

Instead of 2, there are times when it's better for Black to play somewhere around A, forcing White to play on dame points to link up.

Narrowly speaking, cutting tesuji consist of carefully contrived sequences to break apart connections that seem as if they should be secure: diagonal moves, knight's moves, one space jumps. For connections that are thinner than that there are usually multiple ways to cut. The problem, then, becomes finding the best way to cut in terms of the surrounding stones, and the resulting impact on the whole board.

As an example of a thin connection, let's look at the various ways to cut a two space jump, and see what the conditions are for the success of each method. This may get a bit abstract.

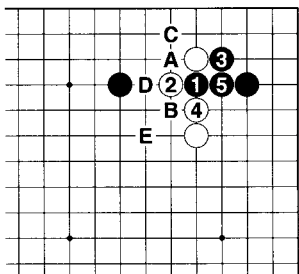


Diagram 12:
Attach and Block

Black attaches and blocks with **1** and **3**, creating cutting points at A and B. However, if White connects with something like C and the ladder after a black cut at B favors White, Black needs to reconsider **1** and **3** entirely. If the ladder favors Black, White will play D or E.

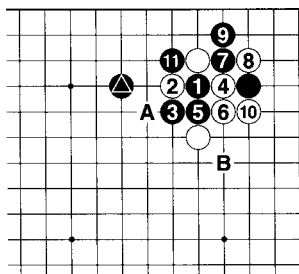


Diagram 13:
Attach and Hane

1 and **3** anticipate White will play **4** at **5**. Then Black at **4**, and even if White captures in a ladder with A, Black will cut at **11**. White should play **4** and **6**; even if Black cuts at **7**, White can trade with **8** and **10**. Next White can reinforce with B, and Black A in response leaves Black over-concentrated, given the position of **△**.

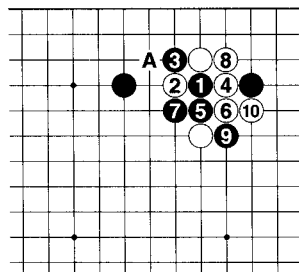


Diagram 14:
Attach and Cut

1 and **3** are a cut in name only. **4** and **6** are extremely powerful, and even after cutting with **9** Black is thin. Instead of **4**, White can also give atari at **5**, and after Black at **4** White can give up a stone with A. Even if this shape occurs in the center of the board, this cut is almost always wrong.

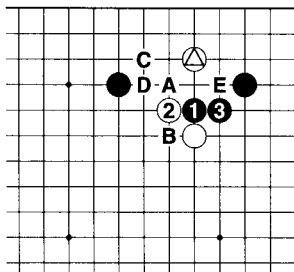


Diagram 15:
Attach and Pull Back

Attaching with ① then pulling back with ③ makes *miai* (points of equal value) of A and B. This is one of the fundamentals of cutting through the two space jump. Losing △ after Black A would be too big, so White will choose one of A, C, or D, allowing Black to cut at B.

If ② is at ③, Black defends at E. This just makes Black stronger.

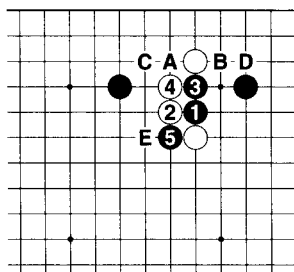


Diagram 16:
Attach and Bump

Attaching and bumping with ① and ③ (or ③ and ①) aims next to cut at ⑤ or A, but this is poor style. White's extension to B is practically forcing, so if Black cuts at A White can push with B and then grip the cutting stone with C. If Black cuts with ⑤, then White B, Black D, White E, and White moves out—not promising for Black.

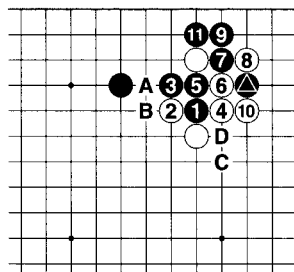


Diagram 17:
Attach and Hane

① and ③ are an effective way to cut, especially in this case because if White plays ④ at ⑤, after Black responds at ④, if White A then Black has a nice counter-atari at B. ④ and ⑥ aim at an exchange. After ⑪ in the diagram, White is quite playable after making the hanging connection at C. Instead of ⑦, cutting with Black D would have a bad relationship with △.

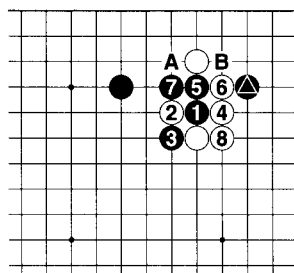
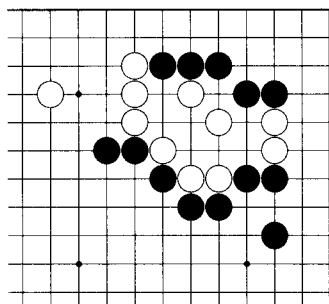


Diagram 18:
Attach and Cut

This ① and ③, as in Diagram 14, give White a chance to take the initiative and make *sabaki*. In most cases this method is not successful. No matter what the situation, playing along the side away from the cut with ④ and ⑥ is correct—especially in this position, where White A is forcing so a black cut at B does not work. It is △ that has been separated.

Problem 1: Atari

An atari is often a preparatory tesuji that induces a shortage of liberties and sets up the next aim. This problem diagram is from *Gokei Genmyou*.



Black to Play

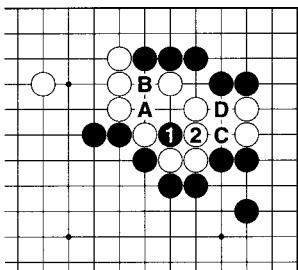


Diagram 1:
Double Atari

There are several atari available, but ❶ fails after ❷. Black A also fails—after White B, Black lacks a good follow-up.

Settling the position by pushing with B, C, or D would throw away any *aji* (latent possibilities in a situation) Black has. While the shape is still unfinished, Black needs to find the vital point to create a shortage of liberties and land an effective blow.

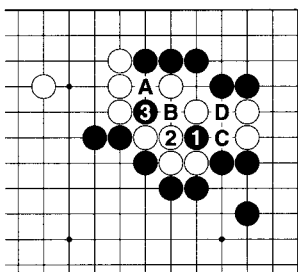


Diagram 2:
❶ is Correct

Black gives atari with ❶. At first glance this seems to miss the vital point, but it sets up the atari at ❸ after White connects with ❷. If White A, Black B, and White has two cutting points.

However, if Black first trades the connection at C for D and then plays ❸, White will respond at A, and Black can only capture the four stones in the center.

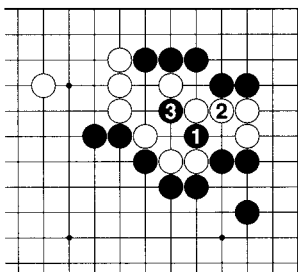


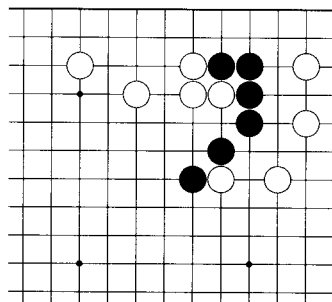
Diagram 3:
Angle Wedge

If White connects at ❷, the angle wedge at ❸ is a skillful continuation. Because he is short of liberties, White cannot capture this stone, and this again creates two cutting points.

Instead of ❷, it's conceivable that White will try to play at ❸, but Black can calmly block at ❷. After ❶, White is paralyzed.

Problem 2: Angle Wedge

Cutting with this sort of wedge is a very basic tesuji. Often it's a hidden aim set up by another move.



White to Play

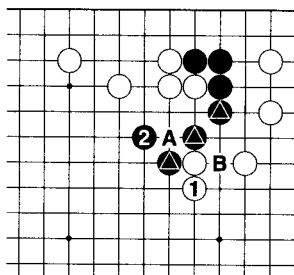


Diagram 1:
Black gets out.

Extending to ① allows Black to get out with ②, after which White will need to wait until later for a chance to attack. More direct measures with White A allow Black to work his way out with the atari at B.

There is a tesuji that simultaneously protects the weak point at B and exploits the vulnerability of Black's triple diagonal move (the \blacktriangle stones).

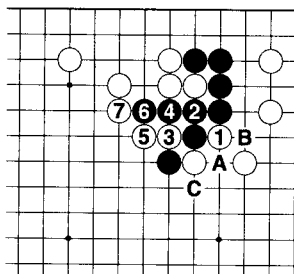


Diagram 2:
① is the tesuji.

White wedges with ①, preventing Black A while making *miai* of the cutting points at ② and ③.

If ②, White cuts with ③ and Black cannot cause any trouble. If Black B, White connects at A and there is no follow-up. If Black gives atari at C there is no major impact on White. All the conditions for a successful tesuji have been met.

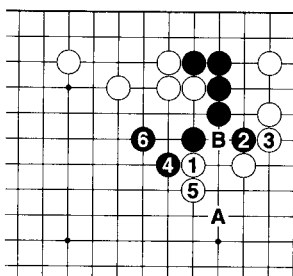
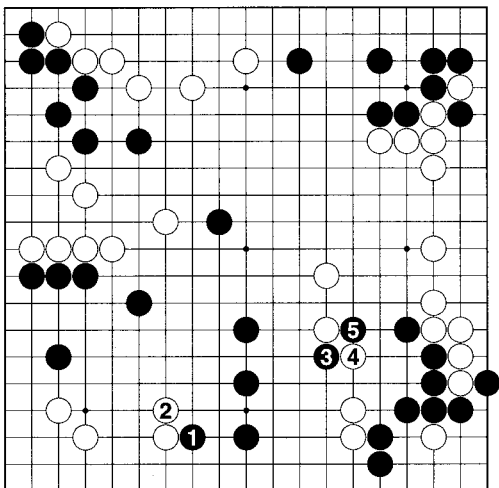


Diagram 3: Typical
Attack and Defense

In the development of the original problem situation above, when White attaches at ①, Black should first force with the diagonal attachment at ②—this defends against White's wedge. Black gets good shape after the hanging connection at ⑥. White should avoid this. So, instead of ①, White should choose a looser attacking move such as ⑤ or A, or else try to settle the shape immediately with B.



Game Record 1

1st Prime Minister's Cup Title Match

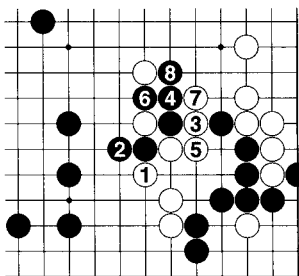
White: Ohira Shuzo

Black: Fujisawa Shuko

Game Example 1: Cross-Cut

A cross-cut offers your opponent many forcing moves, so it is usually not a good way to separate. Rather than a focused attack on a single target, this technique is best used to separate as part of an overall strategy.

After Black prepares with ①, this overall board position is perfect for a cross-cut. White has no choice but to give up a number of stones.



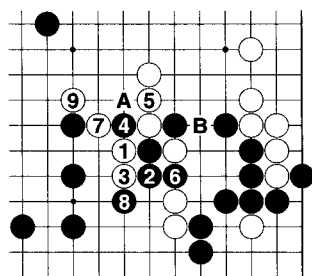
Variation 1:

Thickness in the Center

After giving atari with ①, White can easily link up by playing the atari and connection of ③ and ⑤.

However, after ⑥ White must answer at ⑦. Now ⑧ converts the center group into a territorial moyo, and there is no way White can win.

In actual play, positional judgment of the whole board is more important than local fighting.

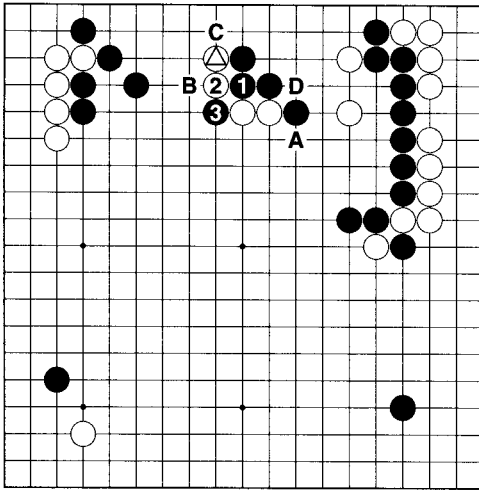


Variation 2: Exchange

In the actual game, White used a sacrifice strategy with ① and ③, letting Black get the clamp with ④ in exchange for center thickness.

This alternative leads to a prolonged battle.

Instead of ③, if White connects at ⑥, then Black at ⑤, White at ④, Black A; now if ③, Black B kills everything.



Game Record 2

12th Honinbo Title Match, Game 4

White: Takagawa Shukaku

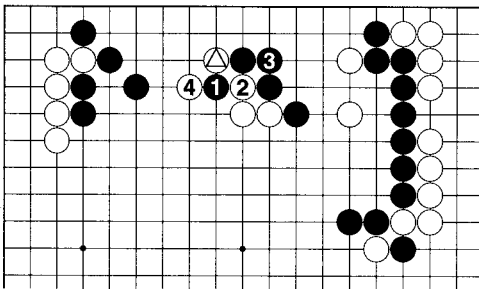
Black: Fujisawa Hosai

Game Example 2: Empty Triangle

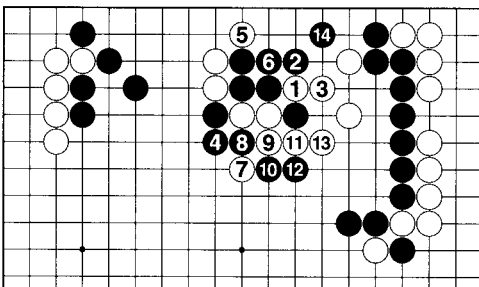
① and ③ cut in a way that makes an empty triangle. This is an aggressive choice, but since Black reduces his own liberties it is necessary to carefully read out all the possible variations.

In this case this cut is a big success, making use of Black's thickness on the left and the right. Before this, instead of △, White should have played the hane at A or the knight's move at B.

Playing at C instead of ①, or playing at D instead of ③ would fall in with White's plans.



Variation 1: Hane Inside



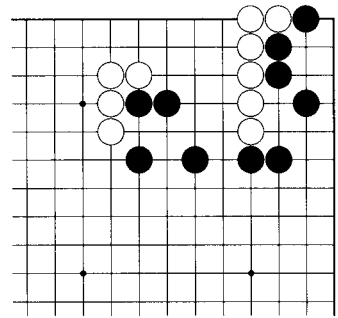
Variation 2: Game Continuation

Playing a hane inside such as at ① is also a fundamental cutting technique. But in this case Black's efforts go unrewarded—② and ④ grab a stone in a ladder. If the ladder favors Black, White cannot play △.

Continuing from the game record above, White cuts with ① and then gives Black bad shape by forcing with the atari at ⑤. But the counterattack can go no further. Black links up with ⑭, and White is cut in two and on the verge of collapse.

Problem 3: Knight's Move

There are times when advancing a single space at a time won't get to the opponent's line of connection in time. In such cases, you can sometimes be successful diving in and relying on help from your surrounding stones.



Black to Play

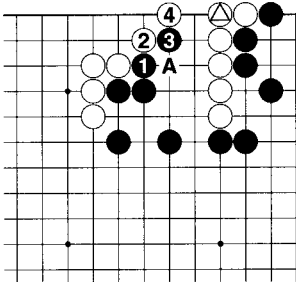


Diagram 1: An Effective First Line Stone

Blocking with ① is the usual idea here, but this allows White to play the double hane with ② and ④, making good use of △ on the first line. To prevent this white stone from becoming effective, Black needs to find a non-contact move that breaks this flow.

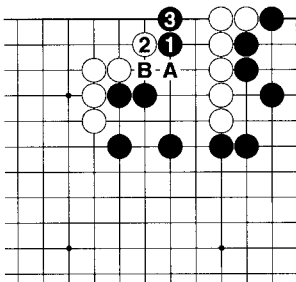


Diagram 2:
① is the tesuji.

Black can dive in with the knight's move at ①. If ②, Black descends to ③, reaching the key point one step before White and blocking the attempt to link up. After this if White tries to hane inside with A, Black cuts with B and captures a stone on either the left or the right.

Instead of ②, if White tries at ③, of course Black answers at ②.

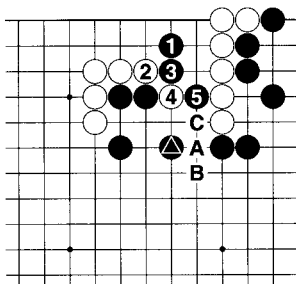


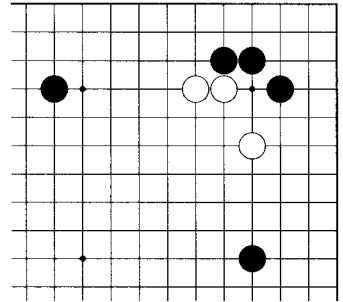
Diagram 3:
Help is nearby.

Black's biggest worry is that White might cut off his retreat with ② and ④. But in this position Black has help nearby in △, and can grip a stone with ⑤.

Instead of ②, White A threatens to push and then cut with ②. This is a good try at resistance, but Black B, White C, and Black reinforces at ②. There is still some bad aji, but there is nothing White can do immediately.

Problem 4: Diagonal Attachment

Moves that would usually be vulgar can be tesuji when the situation is unusual. How should Black attack White's position in the upper right? Assume the ladder favors Black.



Black to Play

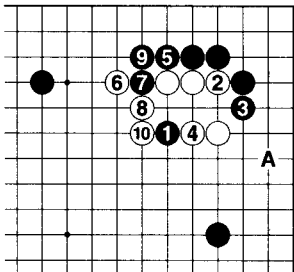


Diagram 1: Insufficient

If Black wants to attack on a large scale, ① would be the move, striking at the key point. However, after ②, it seems Black has insufficient attacking resources. For example, if Black continues with ③ and ⑤, White has ⑥. Instead of ⑤, if Black A, White blocks at ⑤ and is practically settled.

Rather than attacking this white group as a single piece, it would be more effective to attack by cutting it apart.

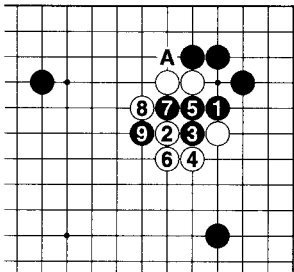


Diagram 2:
① is powerful.

① would usually be laughably vulgar, but here it's a severe cutting resource. Even if White tries to play away from the contact with ②, ③ and ⑤ bite into White's position, and after the cut at ⑨ White is pitifully scattered.

If instead ② is at ⑤, Black responds at ③. Instead of ②, if White A, Black can just push out with ⑤.

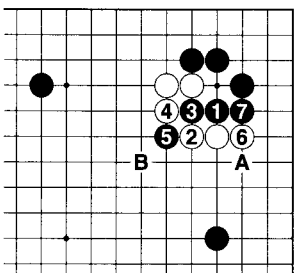
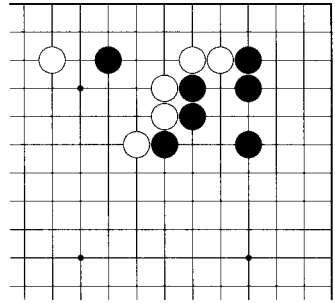


Diagram 3:
Strongest Resistance

White's strongest response is to give way once with ② and then block with ④. After ⑤, White descends to ⑥, looking to resist by exploiting the aji in the corner. Black can fight by reinforcing with ⑦. It's also possible to play a different sequence—instead of ③, Black can play a hane at ⑥, and if White responds at A, then push through with ③ and ⑤. However, after Black plays at ⑥, White is likely to respond at B.

Problem 5: Diagonal Attachment

Playing in a way that closes up liberties is likely to be criticized as vulgar, but there are some positions in which a vulgar looking move is the only way to succeed. In this position there is a tesuji that cuts and a tesuji that separates. Both are effective.



Black to Play

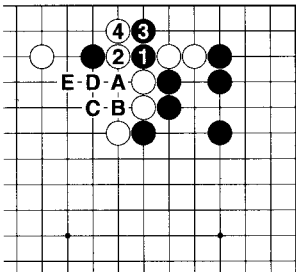


Diagram 1: Snuffed Out

Cutting and descending with ① and ③ gets snuffed out by the block at ④. Instead of ③, the cross-cut at A comes to mind, but then White at ③, Black B, and White connects, getting a resilient shape.

Instead of ①, if Black cuts at B, after White A, Black C, White D, Black E, White comes back to ④ and gets a perfectly safe defensive setup.

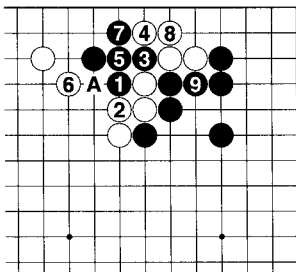


Diagram 2:

① is the tesuji.

If Black plays the diagonal attachment at ①, it becomes clear that ② and ③ are miai. Cutting with ③ leads to a winning capturing race. Instead of ②, if White tries at ⑤, then Black at ②, White at ③, Black A leads to a fight that should be good for Black. If White plays ④ at ⑥, then Black at ④ is a calm response.

If Black is not satisfied with these results, then there is also a way to fight by splitting White in two.

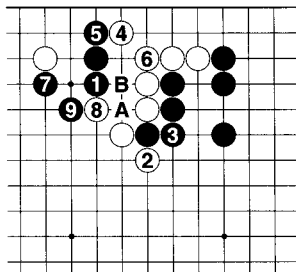


Diagram 3:

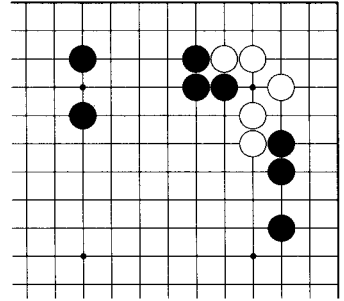
① is powerful.

Extending to ① moves to the center while glaring at two weak points. ④ and ⑥ are the most vigorous way to resist, and ⑦ leads to a fight.

Instead of ④, A would give White poor shape—this is out of the question. Instead of ⑦, cutting at A would lead to a difficult capturing race after ⑧, Black B, White at ⑨, but this fight is not promising at all for Black.

Problem 6: Thrust and Cut

The thrust and cut is a crude technique, and there are practically no situations in which it succeeds directly. When it appears, it is nearly always as a subplot in a concerted tactical plan.



Black to Play

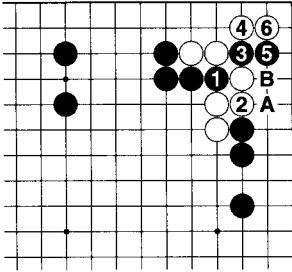


Diagram 1:
Thrusting Directly

Thrusting directly as with ① here does not generally succeed, and if it does, it's only because your opponent has overlooked it. It follows therefore, that for the thrust and cut to be effective as part of a tesuji it is necessary to take some preparatory measures.

Instead of ①, both A and B lack power.

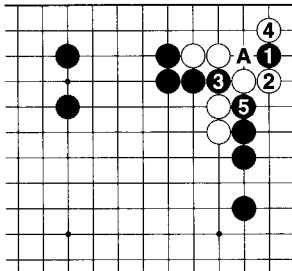


Diagram 2:
① and ③ are tesuji.

Black flies ahead to make the placement at ①. If White blocks with ②, Black can thrust with ③ and the two stones are separated. Instead of ④, if White plays at ⑤, Black plays A, and the corner territory changes hands while White is left without a base.

Also, instead of ②, if White A or White at ③, Black links up at ②—in either case, White's result is awful.

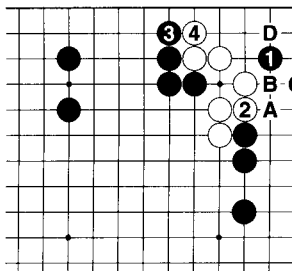


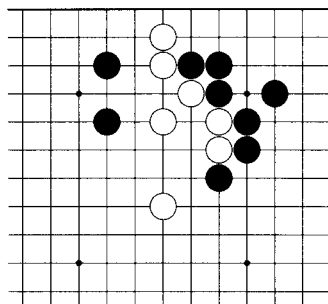
Diagram 3:
Bad Aji for White

Therefore, White can try to fight back by meeting ① with ②. Continuing, Black will realize that Black A, White B, Black C, White D is just what White wants, so Black will choose the more promising course of descending to ③ and seeing how White responds.

White has nothing better than to respond with ④, but the sequence starting with Black A remains, so White is saddled with bad aji.

Problem 7: Attachment

The tactic here is an attachment that induces the opponent to become short of liberties. It's effective when an atari would allow the opponent to sacrifice. This position is from *Guanzi Pu*.



Black to Play

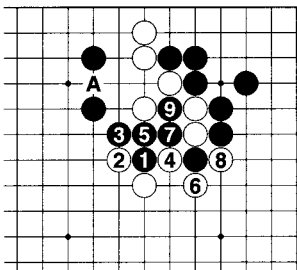


Diagram 1:
A Swing and a Miss

If Black attaches at ① and White responds with ②, Black can cut with the hane at ③. If ⑥, ⑦ is an aggressive move that accomplishes the goal of cutting.

However, after ①, if White flees at ③, then even if Black succeeds in cutting, his position is thin. Black flails wildly, attacking unimportant stones. Instead of ④, White can play at ⑤. Then if Black at ④, White can play the wedge at A.

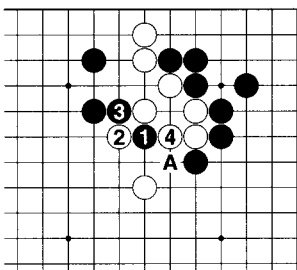


Diagram 2:
The second move is key.

Black attaches on the other side with ①, a move that aims at the atari at ④ or the snapback threat at A. However, after ②, ③ is not successful because it allows White to get out with the atari at ④. That said, instead of ① if Black plays the atari at ④ immediately, it's obvious that White will play at ①, sacrificing two stones in order to link up.

The second move in this tesuji is important.

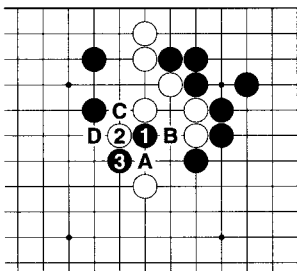


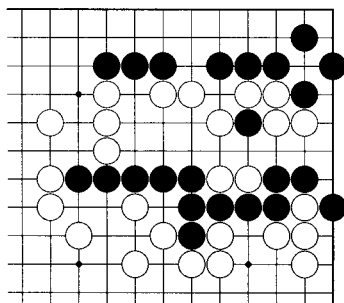
Diagram 3:
① and ③ are the tesuji.

After ②, Black plays ③ from the outside aiming to capture everything. After this if White A, Black B pulls out the single stone while giving atari, and now White cannot simultaneously guard both C and D.

Instead of ②, if White B, Black can give way with A, a move that takes the fullest possible advantage of White's shortage of liberties.

Problem 8: Attachment

The key in this case is an attachment that makes *miai* of cuts on the left and right. There are many cases where directly resolving the shape in the area you're targeting won't achieve what you want. This position is from *Gokyo Shumyo*.



Black to Play

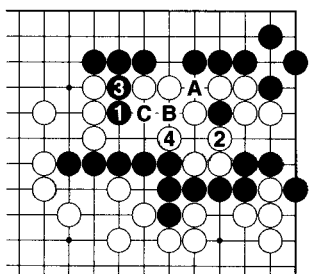


Diagram 1:
Wrong Direction

After Black attaches with ①, if White connects at ③, Black A makes *miai* of ② and B. However, White can live by capturing a stone with ②. Black breaks through, but only achieves half of his goal.

Instead of ①, if Black B and then White C, Black A makes *miai* of ② and ④. But White will answer B with ④ and push on to connect.

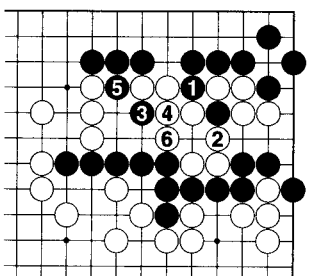


Diagram 2:
Leave Points Open

If Black first resolves the position with the thrust at ①, after this the cut-off white stones will be alive. Instead of ③, if Black at ④, White plays the atari at ⑥ and just sacrifices the two stones. That said, if Black plays at ② instead of ①, White plays at ①, removing the defect. The tesuji needs to leave both of these points open, and cut nearer White's base.

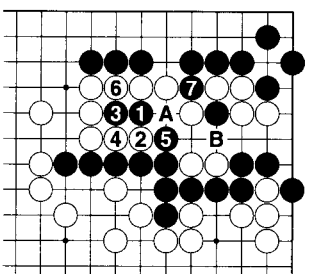


Diagram 3:
① is the key point.

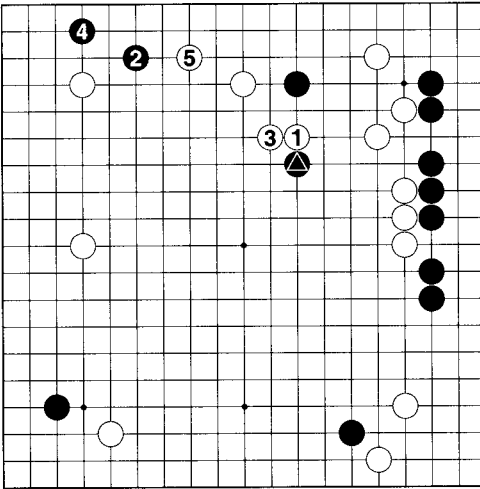
Black simply attaches at ①. ② offers the strongest resistance—now if ⑤ or Black at ④, White A—but Black blocks straightforwardly with ③ and ⑤, making *miai* of ⑥ and ⑦.

Instead of ②, if A, Black B becomes effective. Instead of ②, if B, then Black A. To cut here, Black first needs to play the attachment at ① and see how White responds.

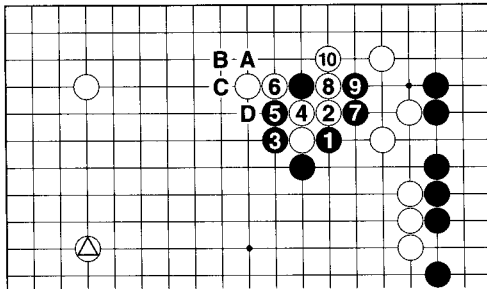
Game Example 3: Attach and Hane

Cutting in an area where the shape is unresolved requires that you read across the whole board. A simple attachment will not succeed if the surrounding area is not settled.

White attaches with ①, exploiting the thinness of ▲. Black has no choice but to shift battlefronts with ②, but now White can spend two moves with ③ and ⑤ to finish a large territory and take an early lead in the game.

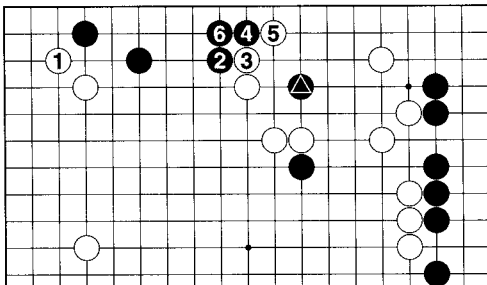


Game Record 3
1st Tengen Tournament, Round 1
White: Fujisawa Shuko
Black: Ohira Shuzo



Variation 1: Ending Resistance

If ①, ②. Instead of ①, if ③, then White at ⑤ will end all resistance. Instead of ①, if Black attempts *sabaki* with A, White B, Black C, White can rely on the ladder breaker at ▲ and fight powerfully with D.

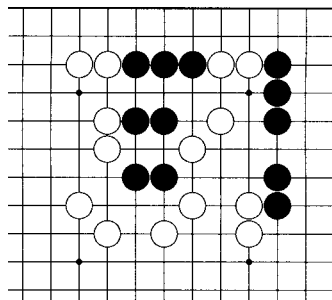


Variation 2: Finishing the Territory

In Game Record 3 above, after erasing *aji* with ③, it is important to continue with ⑤, finishing the territory. If instead White plays at ① as here, Black can play ②, ④, and ⑥, a hane-and-connection that sacrifice ▲ with a fine rhythm.

Problem 9: Jump-Attachment

There is a technique to breach a castle gate left guarded by a single horseman. An opening will appear if you have enough allies backing you up. This position is from *Gokyo Shumyo*.



Black to Play

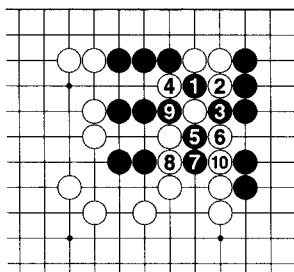


Diagram 1: Ko

At first glance the wedge with ①, followed by forcing with ③ and giving atari with ⑤, looks like it should be a tesuji. However, because ④ captures a stone, after ⑥ and ⑧ a black cut at ⑨ leads to a ko after ⑩. Instead of hurting him, ① and ③ make White more resilient. Just playing ③ first is worse — White answers at ①.

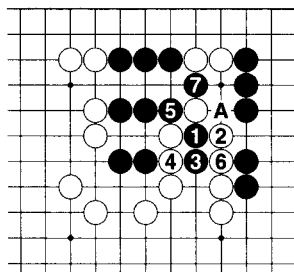


Diagram 2:

① is devastating.

Simply starting with the jump attachment at ① is the tesuji. ② and ④ offer the best resistance, but Black cuts with ⑤ and if ⑥, ⑦.

Instead of ④, if White connects on the other side at ⑥, Black cuts with A making *miai* of ④ and ⑦. The proper move order is to play ① and ③ first, asking if White will respond at ④ or at ⑥.

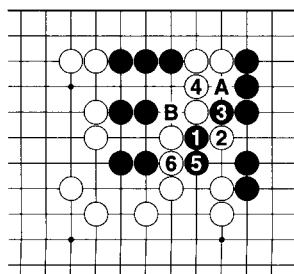


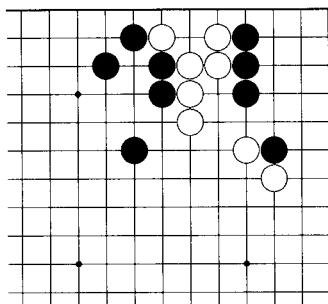
Diagram 3: No Hurry

Rushing to play the cut at ③ allows White to connect with ④ and ⑥. Instead of ③, if Black plays at ④, we return to Diagram 1 after White A. The previous diagram shows the only move order that works for Black.

Instead of ②, if White at ③, Black at ②. Instead of ②, if ⑥, then Black B. Instead of ②, if White B, Black at ⑥. No matter what White tries, White's fortress crumbles in the face of the tesuji at ①. Of course the capturing race favors Black.

Problem 10: Clamp

In this situation there is a technique that lets you separate the enemy in two through an unrelenting attack on a stone that is detached from the main group. This position is from *Guanzi Pu*.



Black to Play

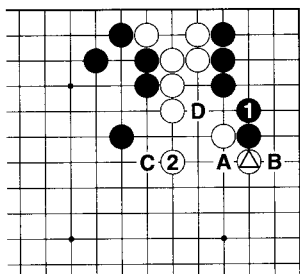


Diagram 1:
Lacking Spirit

We can assume that White has just blocked with \triangle . Pulling back with ① is too passive and gives White the fine opportunity to repair his shape with ②. Instead of ②, White A would allow stronger resistance to a black hane at B, but this would give Black the opportunity to force from the outside with C, or possibly even to ram through with a cut at D.

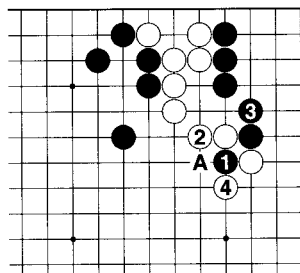


Diagram 2: Cross-Cut

There are probably some situations in which the cross-cut at ① is a tesuji, but if the ladder favors White, pulling back to ② makes *miai* of the atari at ③ and gripping with ④, so White easily parries Black's attack.

Instead of ②, White can give atari at A, making *sabaki* by planning a trade after Black at ④, White at ③. This is also effective. ① is just not assertive enough.

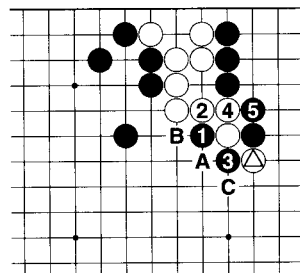
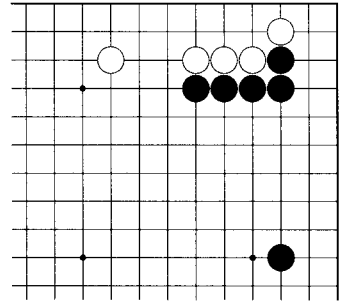


Diagram 3:
① is the tesuji.

Black plays the clamp at ①, and if ②, Black gets to play ③ and ⑤—excellent flow. If ③ cannot be captured, Black has refuted White's overplay at \triangle . Instead of ②, if White A, Black B is good. Instead of ②, if White B, then ③, White A, Black C is the strongest way to cut.

Problem 11: Hane and Cut

There are many cases in which you can separate stones that are on the third line by giving up a stone after using a hane and cut or a connect and cut. This position is from *Katsugo Shimpyo*.



Black to Play

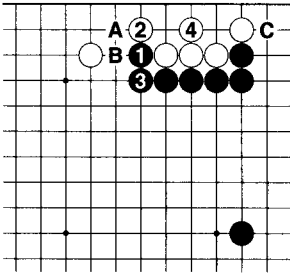


Diagram 1:

Hasty Assessment

You might give up on the hane at ①, hastily concluding that after White makes the counter-hane at ②, Black cannot block at A because White links up after the atari at B. If Black comes back to connect at ③, ④ is a nice tesuji that impacts both the left and the right. Black has gained nothing, or even lost something, by playing here. Now the block at C is no longer forcing.

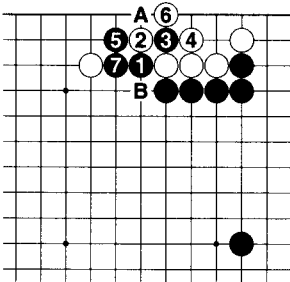


Diagram 2:

③ is the tesuji.

Cutting with ③ is a sharp follow-up. If White grips with ④, the atari at ⑤ is sente. After connecting at ⑦, Black has succeeded in separating White into two groups, left and right.

Black needs to watch out for the possibility that White will strike back with the counter-atari at ⑦ instead of ⑥. If Black A, White B, and White may get a ko as a reward for aggressive play. But in this position Black can connect at ②, ending all resistance.

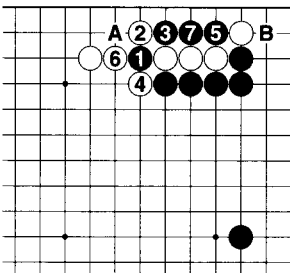


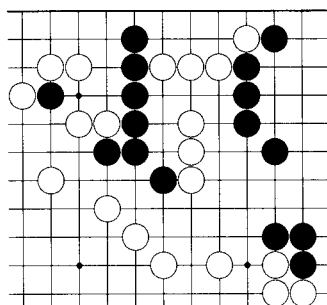
Diagram 3: Squeeze

Suppose White counter-cuts at ④. Now if Black at ⑥, White A links up in sente, giving White time to come back to grip a stone at ⑦. Instead, Black charges on with ⑤, giving atari and then squeezing. If White connects, Black B secures a large profit.

However, at times letting White get a stone at ④ damages a moyo on the right side. In such cases ③ is dubious.

Problem 12: Hane-Wedge

This cutting technique works as a sort of wedge into a one-space jump. Unless the surrounding position is properly set up this will often end in failure. This position is from *Gokyo Shumyo*.



Black to Play

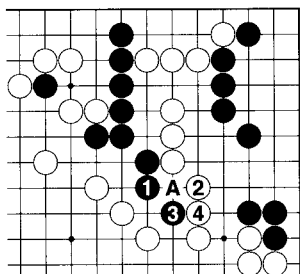


Diagram 1:
Resourceless

The extension to ① fails to cut even against such commonplace defenses as ② or A. And unless Black can cut, the seven black stones will die.

Instead of ①, the peep at ③ also fails—White bumps with A, then ①, ④. Black's prospects have not improved one bit.

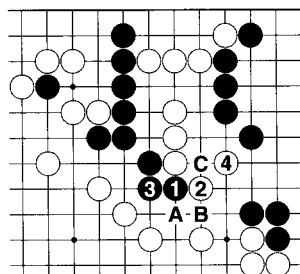


Diagram 2:
A Nice Connection

If nothing else, the hane at ① hits the head of White's stones. However, when White plays the counter-hane at ②, coming back to ③ allows ④, a nice move that connects up. Black hasn't pushed hard enough. Instead of ③, A allows White B, which makes *miai* of ③ and ④. Also, if Black cuts at C instead of ③, White can snip off the tail at ③.

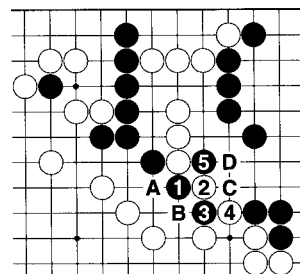
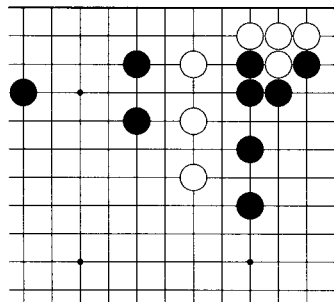


Diagram 3:
③ is severe.

When White plays ②, it's a bit hard to find the double-hane at ③, wedging in between White's stones. If ④, ⑤ cuts, and White has no time to cut at A. Instead of ④, if White B, Black connects at A, making *miai* of ④ and ⑤. The capturing race favors Black. About the best White can manage after ⑤ is to connect at C, then Black A, White D leads to an exchange.

Problem 13: Hane Throw-In

A hane in the center of the board is a basic cutting technique, but in positions on the side the use of this technique requires a careful reading of variations and weighing of pluses and minuses.



Black to Play

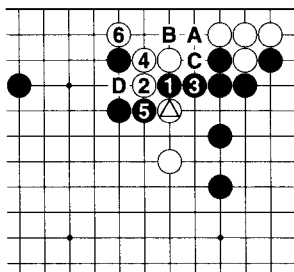


Diagram 1: Wedge

In this shape, Black can cut with the wedge at ①, but White can respond energetically along the side with ② and ④. Not only is this a large loss of territory, but the cut off △ still can be put to some use.

Instead of ③, Black A just allows White to block at B, and if Black C, White just pushes out with D.

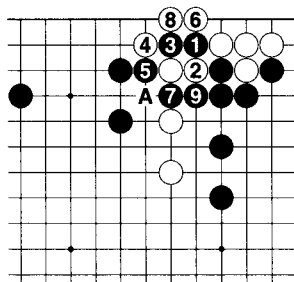


Diagram 2:

① is a good move.

Black should first throw in the hane at ①, and after ② Black should sacrifice with ③—this is the right move order. The sequence after ④ follows naturally, and ⑦ and ⑨ cut while making a solid shape.

Instead of ③, it is possible to wedge at ⑦, but this isn't the best—after White at ③, ⑨, there is still *aji* at A.

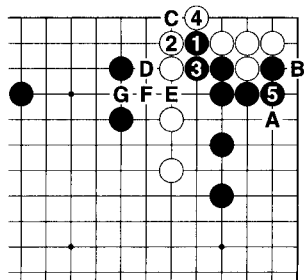


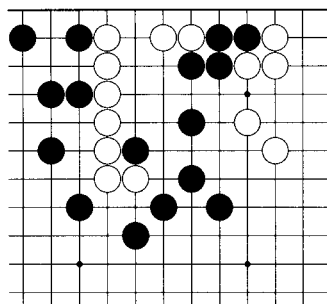
Diagram 3: Attacking the Whole Group

If White blocks at ②, Black connects at ③ and attacks the whole white group. Instead of ④, if White cuts at ⑤, Black A, White B, Black C prevents White from linking up.

Instead of ①, if ③, White can choose: either White D, ①, White at ⑤, or else White at ①, Black E, White F, and later poking out with White G. Black's play lacks severity.

Problem 14: Wedge into a One Space Jump

In this type of wedge, a single stone pushes into the connection between the opponent's one space jump. Even more than for the hane, the surrounding position needs to be prepared for this to work. This position is from *Gokyo Shumyo*.



White to Play

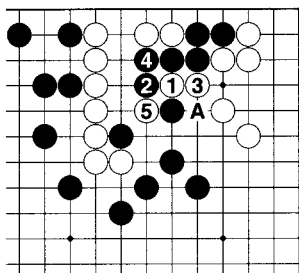


Diagram 1: Just the One

White tries the wedge at ①. If Black gives atari at ②, White pulls back to ③, and the cuts at ④ and ⑤ are *miai*.

However, instead of ②, Black will give atari from the other direction, at ③. Now if White at ②, Black A; if White A, ②. Black is connected. Cases where a single wedge into a one space jump works in isolation are very rare, and below the level of tesuji.

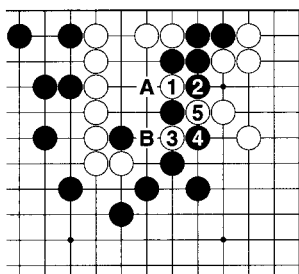


Diagram 2:

① and ③ are the tesuji.

When Black plays ②, White plays another wedge into a one space jump at ③. If ④, ⑤ makes *miai* of A and B. The cut is a success and White's group has been saved. This sort of double wedge is the tesuji for this sort of situation.

Instead of ④, if Black gives atari at B, White at ④, and the cuts above and below are still *miai*. Of course the capturing race favors White.

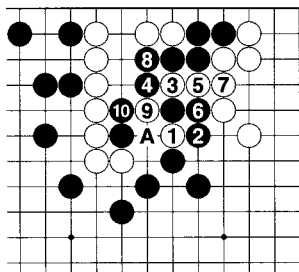


Diagram 3:

Wrong Move Order

In a double wedge into one space jumps, move order is important. If White plays this ① first, and after ② plays ③, Black can force with ④ and ⑥, and then if ⑨, Black has ⑩. The exchange of ① for ② is a bad one that shortens White's liberties.

After ①, if Black A instead of ②, White at ② is good.

TESUJI FOR PRESSING DOWN

These are techniques that are more peaceful than sealing in your opponent, and are used for cases in which the opponent will be left with an escape route in one direction. By necessity they allow the opponent to solidify some territory, but they are useful in game situations in which the outside influence gained is more valuable than the territory surrendered.

These are very basic techniques and can be seen frequently in ordinary joseki and *fuseki* (opening play). These techniques are normally employed against stones on the third line—pressing on stones on the fourth line usually leads to a loss because the territory surrendered is so large. If the opponent counterattacks, a wild fight can ensue. Also, it's important to be alert for the status of ladders—many of these techniques depend on a ladder.

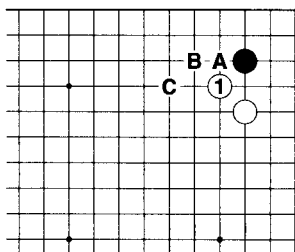


Diagram 1: Diagonal Move

White wants to prevent Black from developing toward the center while also pushing him down to a low position and creating center influence. If Black A then White B, continuing to apply pressure.

If Black wants to interfere with White's plans, jumping lightly to B is effective. White will press once more at C.

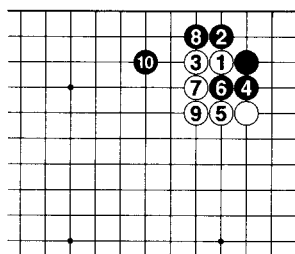


Diagram 2:
Attach and Extend

More than just pressing, here there is an aim to seal Black in, but because it stretches a bit further, it invites a counterattack by Black.

After ① and ③, Black can resist by moving out at ⑥ and crawling with ⑧. Now if ⑨, Black jumps to ⑩ and is not bad at all; if White at ⑩, Black can fight by cutting at ⑨.

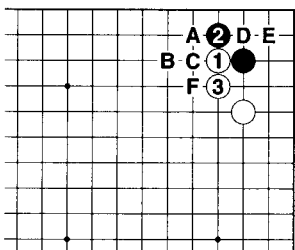


Diagram 3:
Attach and Pull Back

This is safer than attaching and extending. After ③ there is still a secondary aim: if Black A, White presses with B. After ③, if Black C, White cuts with D, leading to a trade after Black E and White A.

There is also a pressing move at F. This is less severe than the alternatives, but in fact this is probably the usual way to play.

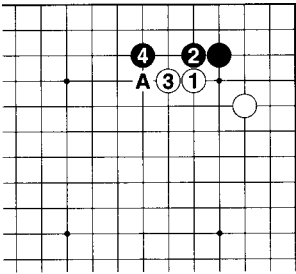


Diagram 4:
Knight's Move Press

This technique could be called Pressing 101. In this shape you hit the opponent's shoulder and always remain one step ahead.

For his part, Black must crawl once with ②, but then can jump ahead with ④, taking advantage of the special characteristics of the side. Black has reversed the situation and is now running ahead. This sequence is joseki; White will aim to further press Black down with A.

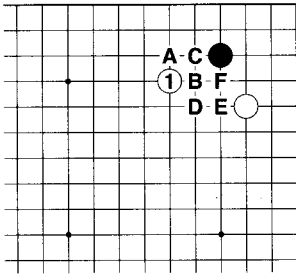


Diagram 5:
Large Knight's Move Press

This move has multiple purposes: White will either press Black down, or incite Black to start a wild fight. If Black A, White B; if Black C, White D; if Black B, also White D—in each of these cases White achieves the aim of pressing Black down. If Black E, White plays the wedge at F and a fight breaks out. White 1 starts the joseki known as “the *taisha* (great slant) of limitless variations.”

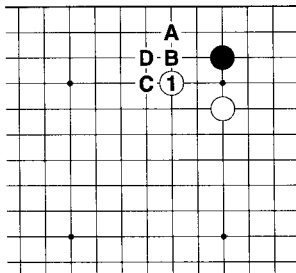


Diagram 6:
Knight's Move Press

This is also a knight's move press, but the position of the white stone is different than in Diagram 4. Since ○ is further to the outside, this move makes a somewhat stronger attempt at sealing Black in.

If Black A, White is very satisfied. If Black B, White can choose between C and D: C is a peaceful way to press Black down; D is answered by Black C, leading to a complicated fight involving a ladder.

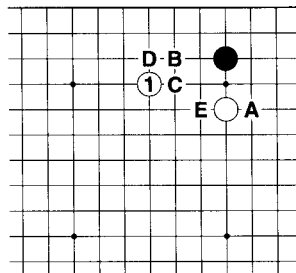


Diagram 7:
Large Knight's Move Press

White's stone is further to the outside than in Diagram 5, so it is harder for Black to poke his head out in this shape. However, the impact on Black is also less; White has no particularly severe local response to a *tenuki* (playing elsewhere) by Black.

This is also a joseki, and after this Black can respond at A or B. After Black B, White C is likely to be peaceful; White D leads to a fight after Black E.

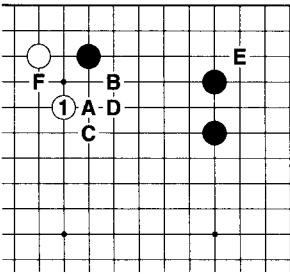


Diagram 8:
Knight's Move

① seeks to discourage Black from playing A, and aims next to play the press at B. If Black A, White C further strengthens White's center influence. If Black D, White E takes the corner territory with fine rhythm.

However, because this move reaches rather ambitiously, White must also watch out for a counterattack at F.

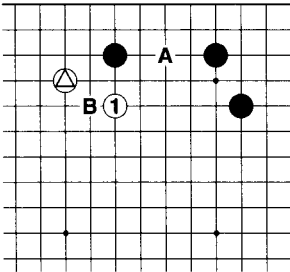


Diagram 9: Cap

White caps at ①, and if Black defends at A, White has made a forcing move that gains in the center. However, in this case as well, there is a possible counterattack at B. In these knight's move shapes it's necessary to be constantly aware of the status of the related ladders.

Even if △ is not present, the cap is an effective pressing move.

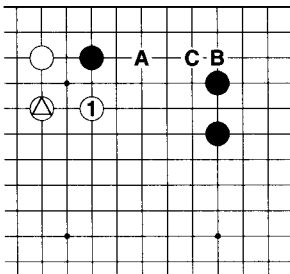


Diagram 10:
Turning Jump

If △ is present, White can freely press Black with ①. That said, in this position the invasion at A and the attachment at B are also powerful aims for White. ① is used in board situations where center influence can be put to especially good use—White gives up territory by allowing Black to defend at C so there is a danger that White will get a muscle-bound shape that doesn't yield enough benefits.

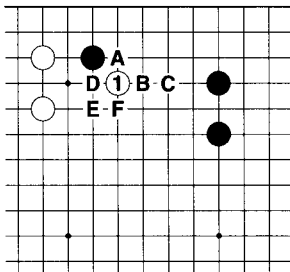


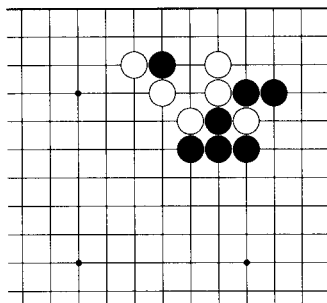
Diagram 11: Press

In the previous diagram White has another option for pressing Black: it's possible to advance as far as ①. If Black A, White B or C would be fine for White.

What White needs to watch out for is the counterattack Black D, White E, Black F. The key to the fighting will be the status of a ladder, which we'll explain later.

Problem 1: Atari

This atari that leads to an exchange of inside for outside is a forcing move that helps to press White down, but it's even better if the atari leads White into a shortage of liberties and sets up additional pressing moves.



Black to Play

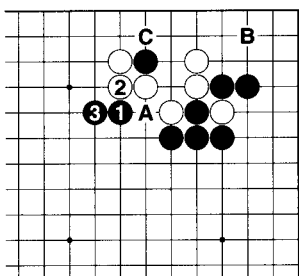


Diagram 1: Press

The press at ① hits at the key point, threatening to cut at ②. After ②, Black extends to ③ and has succeeded in pressing White down.

However, now Black A will not be sente, and in fact it's highly likely that Black will now have to answer White A. Instead of ②, if White B, Black at ②, and White C, then Black A is still not forcing.

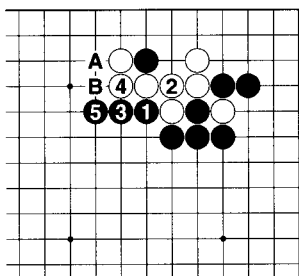


Diagram 2:

① is proper move order.

In this position, Black needs to settle the position with the atari at ① and then extend to ③. If White connects with ④ (instead of ②), Black captures in sente at ②, satisfied with building power in sente.

White can hardly *tenuki* instead of ④. For one thing, Black can aim to seal White in with Black A, ④, Black B; a cut by Black directly at ④ is also extremely severe.

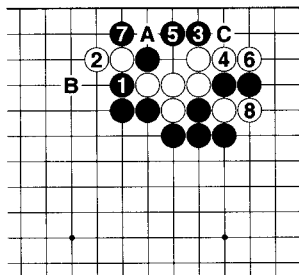


Diagram 3:

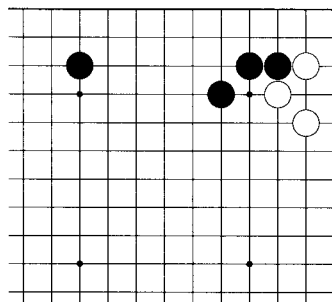
Why White Is Thin

If White does not play ④ in Diagram 2, Black cuts at ① in this diagram and after ② the most aggressive continuation is ③. However, this allows a trade after ⑥ and ⑧, which may be worrisome. Instead of ③, an easier way to play is the descent to A, making *miai* of ③ and B.

Instead of ②, if A, the atari by Black at ② is good; instead of ②, if White at ⑦, Black forces with C.

Problem 2: Large Knight's Move Press

There is always a choice between a pincer and pressing. In this shape, Black has a wide extension along the top, so pressing is more attractive.



Black to Play

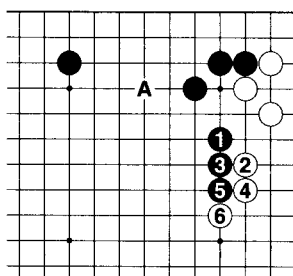


Diagram 1:
Knight's Move Press

The small knight's move press at ① is powerful. If Black can force White to defend at ②, he has also indirectly reinforced against an invasion at A. However, letting White get ahead in the pushing race is a bit hard to take. Pushing with ③ lets White take profit on the right with ④ and ⑥; on the other hand ignoring the situation and letting White push first at ③ will undermine the top.

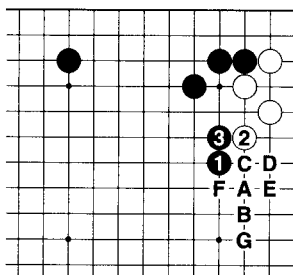


Diagram 2:
① is the tesuji.

① presses on a larger scale. White solidifies with ②, exchanging this move with ③, and then usually plays elsewhere. After this, either White will jump out with A or B, or Black will play C, White D, Black E, and White will *tenuki* again.

Instead of ②, it is also possible to jump out to A, but this is obviously thin. Black can aim at severe follow-ups at F and G among others.

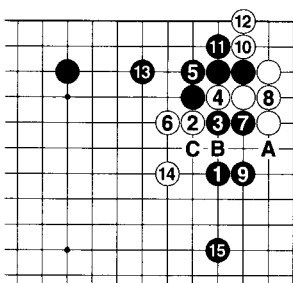


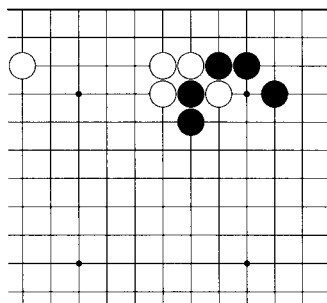
Diagram 3:
White counterattacks.

An ambitious move naturally opens itself to the danger of a counterattack. In this shape White's chance comes with ②, striking at the waist of the knight's move. Black responds with ③ and then connects at ⑤, inviting ⑥. The sequence through ⑮ follows. Black is able to play on both sides, and can force later at A—this result is not bad at all.

Instead of ⑥, if B, Black C is a tesuji to seal White in.

Problem 3: Press

A pressing tesuji will have no impact unless it gets you out one step in front of your opponent. The proper policy is to first press down on the head of your opponent's stones, then come back to repair your own weakness.



White to Play

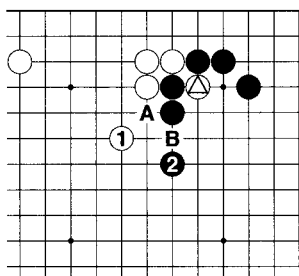


Diagram 1:
Knight's Move

The knight's move to ① is a tesuji to develop, and is clearly better than trading one-step advances with Black A, White B. However, after ① Black defends with ②, and △ has been swallowed up without serving any good purpose—not satisfactory for White. White needs a developing move with more impact. Running out △ is unreasonable.

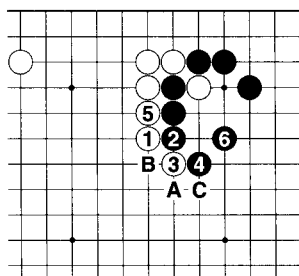


Diagram 2:
① is the tesuji.

White presses with ①. If ②, White blocks with ③. Due to Black's shortage of liberties, White gets to fix his weak point in sente with ⑤.

After this, White A is a good point for influence. Instead of ⑥, if Black A, White B, then if ⑥, White can cut at C and fight. Instead of ①, plays at ③ or B would be open to counterattack.

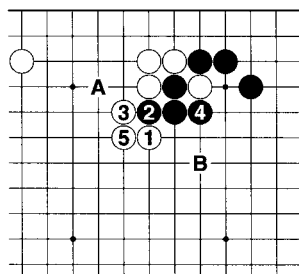
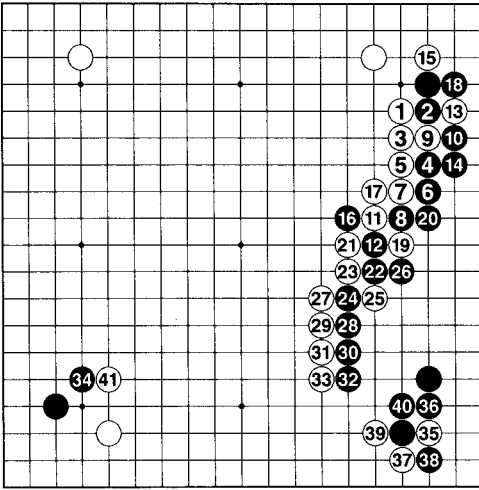


Diagram 3: A Fair Result

When White presses with ①, Black should push once with ② to give White some weaknesses, then come back with ④ to secure his shape. If ⑤, Black can aim for the peep at A. If White A, then cutting at ⑤ is Black's aim. White will protect the somewhat more important point at ⑤, and this is a fair result.

After this, B is an important point for both sides.



Game Record 4

22nd Honinbo Title Match, Game 5

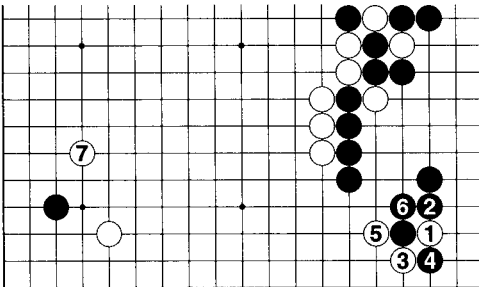
White: Sakata Eio

Black: Rin Kaiho

Game Example 4: Press

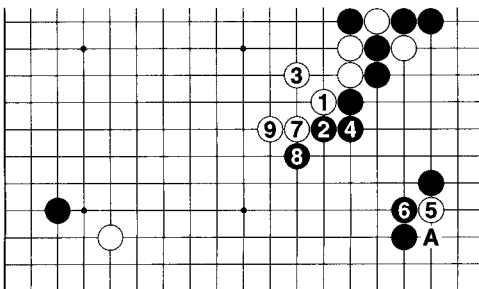
A pressing tesuji takes place in the context of a whole board formation. At times, large scale influence set up by a pressing tesuji may become the central issue of a game.

This is an historic game in which White wagers all on the sequence starting with ①. In this title match Sakata was successful twice with this formation, but it's a risky way for White to play.



Variation 1: Fast Development

Because ③④ in the game record is such a good point, it was thought after the game that instead of pushing with ③③, White could have probed with ①, and if ②, White can force with ③ and ⑤ before proceeding to ⑦. This formation would also have been effective.

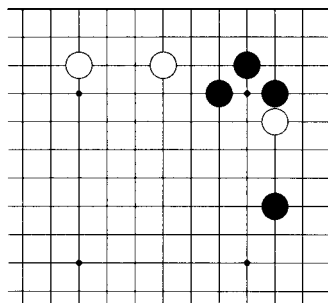


Variation 2: *Aji* in the Corner

In the third game of the match, instead of ②⑤ in the game record, White directly played the hane at ①. After the sequence through ⑨, Black turned to play a splitting move on the upper side. There is *aji* in the corner after White blocks with A. White will look for a chance to make forcing moves using this corner *aji*.

Problem 4: Press

Even if the main pressing tesuji itself is self-evident, there are related tesuji to ensure the effectiveness of the pressing that may be easy to overlook. There are “forcing moves” that will no longer be sente if the conditions change. In this position White wants to generate a moyo on the upper side.



White to Play

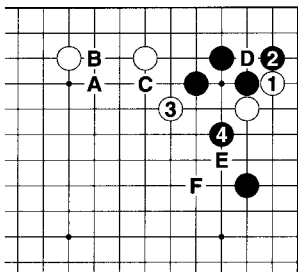


Diagram 1: ①, ③ is the proper move order.

White exchanges the hane at ① for ② before playing the press at ③—this is the proper move order. Black defends at ④, and aims at the later counter-attack with Black A, White B, Black C. Instead of ②, if Black plays ④ immediately, White lives easily after the atari at D.

Depending on surrounding circumstances, ③ might be played at E or F.

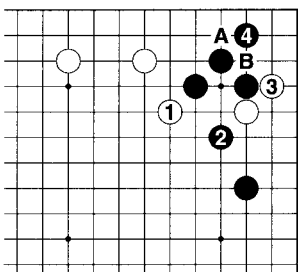


Diagram 2:
Wrong Move Order

If White first exchanges ① for ②, then if White plays the hane at ③, Black will pull back to ④ and White is captured. If White plays the hane at ③ first and Black pulls back to ④, White won't necessarily play the press at ①—a better choice is to move out to ② and fight.

Instead of ③, playing at ④ doesn't work either—Black A, ③, Black B decides matters.

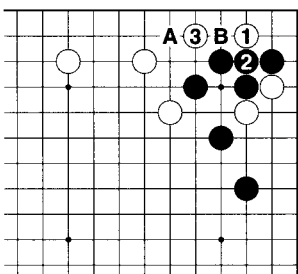
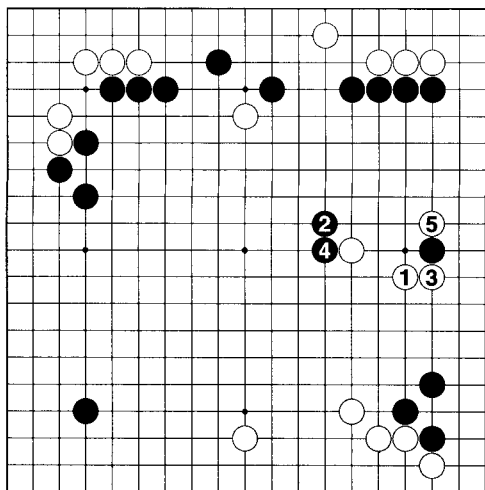


Diagram 3:
The Power of the Hane

Continuing from Diagram 1, ① is clearly sente, so White can force the sequence through the slide at ③. It's a small profit, but in a close game such matters affect the outcome.

Instead of ③ it's also possible to play the diagonal move at A, looking to pull out the white corner stone with B. At any rate, the forcing move at ① gives White a chance to easily profit by sacrificing it—this value shouldn't be underestimated.

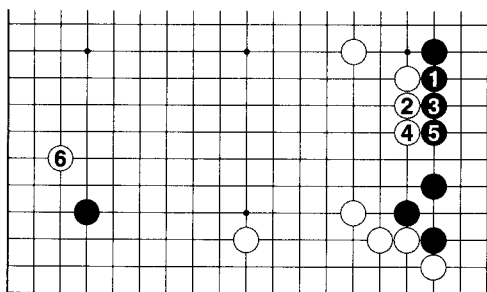


Game Record 5
6th Honinbo, League Game
White: Fujisawa Kuranosuke
Black: Sakata Eio

Game Example 5: Shoulder Hit

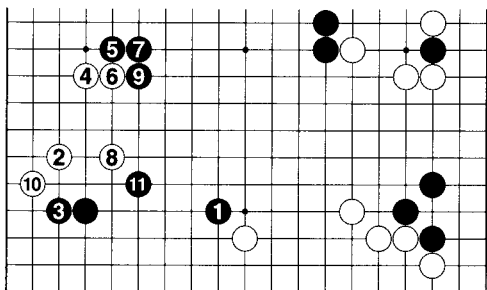
The shoulder hit is the most direct form of pressing down, and in a game that features a large central moyo, a shoulder hit may form the axis around which strategy revolves.

In response to White's shoulder hit with ①, Black resists by hitting at White's shoulder with ②. White follows through with the trade ending with ⑤, and it becomes even clearer that this is a contest between White's territory and Black's central moyo.



Variation 1: What White Wants

Instead of ② in the game record, if Black defends at ① here, it falls in with White's plans. The center thickness White gains restricts the center moyo created by the band of black stones in the upper left. After White approaches with ⑥, White's territory will be worth more than Black's influence.

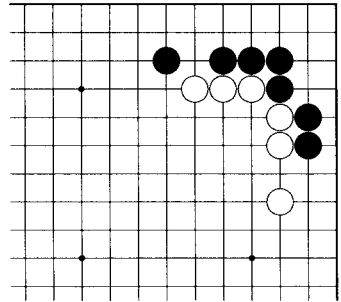


Variation 2:
A Commonly Used Technique

Continuing from the game record, ① once more hits at the shoulder, aiming at a flow that will solidify the black moyo on the left side. After ② and ④, Black will again strike at the shoulder with ⑤, and the center has become a strong black moyo.

Problem 6: Knight's Move

At times you want to build solid outside influence—but at other times you'll want to play a few pressing moves before leaving the situation and taking sente. The following is a sort of hybrid between a pressing tesuji and a tesuji to take sente.



White to Play

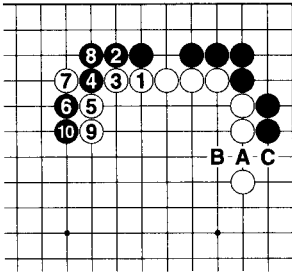


Diagram 1:
Deep but Heavy

Pushing with ① and ③ is certainly thick. However Black can counterattack with ④ and ⑥. Black gets outside influence too, and of course territory, so it's questionable from a whole-board perspective how White can benefit.

What's more, at the very base of White's influence Black has the possibility of the forcing sequence Black A, White B, Black C. If anything, conflicting spheres of influence are coming together here.

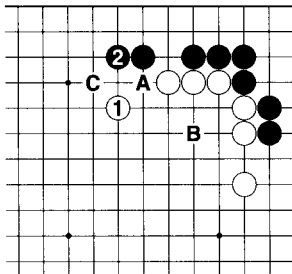


Diagram 2:
① is the tesuji.

White plays the knight's move at ① and is satisfied if he can force Black to defend with ②. For the time being, the severity of a black push at A has been softened, and White has gained some influence in the center. There is still some thinness around B that Black may exploit, but for now the troops here have taken up a sort of rough and ready formation and White can turn to other parts of the board. If White wants to continue playing at the top, C is the next move.

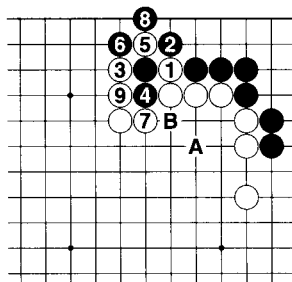
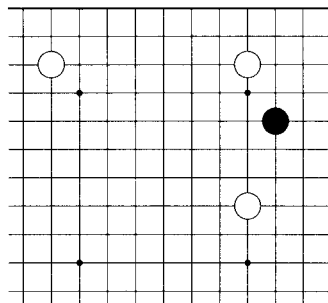


Diagram 3: Follow-Up

If Black leaves out the defense at ② in the previous diagram, White can push with ① here and attach at ③, pushing Black further down. Even if Black connects the two stones and plays the key point at A, White can just connect at B and there is no major damage. Instead of ①, if simply ③, ④, and ⑦, then Black at ① is tough. If ③, ④, and ①, Black can play at ⑤.

Problem 7: Diagonal Attachment

In addition to pure pressing moves, there are also tesuji that start with an asking move and may develop into a pressing sequence depending on how the opponent responds. How should Black make *sabaki* for his single stone? Keep in mind White's influence below on the right.



Black to Play

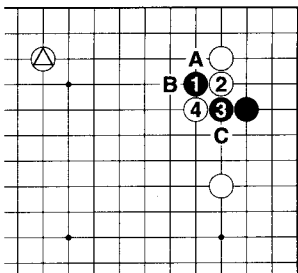


Diagram 1: Counterattack

If Black presses with ①, White will counterattack with ② and ④, and given the support White has with △, this will be a painful fight for Black. Instead of ②, if A, Black extends to B, reinforcing the single stone while pressing White down—this is an ideal shape.

Instead of ①, Black at ④ allows White to defend with B, and the top becomes quite large. Instead of ①, if B, White is in good shape after ④.

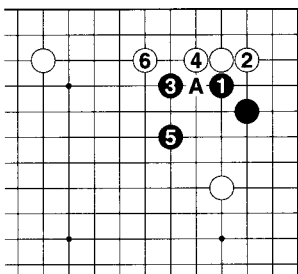


Diagram 2:

① is the tesuji.

Black can play the diagonal attachment at ①. If White descends to ② to take away Black's base, Black develops lightly with ③ and ⑤. Instead of ③, it's tempting to block at ④, but this would be unreasonable because White can cut at A since White has help nearby. ③ and ⑤ invite White to respond with ④ and ⑥, after which the white group along the top has been pressed down and Black can take sente. Black should be satisfied.

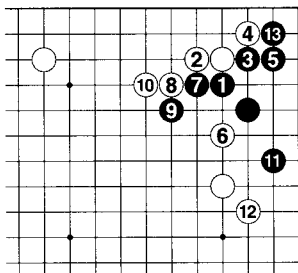


Diagram 3:

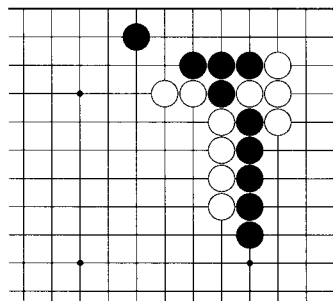
Black settles.

If White pulls back along the top with ②, settling in the corner with ③ and ⑤ is not bad at all. Instead of ①, if Black first attaches at ③, then ④ and ①, there is the worry that White will vary with the atari at ⑤ instead of pulling back to ②.

If White goes to settle the shape with ⑥, the sequence through ⑬ follows. Instead of ⑥, it is also possible for White to choose a more leisurely formation with ⑩.

Problem 8: Diagonal Attachment

This case is a pressing move to forcefully limit the opponent's escape route. This is especially effective as a response to a knight's move slide. In this position, the ladder needs to favor White.



White to Play

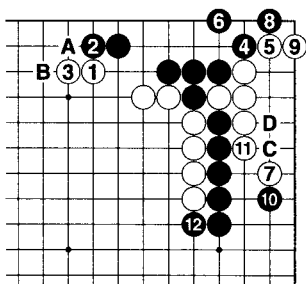


Diagram 1:
Knight's Move Press

① is also a respectable pressing move, but there's no denying it lets Black off a bit easy. Black plays ②, and then the hane and connection with ④ and ⑥ make life. Black gets to play the turn at ⑫ in the end, putting a severe crimp in White's outer influence.

Instead of ⑦, if White plays the descent to ⑧, Black settles the shape with Black A, White B, Black C, White D, and then once again gets to play ⑫.

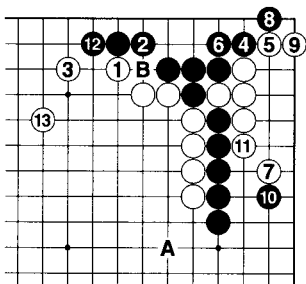


Diagram 2
① is the tesuji.

The diagonal attachment at ① is severe. If ②, White jumps to ③, and even if play follows the sequence through ⑬, White has a more efficient shape than in the previous diagram. Instead of ⑬, White is also free to play at A.

Instead of ②, Black might try the angle wedge at B, but then White plays the double hane at ⑫, starting a difficult fight. Even if Black manages to somehow get through this fight the result will not be favorable.

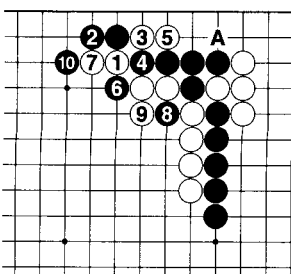
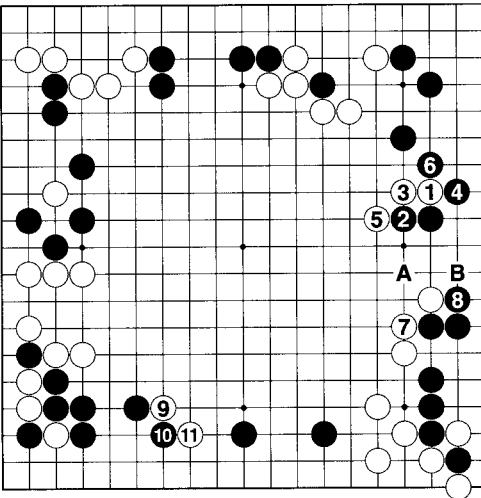


Diagram 3:
The Related Ladder

The success of ① hinges on whether or not Black can extend out to ②. After ③ and ⑤, the ladder starting with ⑥ is the problem. White won't gain anything by squeezing with A instead of ⑦.

Instead of ②, there is also the possibility of playing the hane at ⑦; White would then need to choose between the cut at ② and the hane inside with ③.

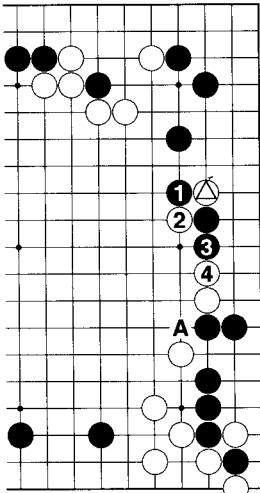


Game Record 6
 14th Meijin Title Match, Game 4
 White: Otake Hideo
 Black: Ishida Yoshio

Game Example 6: Attachment

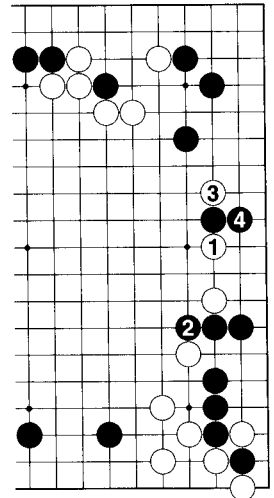
There are cases in which a pressing tesuji aims not at a local sequence only, but is related to conditions on the rest of the board. In fact, this is more likely than not to be the case in actual play.

When White blocks with ⑦, Black has no choice but to crawl with ⑧. Before this, White shows superb timing with ①. White forces with the sequence through ⑤ and can later aim at either A or B.



Variation 1: Part of
White's Reading

After the attachment with ①, if ②, White threatens Black on two fronts after ③ and ④. It's important for White to see that in the lower right corner A is not the only threat—④ is also forcing.

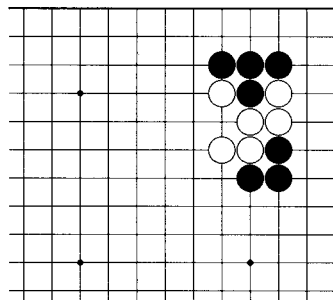


Variation 2
A Crude Tactic

The crude attachment at this ① is less effective. When Black pushes out with ②, White takes a loss locally. And on the right side this move isn't that damaging. If White tries the clamp at ③, the descent to ④ puts down the demonstration. Instead of ③, a white play at ④ leads to nothing after Black at ③.

Problem 9: Jump

The basic principle of pressing is to get out one step in front of your opponent and press his head down. However if you hurry to press your opponent's head down, there are many cases in which you put wind in his sails instead.



White to Play

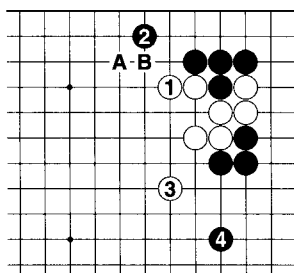


Diagram 1:
One Step Behind

① lets Black run out with ②, leaving White a step behind. Instead of ③, it's tempting to try to pincer Black with a move around ④, but White doesn't have eyes yet, so playing this way would be risky and depends on surrounding circumstances. After ④, White can press at A, but this does not have a big impact.

Instead of ②, jumping to B fails due to a shortage of liberties.

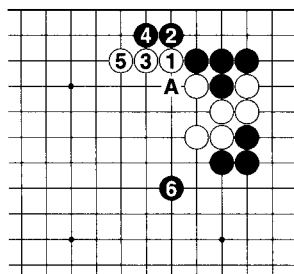


Diagram 2: Too Hasty

It's hard to expect success after hastily blocking with ①. Black crawls with ② and ④ and then can play ⑥. This is fine for Black. Instead of ②, Black can also play an asking move with an atari at A.

Neither the slack move in the previous diagram nor the hasty move in the current diagram can be called tesuji. Look for a moderate approach that diminishes White's weaknesses while pressing Black.

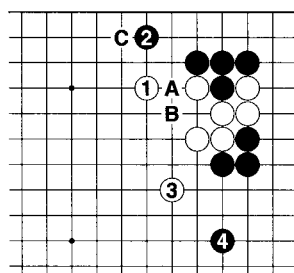


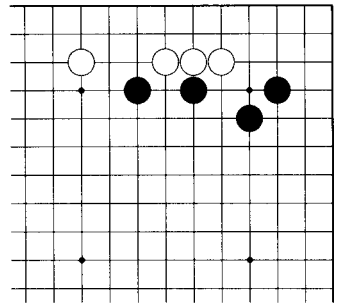
Diagram 3:
① is the tesuji.

The jump to ① is the move. If Black gives atari with A, White can press down with the ko starting at B. If Black is going to play here he must choose the slide at ②. Spreading out with ③ is fine; if surrounding conditions permit, White can consider the pincer at ④.

White still has the possibility of attaching at C to seal Black in. This is thanks to jumping out an extra step at ①.

Problem 10: Extension

It's said that you should force from a distance. This is also true when your purpose is to press your opponent down; it's best to pick forcing moves that are as close as possible to the center of the board.



Black to Play

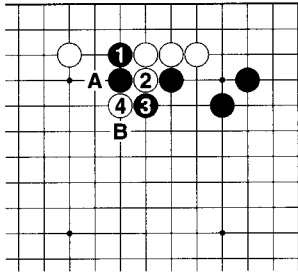


Diagram 1: Unreasonable

The block at ① is what Black would like to aim for, but to play it without preparation is unreasonable. White pushes and cuts with ② and ④. Now if Black persists in trying to prevent White from linking up with Black A, White B makes *miai* of attacks on the left and right.

Instead of ③, if Black extends to ④, then White at ③ and Black B leads to a fight, but this is not appropriate if Black's intent is to press White down.

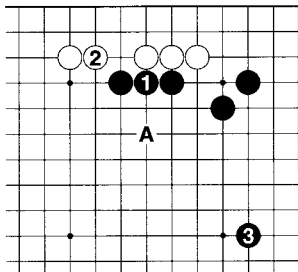


Diagram 2:
Thin Outward Influence

If Black connects with ①, White naturally links up with ②. Extending to ③ is a not particularly remarkable developing move, but the outward influence Black gets with this sequence is thin. White can "tickle" Black's position with A, so Black has little hope of developing a moyo.

① bangs up against a strong white position, so naturally its effectiveness is limited.

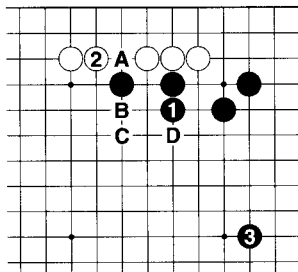


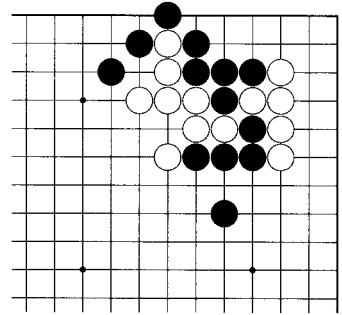
Diagram 3
① is the tesuji.

Forcing with the extension to ① is the tesuji. With this extra stone as reinforcement Black can aim at A next. Defending with ② is about the best White can do, and now ③ creates a moyo that is thicker than the one in the previous diagram.

Instead of ①, B or C is also conceivable, but either leaves behind thinness in the area of D. These are not real alternatives.

Problem 11: Two Space Press

As the largest scale press, this tactic has aspects both of thinness and of severity. It's necessary to be ready for counterattacks.



White to Play

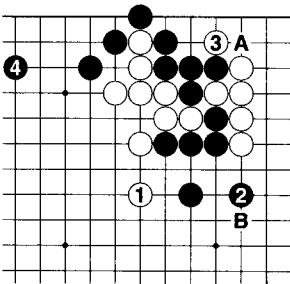


Diagram 1: Leisurely

① attempts to solidify the center, but this allows Black to get the extension to ④. This isn't quite satisfactory. Instead of ③, any white approach along the top may have limited impact because Black may well force with A.

From the start, White would like to extend to B, so the exchange of ① for ② is in itself a bit dubious.

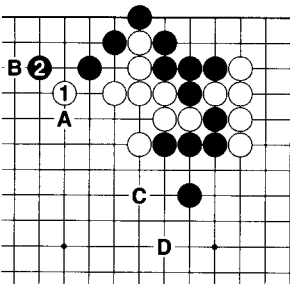


Diagram 2:
Simple Press

The press at ① is not very promising because it allows Black to jump out with ②. Instead of ①, White A would be no better—it allows Black to extend all the way to B. Even if White doesn't play it, the jump to C would almost definitely be forcing, so White should look for a more aggressive fighting move on the top. If Black ignored White C, White would get a fine result after pressing again with D.

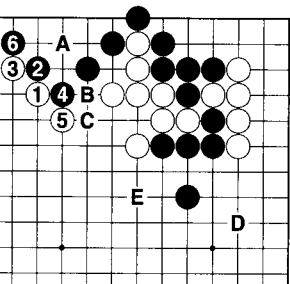
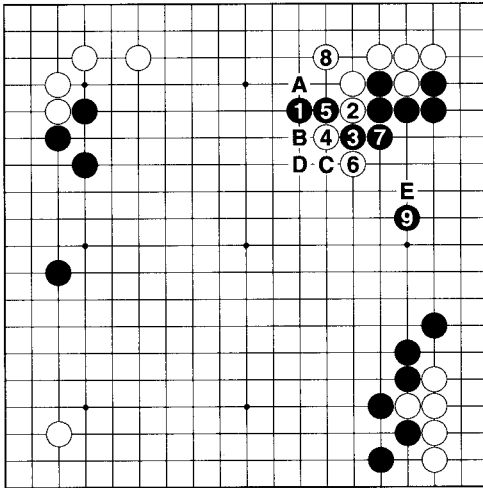


Diagram 3

① is the tesuji.

① presses Black on a large scale while glaring at the key point at A. In this shape if Black counterattacks with Black B, White C, Black at ⑤, White can fight after cutting at ④. Therefore about the best Black can do is settle the top with the sequence starting with ②. After White has done this much to strengthen the top, he can realize his objective by extending to D. If White starts by exchanging White D for Black E, ① would be unreasonable.

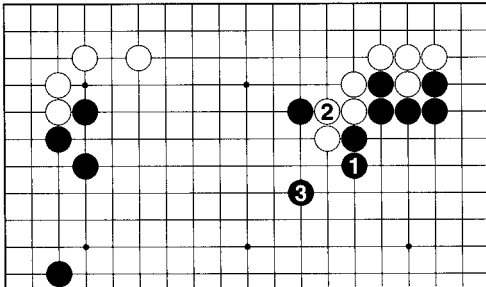


Game Record 7
3rd Meijin, League Game
White: Kitani Minoru
Black: Hashimoto Shoji

Game Example 7: Two Space Press

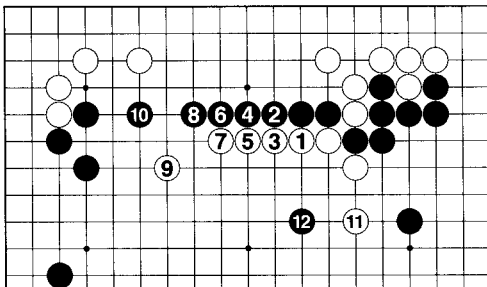
There are cases when one side can switch from pressing to taking territory. There are also cases in which the side being pressed counterattacks and becomes the side doing the pressing.

Instead of ①, Black cannot play A, because after ② and ③, White would get out with the empty triangle at ⑤. Also, instead of ⑨ the most aggressive alternative would be B, White C, Black D, but then after White E it would be hard for Black to be confident about the result.



Variation 1: Forceful Pressing

If Black wants to continue pressing forcefully, then instead of ⑤ in the game record, this ① would be the way to go. White is forced to connect at ② and Black jumps out with the knight's move at ③. However, Black apparently thought this was a bit too generous.

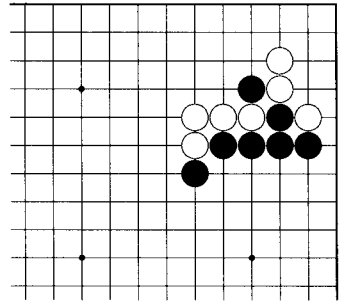


Variation 2: Game Continuation

As the game continued, in the sequence after ①, it is White who presses Black from the outside. Black has no choice at all through ⑧—at any point if Black tries to hane, White will immediately cut. Black attacks with ⑫ and now a fight will break out.

Problem 12: Double Hane

The double hane is a move that aims to exploit weaknesses in the enemy camp and goes one step beyond the simple hane in severity.



Black to Play

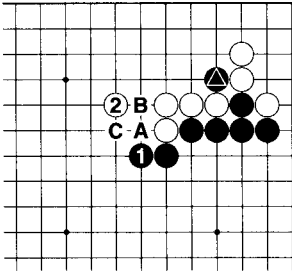


Diagram 1: Slack

The extension to ① makes a nice clean shape, but allows White to defend with ②. White's territory is quite large. Instead of ①, if Black plays the hane and extension of Black A, White B, Black C, after White blocks at ②, Black's outside influence is still no match for White's territory.

Luckily Black has \triangle . Is there a move that takes advantage of this discarded stone?

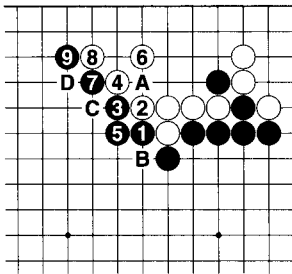


Diagram 2:

① and ③ are the tesuji.

Black can block the head of White's stones with the double hane of ① and ③. The hane at ④ is a technique to break Black's flow, but Black connects at ⑤, and after White defends the weak point with ⑥, Black once more unleashes a double hane with ⑦ and ⑨.

Instead of ④, if White gives atari at ⑤, Black B, ④, Black C, and now White at ⑦ doesn't work because Black plays A and the hane at D.

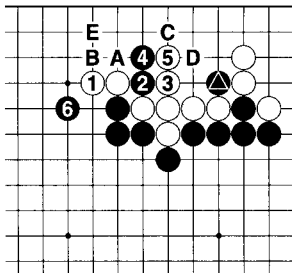
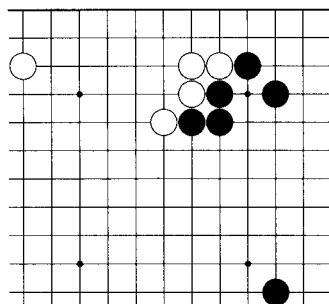


Diagram 3: Cutting Aji

Instead of ⑥ in the previous diagram White would like to extend to ① here. If this works, then Black's double hane would not be effective at all. However, in this case the cut at ② is severe, taking advantage of \triangle . After exchanging the sequence through ⑤, Black can press with ⑥. Or instead of ⑥, Black can live with A, White B, Black C, White D, Black E.

Problem 13: Clamp

The principle here is the same as for the clamp used to seal an opponent in. You narrow the escape path, and if your opponent tries to force his way out you cut and fight. This diagram comes from *Katsugo Shimpyo*.



Black to Play

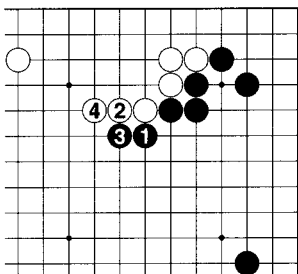


Diagram 1:
Pushing from Behind

The hane at ① is also a tesuji for blocking the head of the opponent's stones, but in this case White just moves out one step ahead with ② and ④. Black is pushing from behind. Giving your opponent fifth line territory like this is out of the question.

Instead of ①, Black may think of invading on the top, but there is no good tesuji for invasion here, and if White moves out into the center, Black's moyo on the right side will disappear.

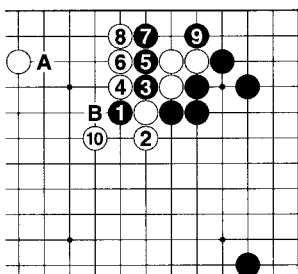


Diagram 2:
① is forceful.

Black plays the clamp at ①, and if White resists with ②, Black cuts with ③ and fights. About the best White can do is sacrifice with ④ and ⑥, but this exchange favors Black, who captures three stones and gets sente.

If ⑩, Black still has the possibility of attaching at A. If White B instead of ⑩, the chance for a ladder breaker in the opposite corner appears. Just surrounding the right side is fine for Black.

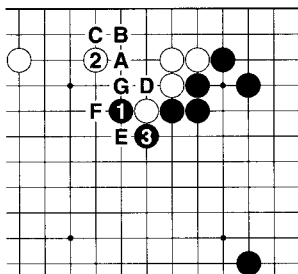


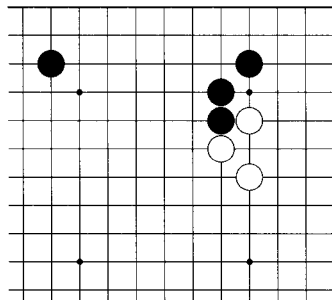
Diagram 3: The Key
Point for Influence

Jumping away from the contact with ② is sente. However, Black is happy to get the key point on the border of two moyo with ① and ③. In this shape there are ideas such as Black A, White B, Black C that can be played later.

Instead of ②, if D, Black blocks with ③, and if White E, Black can fight with F. After White D and ③, if White G, Black extends to F—there is a huge difference between this and Diagram 1.

Problem 14: Hane

A hane is a direct technique for blocking at the head of the opponent's stones, and there are cases where that alone becomes a pressing tesuji. You solidify the opponent, but you don't allow for a tenuki, so the move has impact.



White to Play

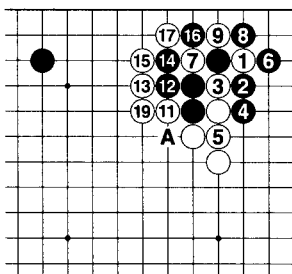


Diagram 1: Gote
(10 at ①, 18 at ⑦)

Attaching at the 3-3 point with ① is joseki, and if Black resists with ②, even if the ladder is bad, White can still solidify his outer influence with the sequence through ⑱.

However, White ends in gote, and since this sequence starts with White's taking a loss in the corner, it's probably not as effective for White as it may appear at first. Instead of ②, another possibility is ⑧, White at ②, Black A.

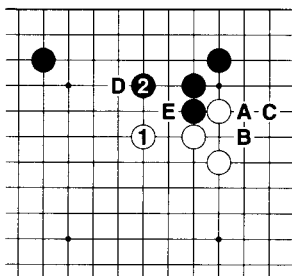


Diagram 2: Jump

The jump to ① is also a well-known shape, emphasizing center influence. If Black defends with ②, this is at least sente. This is a peaceful result. However instead of ②, if Black resists with Black A, White B, Black C, then White has no good follow-up at the top. White D has no impact on Black, and White E would be heavy.

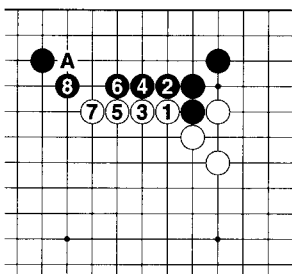


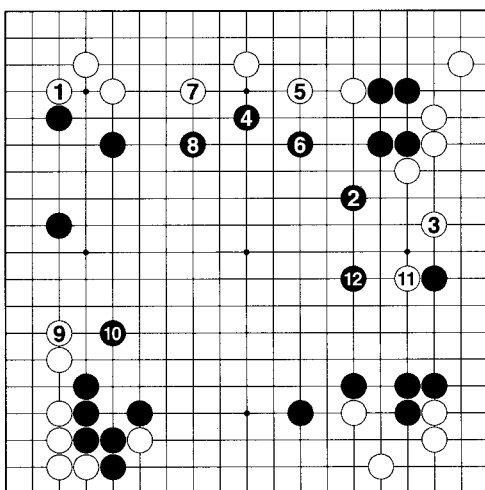
Diagram 3:
① is forceful.

In a game where White has no opportunities for an invasion on the top, solidifying the positions with the hane at ① is also effective. In this shape, the block would be a severe follow-up, so Black has little choice but to play ② through ⑥. Instead of ⑧, playing elsewhere would leave Black thin—White could aim at A. Black's territory has been solidified, but White has gained great influence facing toward the center.

Game Example 8: Cap

The most fundamental of all pressing techniques is the cap. It's a leisurely move, but it has the advantage of not being very vulnerable to counterattack. The only worry is that you will solidify your opponent's territory.

White plays ①, a move that is a bit biased in the direction of territory and which leaves an opening for ② through ⑫, a series of caps that complete a central moyo. This more than matches the territory White gets with the four corners.

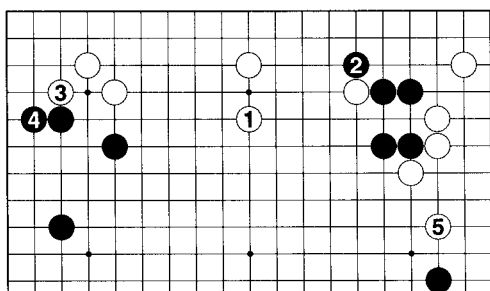


Game Record 8

29th Honinbo Title Match, Game 4

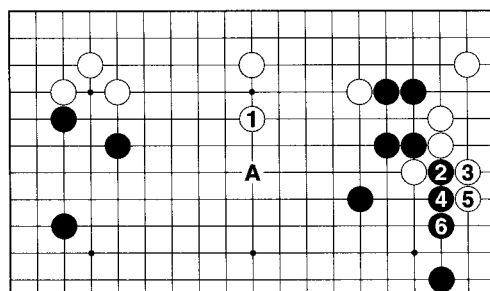
White: Ishida Yoshio

Black: Takemiya Masaki



Variation 1: Relaxed

Instead of ① in the game record, this ① jumps to the key point for influence and would lead to a more relaxed game. Black settles with ②, and White plays ③, then extends to ⑤, developing at a slow but steady pace.



Variation 2: One Tempo Late

Instead of ③ in the game record, jumping to this ① would be one tempo too late. Black cuts with ② and develops a moyo along the right side. After this area gets settled, the cap at A becomes an increasingly good point.

TESUJI FOR SEALING IN

To seal your opponent in, to enclose his or her stones, is a technique based on a whole board perspective. It seeks to limit your opponent's territory while making your stones effective on the outside.

Of course if the shape is such that weaknesses in your outside wall will become targets, or if your outer wall cannot be put to good use, you shouldn't try to seal your opponent in at all. To enclose your opponent requires investing more stones locally than the enclosed opponent, and it's always necessary to compare the number of stones invested to the effectiveness of the outside influence.

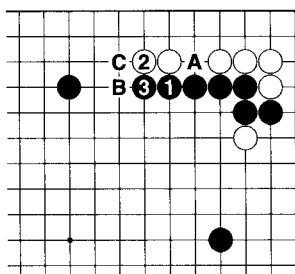


Diagram 1: Push

Let's consider some sealing in techniques that are so basic they cannot be called tesuji. This push with ① and ③ is a classic example. Because of the weakness at A, White has no choice but to extend with ②. After this, if White B, Black can cut at C. If White C, Black pushes with B, and Black's outer influence is extremely solid.

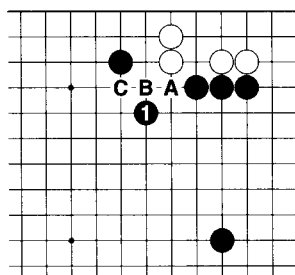


Diagram 2:
Double Knight's Move

The double knight's move is a tesuji for sealing in. If Black pushes at A instead, there is a weakness: White may be able to hane at B. If Black plays the diagonal move at B instead, White can create a large weakness by pushing out with A.

If Black plays the looser move at ①, it becomes harder for White to play B or C immediately. When the opponent's stones are already alive, it's usually not promising to play too close when sealing in.

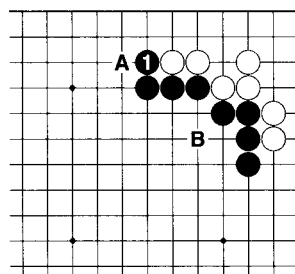


Diagram 3: Block

In addition to moves that block the opponent's development toward the center, there are many cases where blocking development along the side is effective.

If Black doesn't bother to block at ①, White will be able to jump out to A, developing along the side, increasing his territory and, what's more, White may well look to attack with B at some point.

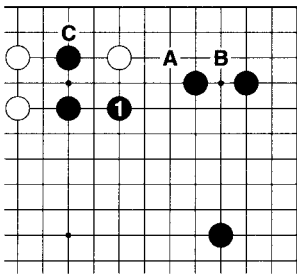


Diagram 4:
Turning Jump

It can't be denied that the turning jump at ① has the effect of sealing in. Compare this to the situation after Black defends territory with A and White moves out at ①.

After this, White will look for a way to make life, either with the peep at B, the attachment at C or something similar. From Black's perspective, even if the corner territory is taken away, if the outer wall gets solidified in the process, Black's moyo on the right is large.

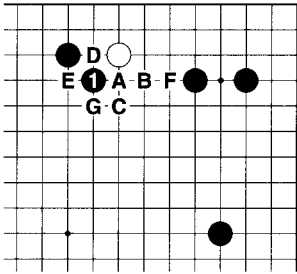


Diagram 5:
Diagonal Move

The diagonal move at ① seals off White's development toward the center. Instead of ①, if Black tries a more direct approach by attaching at A, then White B, Black C, White D, Black E, White F, and White will either get out into the center or make a large, comfortable living group. Instead of ①, if Black C, then White at ①. Instead of ①, if Black G, White C. In each case, White gets out.

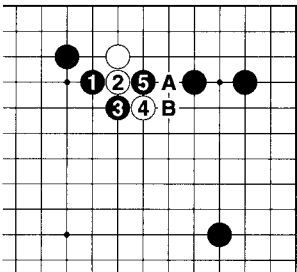


Diagram 6:
Follow-Up Tesuji

After ①, it seems the exit gate is quite wide, so finishing the seal-in requires some technique. For example, if White pushes with ②, Black needs to find the follow-up tesuji, cutting with ③ and ⑤.

After this, if White A, Black plays the counter-atari at B: yet another tesuji.

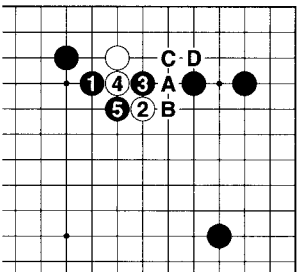
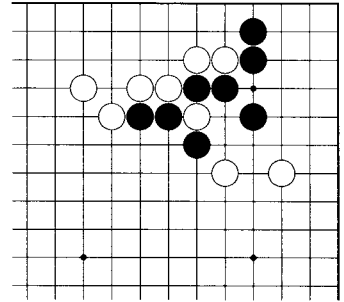


Diagram 7:
Cutting at the Waist

If White plays the knight's move at ②, cutting at the waist of the knight's move transposes to the sealing in sequence of the previous diagram. Instead of ②, if A, Black B, ②, ③, ④, ⑤, and once again White is sealed in. If White at ③, Black attaches sharply at ②. Instead of ②, if C, then if Black D, ② would be what White hoped for. If Black wants to prevent White from getting out after White C, he should play Black A instead of D.

Problem 1: Atari

Giving atari and sealing in your opponent with sente would be ideal, but usually the idea is to play an atari that damages your opponent's shape as a prelude to a move that seals in. This position is from *Katsugo Shimpyo*.



White to Play

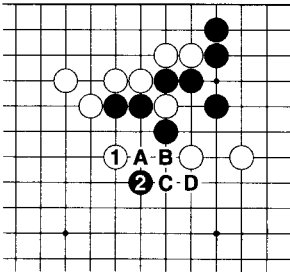


Diagram 1:
An Unsettled Shape

Trying to seal in immediately doesn't quite work out. If ①, ②, and now cutting with White A, Black B, White C would require a lot of courage since Black D cuts with sente. Instead of ①, if A, then Black B, White C, Black D, and it is once again doubtful that White will be able to seal Black in.

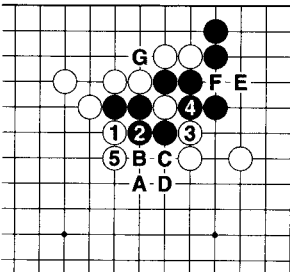


Diagram 2:
① is good move order.

The atari at ① is an asking move. If Black connects at ②, White settles the shape with ③ and then plays ⑤. Now if Black jumps out with, say, A, then after White B and Black C, White D is atari, so White has no trouble.

This sequence would be even more effective if, before playing ①, White could force with White E, Black F. But Black might not need to respond because there is a cutting point at G.

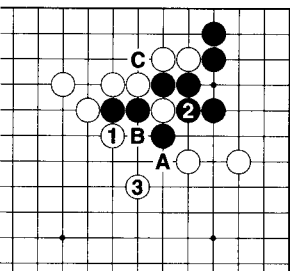


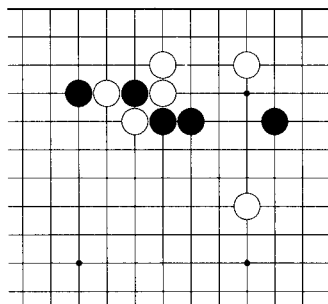
Diagram 3:
A Light Way to Seal In

If Black captures with ②, White can play a loose seal-in with the double knight's move at ③. If Black absolutely wants to resist the seal-in, instead of ② he can push out with A, but White B captures with sente and simultaneously protects the cutting point at C. Black is unlikely to profit this way.

Depending on the surrounding position, White may be able to play A instead of ③.

Problem 2: Counter-Atari

This technique could be called Seal-In 101. As long as you have in mind the idea of sealing your opponent in, it should not be too hard to spot. This comes up frequently as a follow-up to other tesuji—for example, after cutting at the waist of a knight's move.



Black to Play

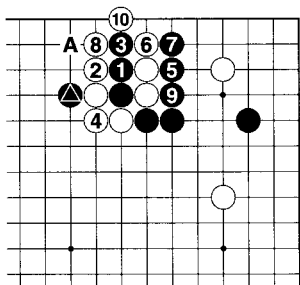


Diagram 1:
Fleeing doesn't work.

First of all we want to see what happens if Black tries to pull out with ①. After ② and the connection at ④, Black cannot escape. Black can squeeze with the sequence starting with ⑤, but after ⑩ the conclusion is already obvious—△ has been thoroughly damaged. Instead of ⑤, if Black turns at ⑥, then White at ⑤, Black at ⑧, White A, and Black loses on liberties. ① is a failure.

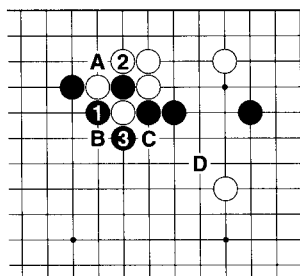


Diagram 2:
① is the tesuji.

Black plays the counter-atari at ①, and if ②, Black can seal White in by blocking at ③. Instead of ②, if White extends to ③, Black can fight after making a *ponnuki* (resilient shape made by capturing one stone with four) with A. After ③ in the diagram, if White connects, Black B is good. If White cuts at C, Black can fight with D. Instead of connecting, cutting immediately with White B is not good—White can't win this ko.

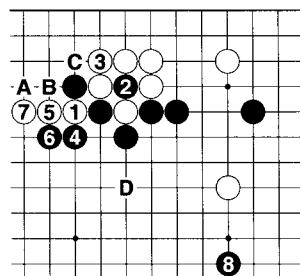


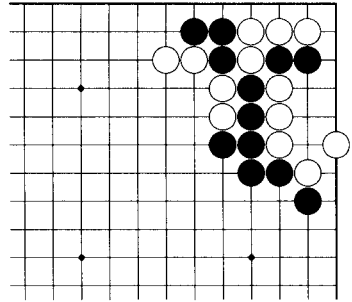
Diagram 3: Continuation

White has no choice but to write off the ko and cut at the shoulder with ①. Black gives atari with ② and ④, and puts his influence to work by playing the pincer at ⑧.

Instead of ④, it would be wishful thinking for Black to jump to A and expect White to respond at B. After White fights back at ④, Black C, White D, Black will have a hard time making life.

Problem 3: Atari and Wrap

There's no question that the most effective type of seal-in is one in which you squeeze the opponent in sente. This is generally connected with some sort of sacrifice, and you succeed by creating a shortage of liberties. Assume that ladders favor Black.



Black to Play

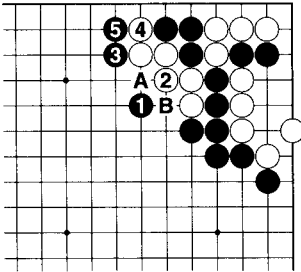


Diagram 1: Gote

If Black peeps with ①, after ②, Black can block with ③ and ⑤ and there is no exit for White. After this, A and B will be forcing for Black, but in the meantime this sequence is gote for Black, and since there are several cutting points it seems there will be a variety of ways for White to counterattack.

It depends on the situation on the rest of the board, but it seems this shape isn't quite the best.

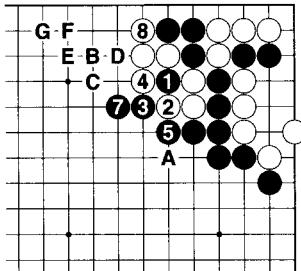


Diagram 2: (⑥ at ①)

① and ③ are the tesuji.

Black starts with the cut at ①, setting up the squeeze with ③ and ⑤. Instead of ④, if White comes out at ⑤, Black connects at ④ and, after White plays ⑧, Black A leads to a ladder—this ladder must favor Black for this tesuji to be possible at all.

Instead of ⑧, if White B, the diagonal attachment at Black C makes Black thicker and leads to a total seal-in after White D, Black E, White F, Black G.

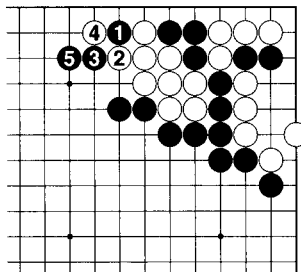
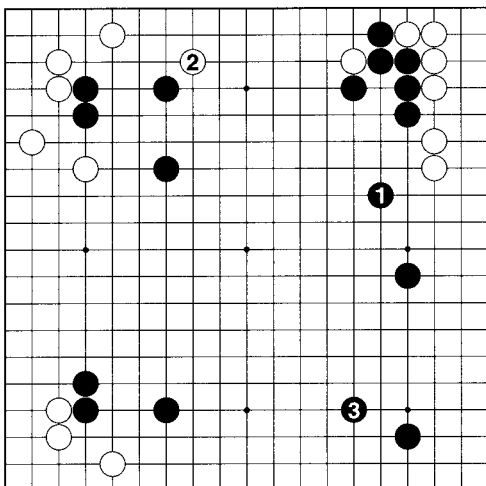


Diagram 3:

A Second Seal-In

Continuing from the previous diagram, it's important to note that Black still has a follow-up tesuji with the attachment at ①. The shape after ⑤ gives White more territory, but Black has fewer cutting points. Most importantly, Black has the opportunity to take the initiative in a different part of the board—a big difference.

Playing at ③ instead of ① would be slightly slack.

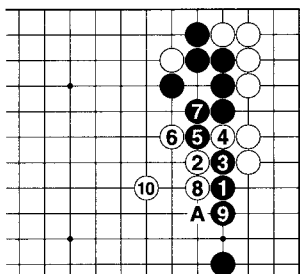


Game Record 9
 Old vs. Young Match, Game 12
 White: Sakata Eio
 Black: Kobayashi Koichi

Game Example 9: Large Knight's Move

This is a loose technique for sealing in. It offers rich possibilities for shifting course based on how the opponent proceeds. It focuses less on creating outside influence than on blocking the advance of the opponent.

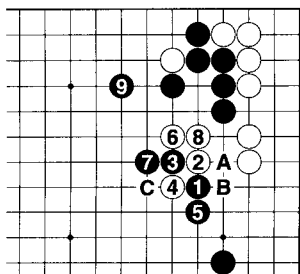
① seals White in and leads to overall thickness across the whole board. At least in form it threatens to create a moyo on the top; in reality the true aim is creation of a moyo in the center.



Variation 1:
 A Thin Shape

A move like ① tries too hard, and is a bad move. Black's shape is thin and comes too close to a solid enemy position. White has a choice about when to play the jump to ② and the sequence through ⑩, erasing the center.

Instead of ①, Black at ② would leave behind the possibility for White to attach at ⑧. Instead of ①, Black A allows White to jump out to ②, after which Black cannot stop White's advance.



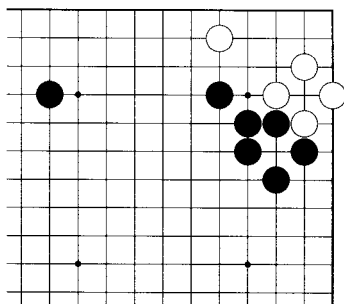
Variation 2:
 A Light Shape

① is played loosely, so that for example if ② and ④, Black can make shape on both the top and bottom with ⑤ through ⑨. Instead of ⑤, Black A would allow White to force at ⑤, Black B, White at ⑦.

Instead of trying to break through the encircling ring, White might consider playing around C with the idea of inducing Black to play on dame points while connecting.

Problem 4: Placement

“If you aim to play on the right, make a move on the left.” Therefore, if you want to play to seal in your opponent, it’s possible to start by making a move on the inside.



Black to Play

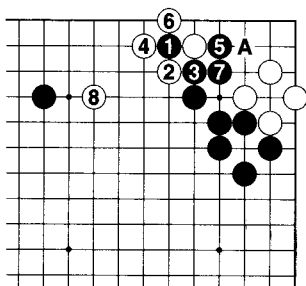


Diagram 1: Trade

Black attaches with ①. Now if White is so kind as to pull back, it’s true that Black can seal White in. However, if White plays the hane at ②, Black has no choice but to forge ahead and make a trade. That said, not only does Black allow White to destroy his moyo on the top, but White still has the possibility of living in the corner with A, so Black takes a loss here. Instead of ①, Black at ② would allow White to crawl out at ①—not promising at all.

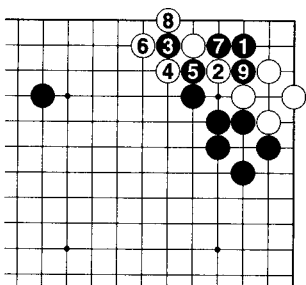


Diagram 2:
① is the tesuji.

Black makes the placement at ①. If ②, now is the time to play the attachment at ③, which is now quite severe. Black would welcome the trade that White can start with ④ and ⑥—after ⑨ this is a welcome outcome. Compared to the previous diagram, White is already dead in the corner, a gain of one move. Instead of ④, even if White first trades White at ⑤ for Black at ④, there is still *aji* in the corner. If instead of ④ White plays at ⑦, Black is satisfied to play at ④.

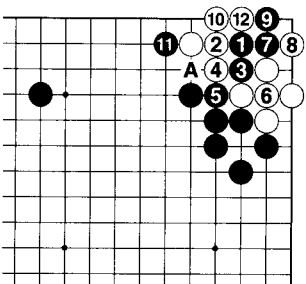


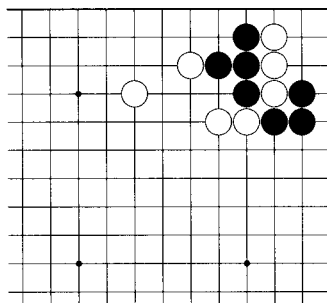
Diagram 3:
Full Use of the *Aji*

Bumping with ② looks like a good defensive shape, but Black can create some troublesome *aji* with ③ followed by ⑤ and ⑦. In the end White is forced to respond to ⑪ and to A. Instead of ②, if White bumps with A, then ③, ④, ⑤, ⑥, ⑦, and White loses by a move. The best White can do is to give way by playing ② at ③, then ⑪, ②.

Problem 5: Placement

The success of a seal-in can probably be measured by the extent to which the outside influence is reinforced.

This tactic is a tesuji that induces your opponent to thrash around, reinforcing your outer wall. The ladder must favor White.



White to Play

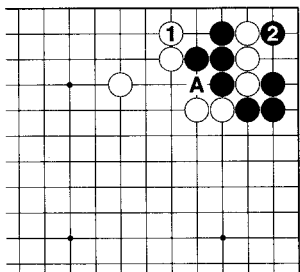


Diagram 1: Lackluster

White can just descend to ①, exchanging this for ②. This isn't bad. White A will be sente, and the exchange of territory for outside influence is about even. However there is a move that gets more; missing that move is, comparatively speaking, a mistake. White wants to get the greatest possible benefit from the capturing race.

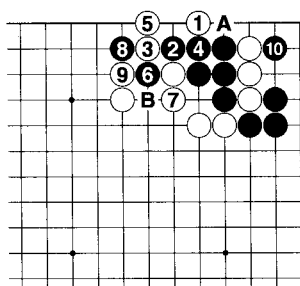


Diagram 2:

① and ⑤ are the tesuji.

White makes the placement at ①, looking to link up with A. After ② and ④, White plays the descent to ⑤, once more threatening A. Black improvises with ⑥ and ⑧, and the three stones are captured, but capturing at B will be sente, so White's outer wall is perfect. Instead of ②, if ⑩, White A is good. Instead of ④, if ⑩, once again A is good. Instead of ⑥, if Black at ⑦, then White at ⑥ wins the capturing race.

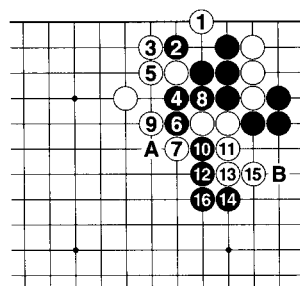
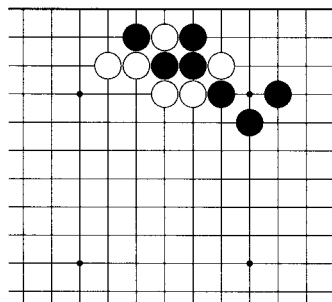


Diagram 3: A Forceful Try at Resistance

②, followed by moving out with ④ and ⑥, are the most forceful attempt at resistance. After White blocks with ⑦ and ⑨, Black can no longer win the race in the corner, but Black can cut with ⑩ and after connecting with ⑬, A and B are *miai*. If the ladder starting with Black A is unfavorable, Black has no choice but to go along with the sequence in the previous diagram.

Problem 6: Descent to the First Line

If living leads to a loss, it's better to sacrifice, and if you're going to sacrifice you may as well choose a path that increases your outside influence. A small forcing move leads to a big difference in outside influence in this case.



White to Play

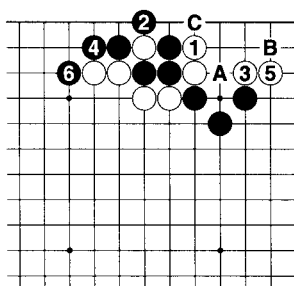


Diagram 1: Life

After giving atari with ① and attaching with ③, there's no denying that White is alive. Instead of ④, if Black at ⑤, White connects with A, and if Black persists with B, then White C wins the race. Instead of Black B, if ④, White lives with B.

However, while White can live, allowing Black to hane upward with ⑥ leaves White with a painful shape. Living leads to a loss.

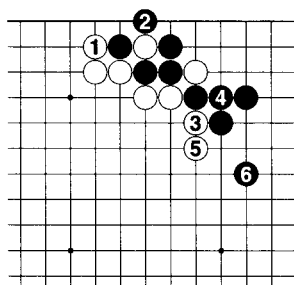


Diagram 2:
A Large Territory

Having decided to sacrifice, simply forcing with ① and ③ is artless. After defending with ⑥, Black has a secure territory of twenty-five points or more. White's outer influence is thin and cannot be expected to provide much benefit. Even though Black has played an extra stone here, this result is less than equal for White. White has sacrificed the stone too easily.

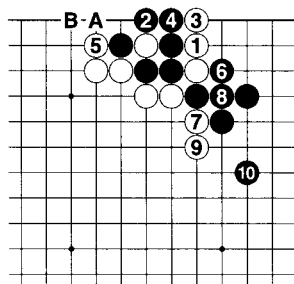
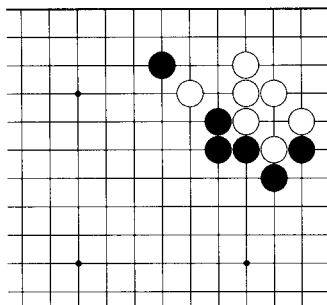


Diagram 3:
③ is the tesuji.

White gives atari with ①, not with the intention of living, but in order to be able to force with the descent to ③. White also becomes short of liberties, but since the intention is to sacrifice the stones anyway this is not an issue. Compared to the previous diagram, there is a five point difference in territory and from the standpoint of outside influence White has a forcing move at either A or B. This is a big difference.

Problem 7: Press

When your opponent has poked his nose out into the center, this press is a fundamental sealing-in technique in which you jump ahead to block the escape route. However it leaves behind multiple cutting points so you need to carefully calculate whether or not you can actually reap the benefits. This position is from *Katsugo Shimpyo*.



Black to Play

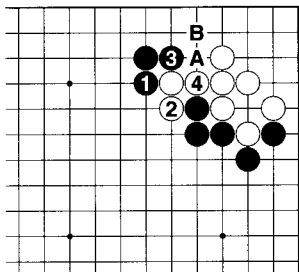


Diagram 1:
One Step at a Time

If Black pushes with ①, White just moves out one step at a time with ②. Black can't hope to seal White in this way. What's more, if Black continues with ③ to disrupt White's shape, this ends up reducing his own liberties after ④.

On the other hand, Black's pushing through with ④ meets up with White at ③, Black A, White B, and Black can go no further.

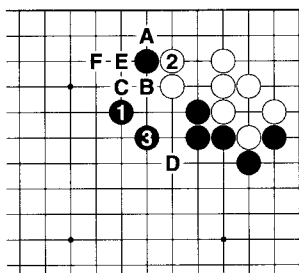


Diagram 2:
Knight's Move Press

Surrounding with ① is also an effective tesuji, but after White comes back to ② it's a bit slack. Black reinforces with ③, looking to follow with the descent to A, but White can aim for White B, Black C, followed by the peep at White D. Black can't quite be satisfied here.

Instead of ②, if White thrashes about with a move like B, then Black C, White E, Black F gives Black a rather undeserved success.

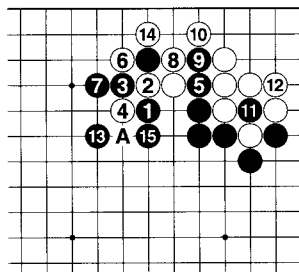
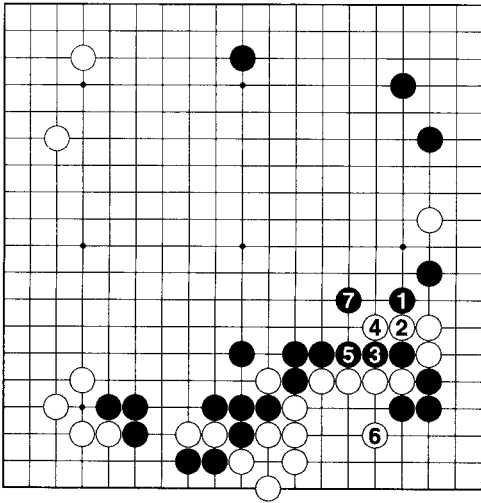


Diagram 3:
① is the tesuji.

①, pressing directly, is an uncompromisingly forceful move. ② and ④ offer the most aggressive resistance, but call forth the good sequence of ⑤ through ⑪ and the nice tesuji of ⑬. White gets a terrible position in the end.

Instead of ④, White should pull back to ⑧, forcing Black to defend at ④ or A, and wait for later developments.



Game Record 10

Jubango (Ten Game Match), Game 2

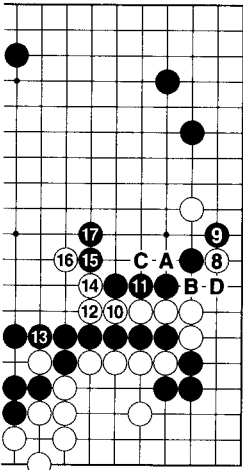
White: Hashimoto Utaro

Black: Go Seigen

Game Example 10: Press

In actual play there are frequently cases in which your opponent breaks through an encircling ring you've built, but surrounding conditions are such that you can then set up a second encirclement.

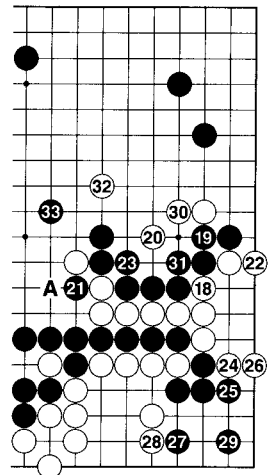
After Black plays the diagonal attachment at ①, White pushes out with ② and ④ as a sort of stopgap on the right and then comes back to defend with ⑥. Black plays ⑦, starting a full-fledged sealing-in strategy.



Variation 1: Escape

Continuing from the game record, ⑧ followed by pushing out with ⑩ is a nice sequence. Instead of ⑪, if Black plays at ⑭, then White A, Black B, White at ⑮, Black C, White D, and Black will have a hard time responding. For the time being at least, White has gotten out.

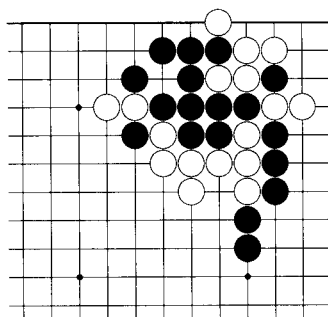
However, if White chooses A instead of ⑱ or ⑳, then when Black lives in the corner, White will be left with an eyeless group getting chased. Because White goes to take away Black's eye shape with ㉔, Black can seal in once more with the cut at ㉕. After ㉙, both sides are alive. White starts moving out with ㉚ and ㉛—more fighting over a possible encirclement.



Variation 2:
Second Seal-In

Problem 8: Angle Play

This tactic is a move that induces the opponent to thrash about, but if you overdo it you may get hit by a counter-punch. You have to choose your forcing moves carefully.



White to Play

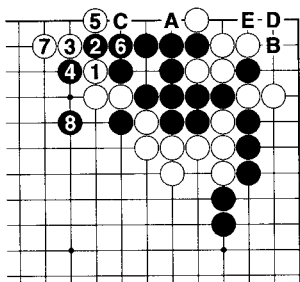


Diagram 1: Vulgar

Because White himself is short of liberties, blocking tightly with ① and ③ walks into a counterattack with ④ that leaves White nearly crushed. Now, after Black finishes the squeeze starting with ⑧, he can live on the top with Black A, White B, Black C. After Black A, if White tries C, then Black B, White D, Black E links up, and it is the white corner that dies.

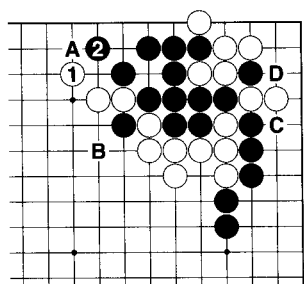


Diagram 2: Slack

Forcing with the diagonal move at ① leaves something to be desired. Black defends with ②, and now the block at A is not forcing. If White B, Black forces with Black C, White D and then extends along the right side—the result is about even.

Instead of ①, if White tries the knight's move at A, Black can strike at the waist at ①, aiming to get the same result as in the previous diagram.

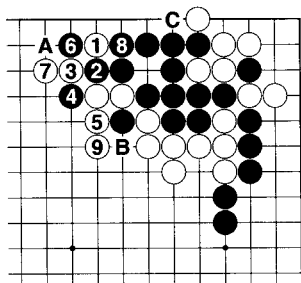


Diagram 3:

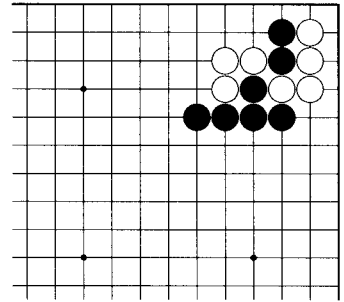
① is the tesuji.

White plays a more daring move with ①, a tesuji that induces Black to play ②, ④, and ⑥, proverbially vulgar moves of the “atari atari” variety.

However, when Black plays ⑧, trying to force again with A would be a mistake—it would allow Black to escape with B. Because C is forcing, Black has no trouble living on top.

Problem 9: Angle Play

Even when there are a number of ways to seal the opponent in, there is only one shape that can be called the best. The thickest type of outside influence is one with no flaws, one that does not offer the opponent sequences that make reduction easy.



Black to Play

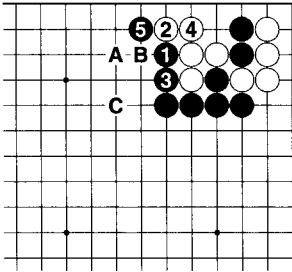


Diagram 1: Attachment

The attachment at ① allows White to defend with ② and ④, after which blocking with ⑤ is awkward. White can erase easily with White A, Black B, White C. That said, stepping back to A instead of ⑤ gives up too much territory to be considered promising. Instead of ①, B is not worth considering at all. White will just *tennuki* and the possibility of a push and cut by White starting at ③ would remain.

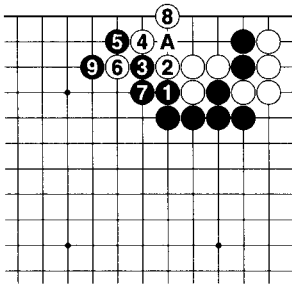


Diagram 2: Ladder

Blocking with ① and ③ is a technique that has some power, but when White plays the hane at ④, giving way with Black at ⑥ would mean a loss. If Black plays the double hane, White gets in the cut at ⑥. ⑨ sets up a ladder, but even if this ladder is favorable, the possibility of a ladder breaker is a minus for Black. Instead of ②, White A would lead to the same shape as the previous diagram.

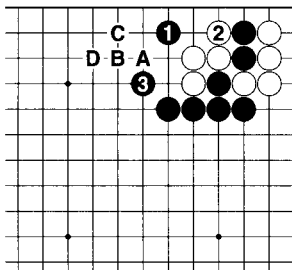


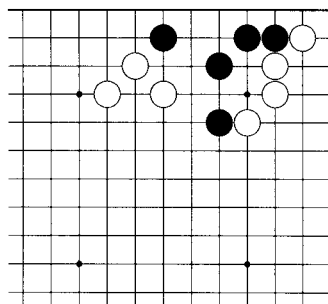
Diagram 3:

① is the tesuji.

Playing deep with the angle move at ① is good. Responding with ② is about the best White can manage. Black plays the diagonal move at ③ and gets a thicker center than in the two previous diagrams. After this if White A, Black sacrifices a stone with B and gets even thicker. If White continues with C, pressing with Black D is not bad at all. If White plays *tennuki* instead of ②, Black squeezes starting at ②.

Problem 10: Crab Pincer

This case calls for a crude technique that seems nearly vulgar, but if successful it can cause a great deal of damage. This position is from *Katsugo Shimpyo*.



White to Play

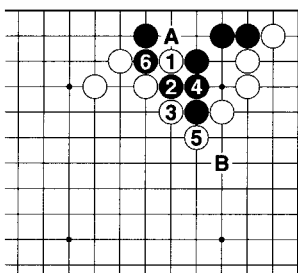


Diagram 1:
An Attacking Idea

① makes *miai* of the cut at ④ and the push through at A, but Black has a good defense with ② and the attack comes to nothing. Now for White to switch gears and go for a seal-in with ③ and ⑤ has little effect because ⑥ lives in sente. Instead of ①, attacking with the hane at ⑤, Black at ③, White B might be effective in some situations.

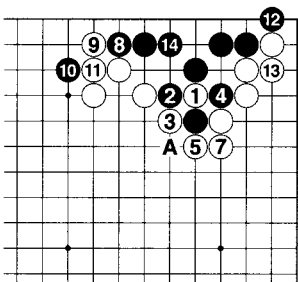


Diagram 2: (⑥ at ①)
Hane-Wedge

The hane-wedge with ①, followed by the seal-in with ③ and ⑤ looks stylish at first but actually gives Black more breathing room. Even if Black connects with ⑥, he still can get in some useful forcing moves before living, and if Black has ko threats he can even play ⑥ at A, challenging White to a ko with the game riding on the outcome.

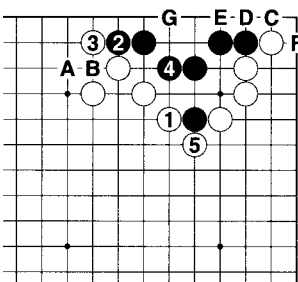
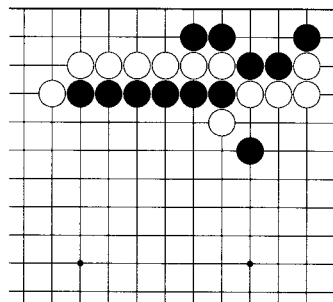


Diagram 3:
① is the tesuji.

① is a diagonal attachment, but the diagonal moves on the left and right look like a crab's pincer so that's what it's called. Black's exit is shut down with a single blow. About the best Black can manage is to force with ② and ④, then live with the sequence A through G. In terms of the size of Black's territory, and the quality of White's outside influence, the difference between this and the previous diagrams is clear.

Problem 11: Cut

Even if the seal-in itself is easy, there are many cases in which the effect will be greatly reduced if you don't make the right preparations.



Black to Play

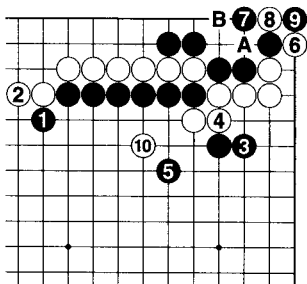


Diagram 1:
A ko remains.

After Black forces with the hane at ①, he can seal in with ③ and ⑤. However, the hane at ⑥ leads to a ko for the corner group. White can use ⑩ as a ko threat so this is a difficult fight for Black. Black can try to squeeze but the outside has bad *aji*.

Instead of ⑦, Black A would lose after White B.

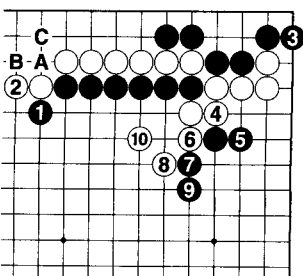


Diagram 2:
A Difficult Fight

It follows that Black needs to live in the corner with ③. However, after being split by the sequence following ④, Black is short of liberties and again faces a difficult fight.

Note that White cannot skip ② to play the hane at ③—Black would cut at A, followed by ②, Black B. After Black A, playing White C and allowing Black to capture a stone is unthinkable.

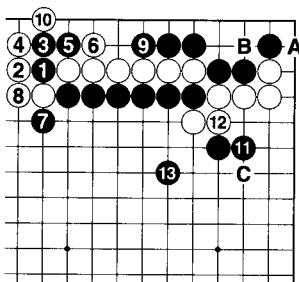


Diagram 3:
① and ⑩ are the tesuji.

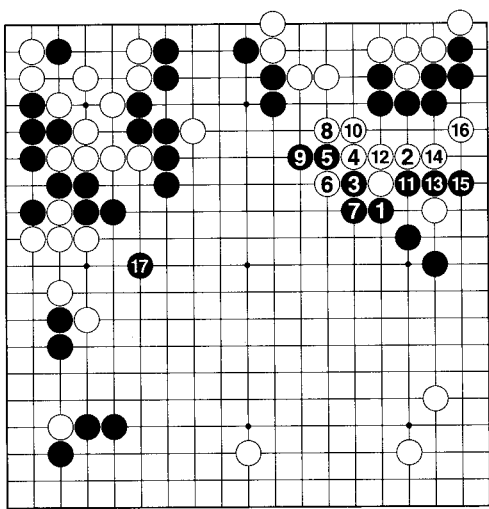
Black throws in a cut with ① and, after sacrificing three stones, forces with ⑦ and ⑨. After forcing with ⑨, Black can respond to White A by living at B. So Black can seal in with ⑪ and ⑬. White is crushed.

Instead of ⑪, if Black cuts at ⑫, then White A, Black B, White C gets out. The descent at ⑪ is a good move in certain situations. In this case, it takes advantage of Black's thickness in the center.

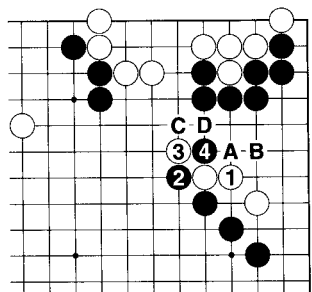
Game Example 11: Diagonal Attachment

This move comes into contact with the opponent and often makes *miai* of a block at the head of his stones or a hane inside his group. It's a rather crudely aggressive way to seal your opponent in, and as such invites a counterattack—you need to watch out for this.

Black plays a diagonal attachment at ①. ② offers the stiffest possible resistance, but Black seals White in with the double hane of ③ and ⑤. Black gives up seven stones, but is able to get in the big move at ⑰, so this has to be considered a success.



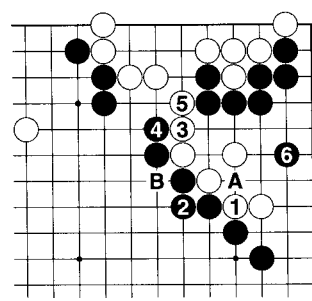
Game Record 11
Game Played in 1808
White: Nagasaka Inosuke
Black: Kadono Jowa



Variation 1:
Other Moves

If ①, ② and ④ seal White in. Instead of ①, if White extends to ②, Black at ①, White A, Black B is good. If White tries to defend the points at both ① and ② by extending to ④, Black disrupts White's shape with B, and after White plays at ①, Black fights by coming out to C.

Instead of ①, if B, then ②, White at ④, Black at ③, White C, Black D cuts and Black wins the capturing race.

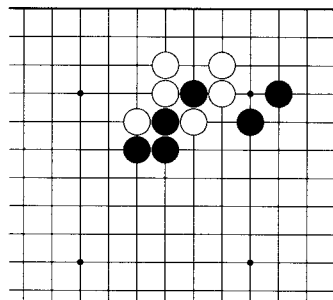


Variation 2:
Playing on Both Sides

Instead of ⑥ in the game record, if White forces with the angle wedge at ①, this provides a prophylactic defense against Black A. However, now White can no longer force with B, so White has no choice but to connect out with ③ and ⑤. ⑥ lives in the corner. Black has both sealed the outside and saved the inside group; meanwhile White has only played on *dame* (neutral) points.

Problem 12: Squeeze

When examining alternatives that have the intention of sealing in, it's important to distinguish sequences that are truly effective from those that merely look like they seal the opponent in. This position is from *Katsugo Shimpyo*.



Black to Play

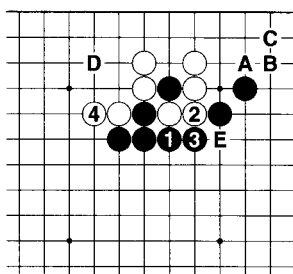


Diagram 1: Plodding

After ① and ③, it is true that White is sealed in, after a fashion. However, White's shape has also been perfected, so that in the corner White can now play A, Black B, White C; meanwhile, on the side, after ④, Black D would have little power. Depending on the position on the right side, White might even be able to aim for the cut at E.

① and ③ are a seal-in in name only—they have no true effect.

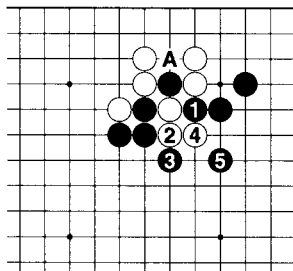


Diagram 2:

① is skillful.

Black cuts with ①, and if ②, Black squeezes with ③ and ⑤ to seal White in. Because White still does not have eyes, a number of good follow-up moves are created. Black's shape is also more flexible than in the previous diagram.

Instead of ②, if A, Black blocks at ②—it should be easy to compare this result to the previous diagram.

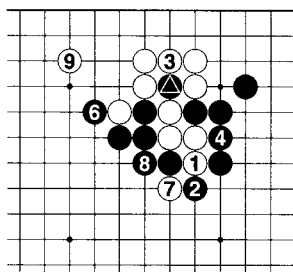
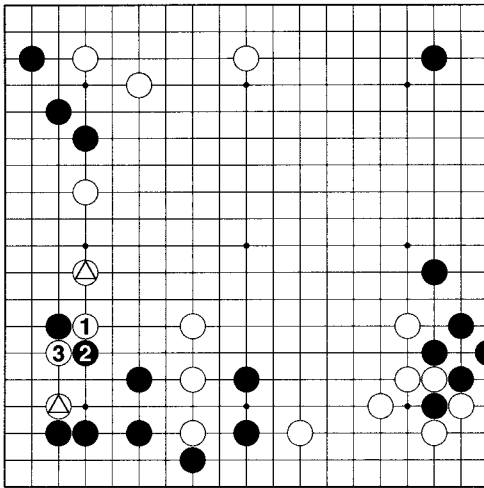


Diagram 3: (⑤ at ▲)

The counterattack fails.

Continuing from Diagram 2, White might push out with ① to create a weakness in Black's position, but after being squeezed into a dumpling shape and hit with ⑥, White is in no condition to be attacking Black's weaknesses.

Continuing to thrash about after your opponent has made a good move usually only makes the damage worse.

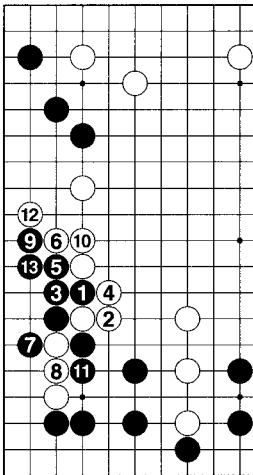


Game Record 12
16th NHK Cup, Title Match
White: Fujisawa Shuko
Black: Fujisawa Hosai

Game Example 12: Attach and Cut

An attachment and cut from the fourth line to the third line is commonly used as a tesuji to seal in. The cutting stone on the third line is used as a sacrifice.

Because of the relationship between the two \triangle stones, ① and ③ work perfectly as a tesuji. Black cannot resist too vigorously because of his weakness on the lower side of the board. ② at ③ would not be good after White at ②.

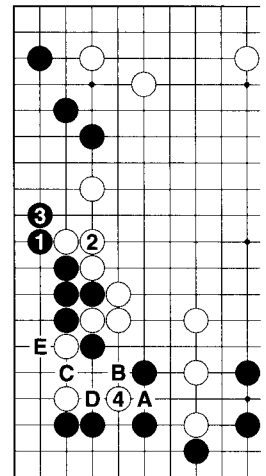


Variation 1:
Profit vs. Thickness

Instead of ⑦ in the previous diagram, going for more territory with this ① and ③ would be greedy. After the placement at ④ Black's situation is miserable. If Black A, White B; if Black C, White can connect at D. If White breaks through here, profiting on the left does not do Black any good.

Instead of ③, if Black E, White can connect at C, transposing to the previous diagram.

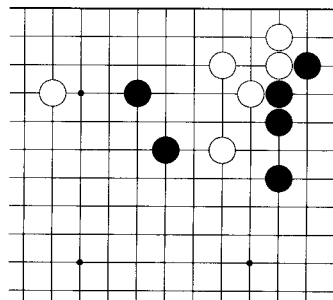
In the game, Black continues by giving atari with ① before connecting with ③, solidifying his territory on the left side. White seals Black in with the sequence through ⑫ and gets sente to switch to the right side. The black position in the upper left has gotten a bit thin—White has gotten the better result here.



Variation 2:
Overplay

Problem 13: Cut at the Waist

“Cut at the waist of the knight’s move”—there are few tesuji that can be used for so many different purposes. By giving up one stone you can complete a seal-in.



Black to Play

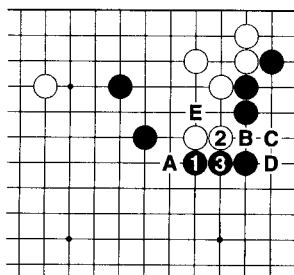


Diagram 1:
Full of Holes

If Black attaches at **1**, after **2** and **3**, White has the possibility of the hane at A, and the possibility of the cut at White B, Black C, White D. Black is so thin that this can hardly be called sealing White in.

Even though it seems to solidify Black for now, **2** is the best. Instead, if White A, the clamp at Black E would stop White cold.

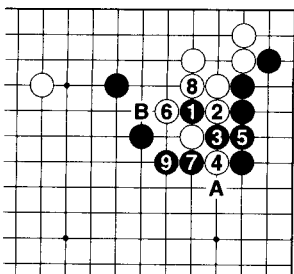


Diagram 2:
1 is the tesuji.

Black cuts at the waist of the knight’s move with **1**, inducing **2**, then takes the key point with **3**. This is the proper move order. **4** is a forcing move before gripping a stone with **6**. After Black seals in with **7** and **9**, White will aim to move out **4** with A in concert with a push and cut starting at B.

Instead of **9**, it’s also possible to take off the stone with A to get a solid position.

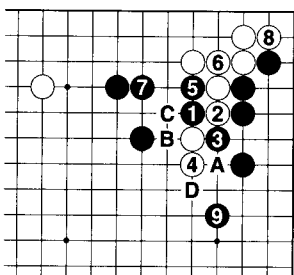


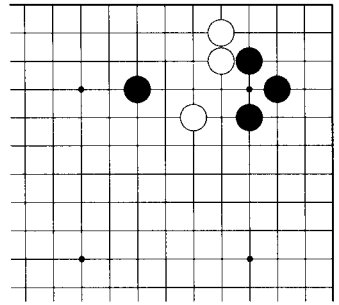
Diagram 3:
An Unreasonable Fight

If White tries to fight with this **4**, saving the atari at A for later, the problem is that **5** and **7** are sente. The two stones in the center just end up being a burden for White.

Instead of **4**, if White B, then after Black C and White D, **8** will push White around in the corner. No matter what, after Black gets in the punch at **1**, White has no good prospects here.

Problem 14: Cut at the Waist

If the conditions are right, the cut at the waist of the knight's move works in concert with a follow-up counter-atari to seal the opponent in. This position is from *Katsugo Shimpyo*.



Black to Play

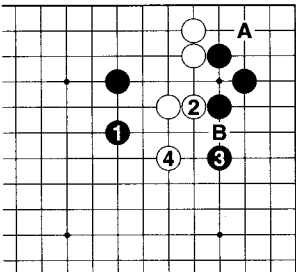


Diagram 1:
Shape for Chasing

If Black jumps to ①, White forces with ② and stays one step ahead of Black by moving out to ④. White's shape is remarkably flexible, and with the possibility of the jump to A it will be hard for Black to attack successfully.

The bump at ② threatens a hane at B and is a key point to reinforce potential thinness in White's shape. Black needs to find a way to prevent White from getting this move in.

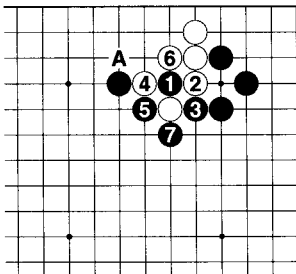


Diagram 2:
① is the tesuji.

Black cuts at the waist with ①, and if ②, Black cuts with ③. After ④, the counter-atari at ⑤ is a follow-up technique that forces White to capture with ⑥, after which ⑦ neatly blocks the exit. Now if White connects, then Black A. In this shape White must play ④ and ⑥—it's not possible to fight by extending to ⑦ instead of either of these moves.

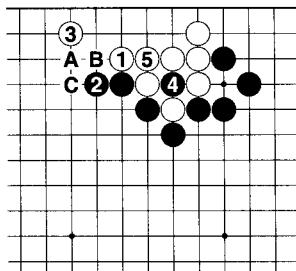


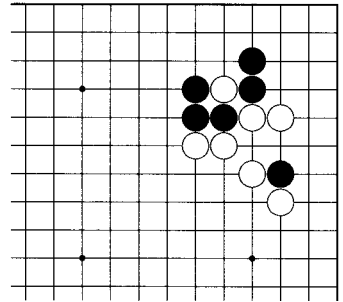
Diagram 3: Continuation

After Diagram 2, White has nothing better than to play the hane at ①. For Black, it is better to extend to ② rather than immediately capturing at ④. Because Black waits to play this forcing move, White cannot jump to A instead of playing ③. After White yields with ③, Black captures at ④, settling the shape and building thickness.

Instead of ③, if White B, then Black C, and Black gets even more thickness.

Problem 15: Checking Extension

A seal-in often begins with a blow aimed at a key point in the opponent's position. This is all the more effective if this key point involves a shortage of liberties.



White to Play

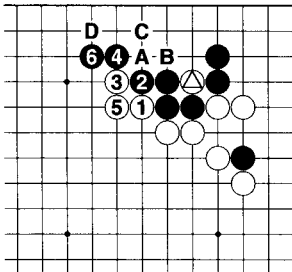


Diagram 1:
Grinding to a Halt

① and ③ are severe moves that make use of the sacrificed \triangle , but after Black plays the hane at ④, the attack grinds to a halt. Coming back to ⑤ is of course not good because Black extends to ⑥. But instead of ⑤, even if White pushes forward with White A, Black B, White at ⑥, Black takes off a stone with C, and after ⑤, the Black hane at D is hard to take. In this line, instead of capturing at C, Black could also play at ⑤.

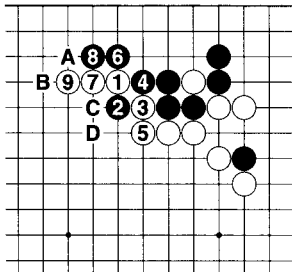


Diagram 2:
① is the tesuji.

① strikes at the key point. If Black attaches with ②, White wedges with ③ and plays the sequence through ⑨, getting a better shape than in the previous diagram. After this the block at A will be sente. If Black A, White is happy to extend to B.

Instead of ③, it would also be good to play the hane on the outside at C, and if ⑤, White D solidifies his foothold on the top.

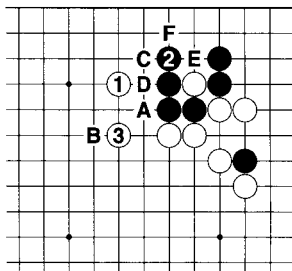


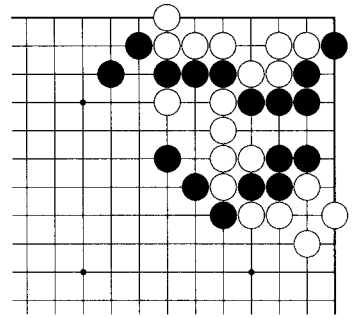
Diagram 3:
A Solid Defense

Black's best plan here is probably to defend tightly with ②, allowing White to play ③ and being satisfied to take sente. Instead of ②, if Black tries A, White plays B and Black isn't going to get to the outside anyway.

If Black plays *tenuki* instead of ②, White at ② is severe. After this, Black C, White D, Black E, White F, and the squeeze that follows works perfectly.

Problem 16: Solid Extension

This is a seal-in that is necessary to create a winning capturing race. In this tesuji Black gets to the central point in White's escape route, erasing any possible schemes for escape.



Black to Play

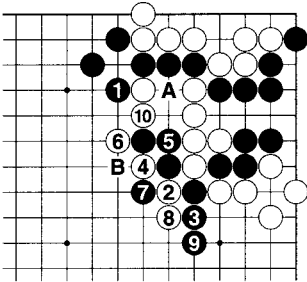


Diagram 1:
A Nimble Escape

Playing the bulge at ① is the first idea that comes to mind in order to seal White in. But this allows White to play ②, followed by the double hane of ④ and ⑥, which is not promising for Black. After ⑦, White squeezes with the sequence through ⑩ and escapes easily into the center.

Instead of ⑦, if Black A, then ⑩ and Black can't connect. Instead of ⑦, if Black B, White squeezes with ⑩.

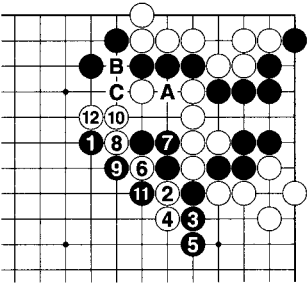


Diagram 2: Wedge

The jump to ① looks powerful. If White A, Black connects with B. Black calculates that White has five liberties, one less than Black who has six.

However after ②, White has the wedging tesuji at ⑧. If ⑨, then ⑩ and ⑫. Instead of ⑨, if Black at ⑩, then White C, Black B, White at ⑨. Either way, Black fails to seal White in.

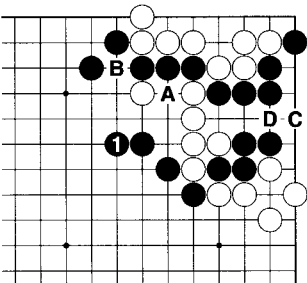


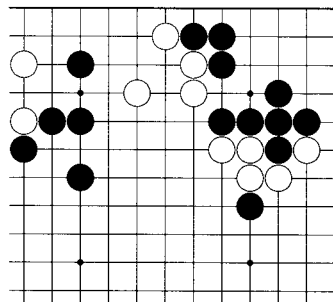
Diagram 3:
① is the tesuji.

Black plays a solid extension to ①. After this, White's escape is blocked. Once you realize that ⑥ in Diagram 1 and ⑧ in Diagram 2 are the same point, it should become clear that ① is the key point.

After White A, Black B, White C, Black plays D and wins the capturing race by one move. White collapses.

Problem 17: Loose Jump

Even if blocking directly doesn't work, it's possible in some cases to dodge the brunt of the opponent's assault and fall back to a secondary perimeter, stopping the opponent's advance from there.



White to Play

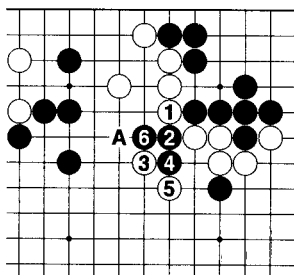


Diagram 1:
The Direct Method

If White blocks with ①, then after Black cuts with ②, White will have to find a way to defend the groups on the left and right separately. It doesn't matter whether White covers Black with ③, or tries giving atari at ④ or ⑥—in all cases, Black will split White and attack the two weak groups.

Instead of ①, if White jumps to A, Black just splits White anyway with ②, White at ④, Black at ③. This is hard for White.

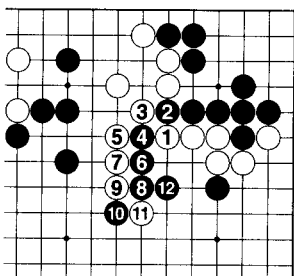


Diagram 2:
Splitting Attack

Giving way with ① opens up the possibility of driving out with ③ and ⑤, but after the sequence ending with ⑫, White will have to give up one of the two groups. Instead of ③, if White at ④, Black pushes out at ③ and White gets nothing. Instead of ③, if White jumps out to ⑤, then ④, White at ⑥, Black at ③, and once again White will have to lose one of the two groups.

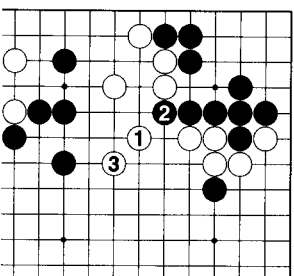


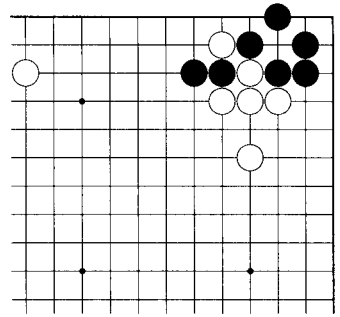
Diagram 3:

① and ③ are the tesuji.

If White is going to jump out, it's best to do it immediately with the loose jump at ①. Now if Black pushes with ②, White can connect with ③, linking up the two groups. In this way, White links up, seals in, and has no further worries that this group will be attacked. In fact, now White can look to attack the surrounding black positions.

Problem 18: Nose Attachment

When there are multiple ways to seal the opponent in, of course you should choose the one that is the most profitable and that leaves you with the best *aji*.



White to Play

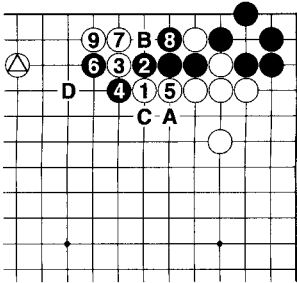


Diagram 1: Press

① is an unimaginative, but common technique for sealing in. If Black resists with ② and ④, the sequence through ⑨ follows, and △ is well positioned.

However, instead of ②, if Black plays at ⑤ and then after White A comes back to B, △ is in an awkward location. Continuing, White can forge ahead to seal in with White C, ⑥, White D, but this gives up too much territory.

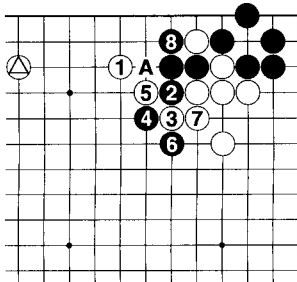


Diagram 2: A Defect

In order to make use of △, White may try the checking extension at ①. However, ② and ④ create a defect in White's shape, and after this the fight is hard for White.

If Black wants to keep moving out, then instead of ④, making an empty triangle at ⑤ would be good. Black has a choice here and so has nothing to worry about. Instead of ①, if White at ⑧, of course Black just extends to A.

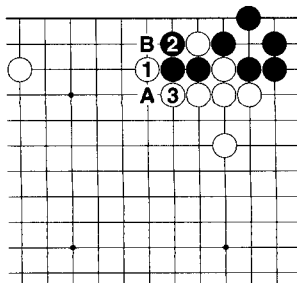


Diagram 3:

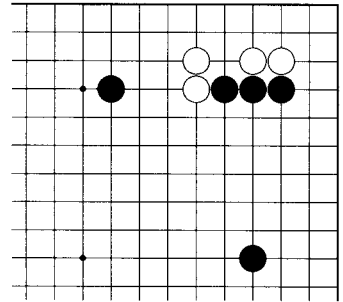
① is the tesuji.

White attaches at ①. This is an asking move to see whether or not Black will try to move out. If ②, ③ shuts the lid. The cutting point at A is not a problem because White has a forcing move at B.

Instead of ②, if Black at ③, White pulls out his stone at ② and fights. Black's stones are floating with no base—Black should not expect a good result from this fight.

Problem 19: Hane and Cut

Even if the core idea of a tesuji is simple, there are times when you need to play some high-level preparation and proper follow-ups. If either is missing you won't get a good result.



Black to Play

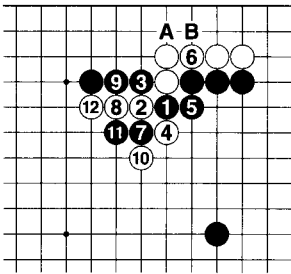


Diagram 1:
A Counterstrike

① blocks at the head of White's stones. If White resists with ②, Black can cut with ③ and manage a sort of seal-in. However, White can strike back starting with ④, then coming back to connect at ⑥. Now the continuation in the center is very difficult. If ⑦ and ⑨, White can fight with ⑧ and the sequence that follows. Instead of ⑤, if Black at ⑥, then White A, after which B and ⑤ are *miai*.

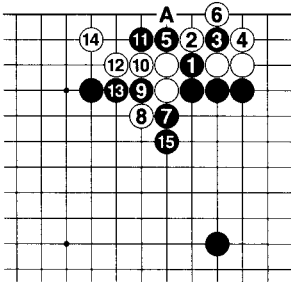


Diagram 2:
③ and ⑪ are the tesuji.

Black throws in a push and cut with ① and ③, thwarting White's resistance before playing the hane at ⑦. Instead of ③, if Black cuts at ⑤, then White at ⑪, ③, White A allows White to make a trade.

Instead of the hane at ⑧, if White at ⑪, then Black at ⑩, White at ⑨, Black at ⑧ seals White in with sente. After ⑨ and ⑩, ⑪ is a tesuji. Instead of ⑫, if White at ⑬, Black at ⑭ would be a ladder.

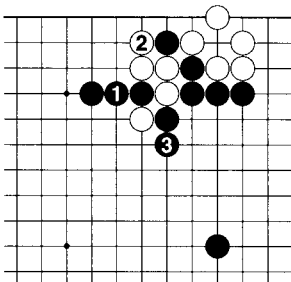
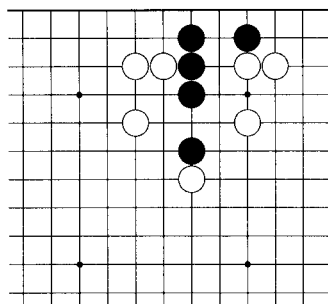


Diagram 3: Airtight

Instead of ⑪ in the previous diagram, if Black simply connects at this ①, ② grabs a stone with an airtight position. In the previous diagram, Black has a number of forcing moves on the outside, which make Black's outside thickness more valuable. In this diagram Black has absolutely no forcing moves against White at all. Black's thickness is therefore less complete, and it follows that this is a better result for White.

Problem 20: Wedge

This is a tesuji where you give up a stone and make your opponent decide how to defend. Playing atari will help build momentum to seal your opponent in. This position is from *Katsugo Shimpyo*.



White to Play

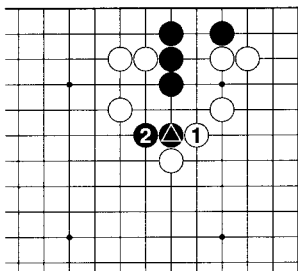


Diagram 1:
Left and right are *miai*.

If White blocks on the right with ①, Black moves out to the left with ②. If White blocks on the left at ②, Black would move out to the right at ①. It seems Black has made *miai* of the left and right, and therefore assured himself of a way out. But there is a good move here for White.

When your opponent has made *miai* of left and right then “there is a move at the center point of symmetry.”

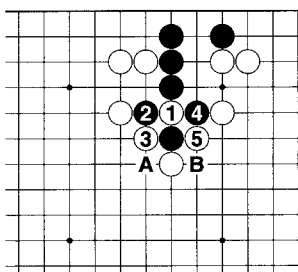


Diagram 2:
① is the tesuji.

White wedges at the center point with ①. If Black gives atari with ②, ③. If Black gives atari at ④ instead, White plays ⑤. By blocking on the side that Black protects, White neatly prevents Black from moving out to the center.

After this, A or B would lead to a ko but there is no way for Black to successfully fight the ko. If Black connects instead of fighting the ko, then White A—a great success for White.

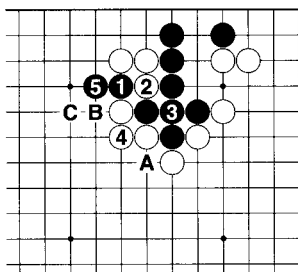


Diagram 3:
A Way to Resist

Continuing, Black’s only way to survive is the wedge at ①. If ②, Black plays the sequence through ⑤. Black has a forcing move at A, so White can’t run out the three white stones at the top. Instead of ②, if White at ⑤, Black at ④ is a double atari. Instead of ②, if White takes the ko, Black can connect at ②.

The best White can do in this situation is to extend to B instead of ②. Play continues with ⑤, White C.

TESUJI FOR SPOILING SHAPE

Tesuji that spoil your opponent's shape are generally techniques in which you strike a single blow at a key point in the opponent's setup, forcing him to make a bad shape that reduces the efficiency of his stones. There are many varieties of bad shape—empty triangle, soldier's hat, bulky four, dumpling, but they all have in common poor efficiency brought about by duplication or redundancy.

However, even if you succeed in giving your opponent's stones poor shape, you haven't really accomplished anything if at the same time you give your own stones even worse shape or if you create weaknesses in your position. You also have to consider follow up. Let's examine this through a few examples.

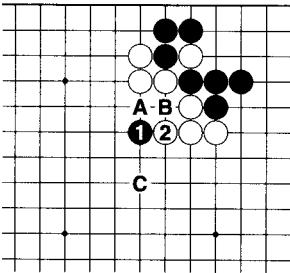


Diagram 1: "Tickle"

The peep at ① is bound to be used as an example in any discussion on disrupting shape. White may answer at ② or A, in some cases even at B. Black can be satisfied to have reduced White's potential to make eyes, and can either play elsewhere or continue the attack with C.

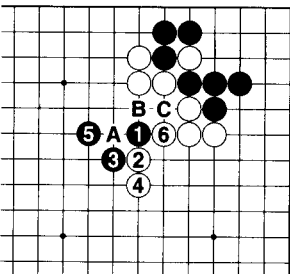


Diagram 2:
Common Defense

A common defense is to attach on the side you want to develop, either with ② or at A. Black plays on the outside with ③ through ⑤, satisfied to eventually force White to come back to defend with ⑥. How well Black has disrupted White's shape can only be evaluated in the context of surrounding positions and in terms of who is leading on the board as a whole.

Note that exchanging Black B for White C only shortens Black's liberties.

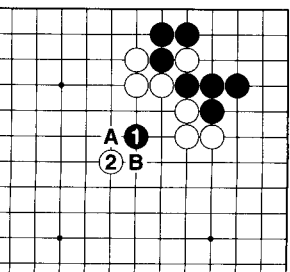


Diagram 3:
Counterattack

Even though we say this is a key point, if the surrounding positions aren't appropriate you cannot play there without inviting a counterattack. Rather than attacking, your stone will become a burden.

In this shape ② can be a powerful counterattacking technique. If Black A, White B; if Black B, White A. The stone that was to disrupt White's shape may wind up being a target for White to attack.

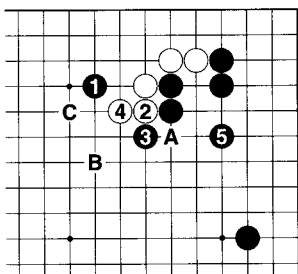


Diagram 4:
Hane at the Head

The pincer at ① does more than just deny White the opportunity to extend here. It also aims to follow with a hane at the head of White's stones with ③, inducing White to make bad shape. ④ makes an empty triangle, but in this case it is the most aggressive way to defend because it enhances White's chances to cut at A.

Black defends his weaknesses with ⑤, looking forward to attacking moves at B and C. White has no appropriate way to defend.

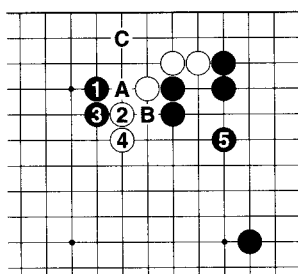


Diagram 5:
Relatively Bad Shape

At first it seems that White can avoid making bad shape by playing ② and ④. But given that Black can play Black A, White B in sente at any time, Black actually has no weaknesses, so all the shape problems are on White's side.

Of course Black will wait to play A. Playing in sente at C to deny White a base would also be a severe way to play. In any case Black can expect to have all of the attacking chances here.

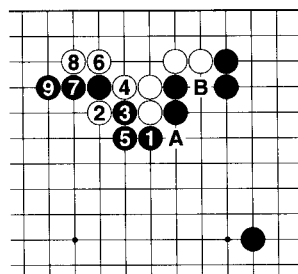


Diagram 6:
A Large Outside

After Black plays the hane at ①, if the attachment at ② is possible, White can avoid getting bad shape. In this case however the hane-wedge with ③ strikes a savage blow. Crawling underneath with the sequence after ⑥ is not the way to win.

Instead of ②, if White at ⑤, Black still cuts at ③. After ④, White might try later to resist with the atari at A and the push and cut starting with B, but in the end it comes to nothing.

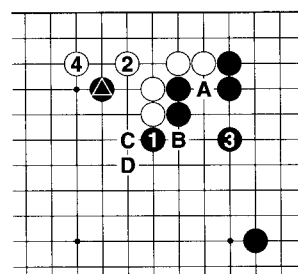


Diagram 7: Low Position

If White tries the hanging connection at ②, aiming for the push and cut starting with A, Black defends with ③ or B. White develops along the top with ④, but gains only a small profit. At first it may seem that \triangle is not very well positioned. But actually, whether Black extends next to C, or White plays C and Black responds at D—in either case, \triangle will be occupying the key point.

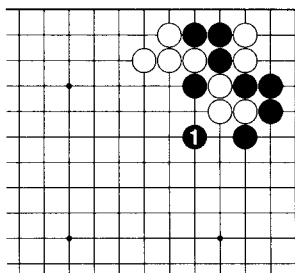


Diagram 8: Confining

The very best technique for giving your opponent bad shape is the squeeze. But if you get too enamored with the squeeze there is the danger that you'll execute superficial maneuvers that don't really help make good shape for yourself.

Even if the ladder is unfavorable, the confining move at ① gives Black good momentum.

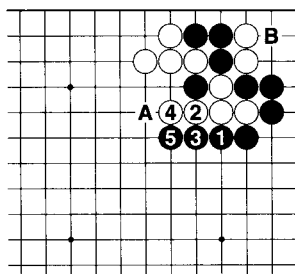


Diagram 9:
Commonplace

Pushing out with ① and ③ has no flair. ⑤ is a thick move that aims for the atari at A and the squeeze at B, but it allows White to play first on the right side so it is unlikely to bear much fruit.

That said, if Black develops on the right side instead of ⑤, White turns at ⑤, a thick move that shortens Black's liberties.

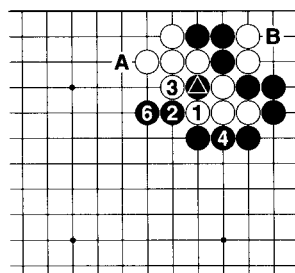


Diagram 10: (⑤ at △)
Ideal Shape

If White pushes out with ① after Diagram 8, this is what Black wants. Black squeezes with ② and ④, then extends to ⑥, getting influence in the center. That's not all—Black also has the attachment at A and the squeeze at B as future possibilities.

Instead of ⑥, extending down the right side would also be fine. It's clear that Black is a move ahead compared to the previous diagram.

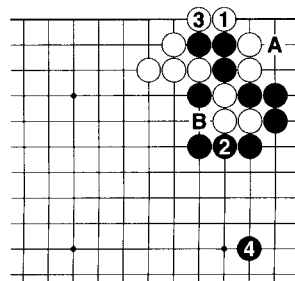
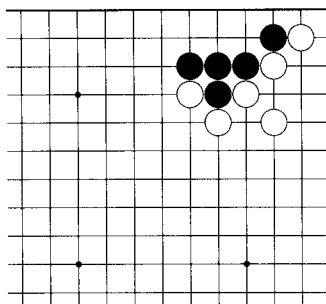


Diagram 11:
A Way to Resist

Instead of Diagram 10, White should give atari with ① to take the troublesome three stones off the board. Black can still force with ②, but the forcing move at A is eliminated, offering White a measure of relief. Black extends down the right side with ④, but after this the value of the atari at B becomes quite small—White will almost surely ignore it.

Problem 1: Atari

The most forceful of all techniques is the atari, and it is a powerful weapon for giving your opponent bad shape. However, in cases in which there are several places where you can give atari, you need to be careful to play them in the correct order.



Black to Play

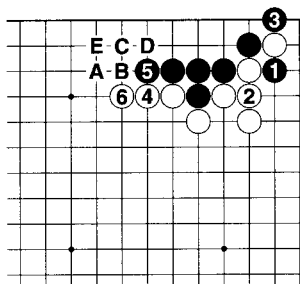


Diagram 1:
Great Outside Influence

Giving atari with ① does force White to make bad shape, and gripping a stone with ③ secures the corner territory. However, this allows White to extend to ④, and it is clear that White's outside influence is worth more than Black's profit.

After ⑥, jumping to Black A would run into trouble after White B, Black C, White D. On the other hand, playing Black E would feel too submissive.

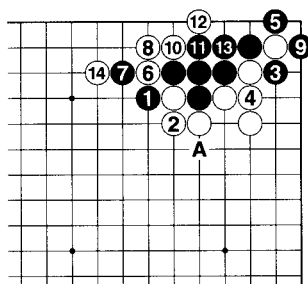


Diagram 2:
Toward a Fight

Black gives atari with ① first, then cuts and captures with ③ and ⑤. This sequence prevents ④ in the previous diagram. However, White cuts with ⑥ and the sequence through ⑭ follows. Black cannot be overly optimistic about his chances in the fight that ensues.

Instead of ②, capturing at ⑬ and trading with Black at ② followed by White A would also be good enough for White.

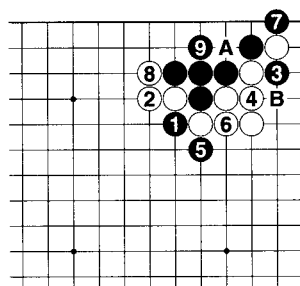
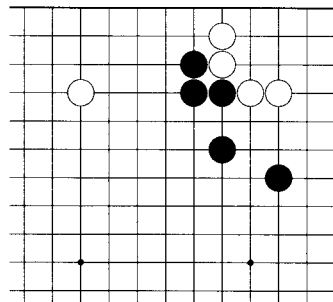


Diagram 3:
Move Order Tesuji

Black starts with the atari at ①. Instead of ②, if White A, Black can force with ⑤ before capturing at ②—this would be good for Black. After ②, ③ and ⑤ give atari in an accurate sequence, leaving White with a dumpling shape. Now Black can fight. Instead of the atari at ③, playing the atari at ⑤ first would allow White to try his luck with the ko after ⑥, ③, White B.

Problem 2: Placement

This is a technique in which you jump into the middle of your opponent's area to accentuate a weakness. The placement is an asking move that is linked to a follow-up tesuji—if White counterattacks, Black will use it to build momentum for developing his position.



Black to Play

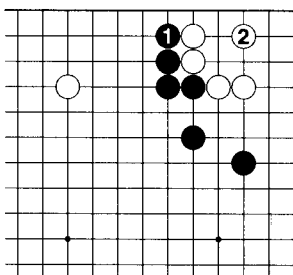


Diagram 1:
Helping White

Blocking with ① is certainly sente, but after exchanging this move for White's defense at ②, Black has nothing more to look forward to. If White ignores ①, the placement at ② is a powerful shot, after which it's uncertain whether White can even live in the corner.

In either case it's clear that ② is the key point, but if you don't know how to make effective use of the attack there it will wind up being a gift to your opponent.

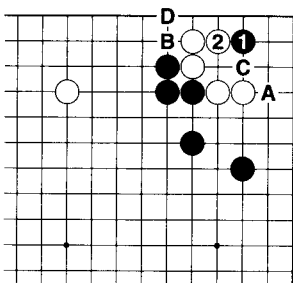


Diagram 2:
① is the tesuji.

Striking immediately with the placement at ① is the tesuji. White has no choice but to defend with ②, and now Black can aim later at the attachment at A. Black can consider this to be a forcing exchange and play elsewhere. Or, Black can block with B, forcing White to defend with C, after which descending to the first line with Black D will be sente—this is clearly better than the previous diagram.

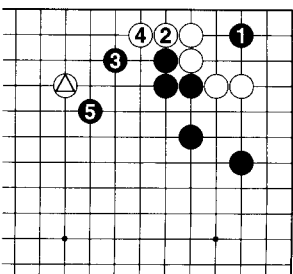
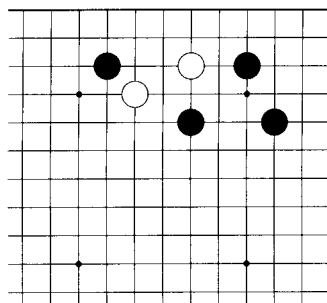


Diagram 3:
Counterattack

If White strikes back with ②, ③ and ⑤ on the outside have a good rhythm. The stone in the corner can still be put to some use. Even though Black has used a move to play a stone that is captured, compared to the case where Black just blocks at ②, Black has gotten an active hard-working shape with ③ and ⑤ that puts pressure on △. That alone is enough to say Black has gained something here.

Problem 3: Push and Turn

This is a procedure to strengthen your own stones while attacking your opponent. Playing an accurate move order, you can ruin your opponent's shape with this frequently used tesuji. This position is from *Katsugo Shimpyo*.



Black to Play

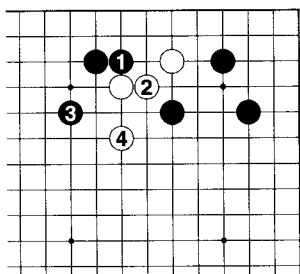


Diagram 1:
White is comfortable.

Crawling with ① is sente and is a key point that takes away White's base. It forces White to connect with ②, and Black curls up at ③ to attack on a large scale. It seems Black has a nice flow here. Instead of ①, if ③ immediately, the block of White at ① is thick—suddenly White has a shape that is rich in eye potential.

But Black should not be satisfied with this result.

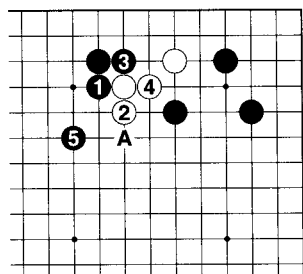


Diagram 2:
① and ③ are the tesuji.

First Black pushes with ① and waits for ② before turning with ③. ④ is a classic empty triangle, but if White wants to connect, this is the only move. Now Black attacks with ⑤, and this result is several grades better than the previous diagram.

Instead of ②, if White A, Black at ④ captures a stone. Instead of ②, if White at ③, sealing in by Black at ② can't possibly be bad.

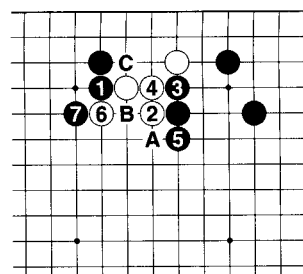
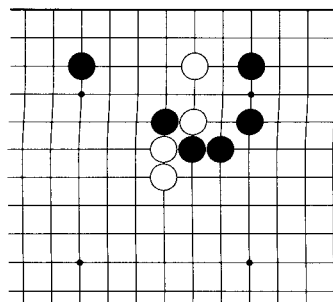


Diagram 3: Black attacks.

White's diagonal attachment makes an attempt to offer resistance. However, attacking with ③ through ⑦ is fine for Black. On the other hand, instead of ③ Black could play the hane at A, inducing White to make bad shape with B. Instead of ④, if White C, then Black at ⑥ attacks by gradually tightening the coils around White's group. Or Black can seal in with the angle wedge at B.

Problem 4: Pressing Move

The pressing move is one of the fundamental techniques for squeezing your opponent. Even if your position is full of holes, as your opponent tries to fight he is led naturally into a shortage of liberties. This position is from *Katsugo Shimpyo*.



White to Play

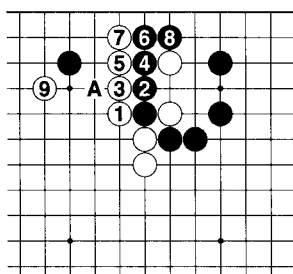


Diagram 1:
One Step Shy

Doubtless pushing through with ① and ③, even at the cost of giving up two stones, gives White an iron wall that is at least equal in value to the profit Black gets. Instead of ①, it would be wrong-headed to try to run away by giving atari with White at ②, Black at ①, White A. Pressing with ⑨ is a good shape, but one step shy of the best possibility.

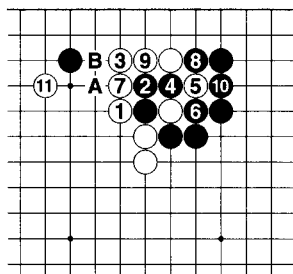


Diagram 2:
③ and ⑤ are the tesuji.

After White plays the pressing move of ③, Black is enmeshed in White's coils. If ④, ⑤—and already Black is short of liberties. After ⑪ it is Black's profit versus White's thickness, but there is a huge difference compared to the previous diagram.

Instead of ④ (or instead of ⑥), if Black tries to move out at ⑦, White squeezes with A and then connects with B. This just makes Black's lone stone even weaker.

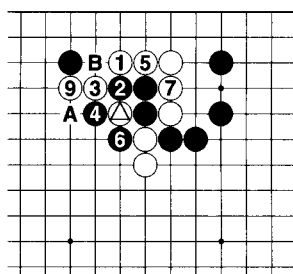


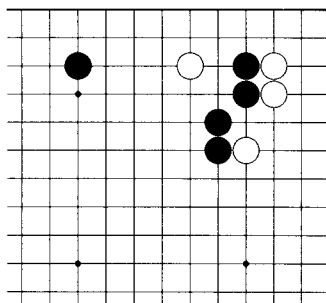
Diagram 3: (⑧ at △)
Dumpling

After ① (③ in Diagram 2), if Black cuts with ② and ④, White squeezes with ⑤ and ⑦, then comes out with ⑨. Because the turn at White A is forcing, a cut at Black B won't work. White's two stones in the center are cut off, but they should have no problem surviving just by running along with Black.

Black's shape in the previous diagram is overconcentrated; Black's shape in this diagram is a dumpling—one of the classic bad shapes.

Problem 5: Resolving the Shape

There are cases where resolving a position eliminates some potential future targets, but if you can damage your opponent's shape, there is no need for regret.



White to Play

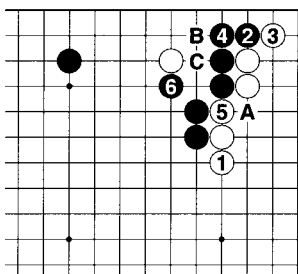


Diagram 1:
Simple Extension

If White plays the simple extension to ①, Black can just take profit with the hane at ②. White can settle the position with ⑤, which prevents a black hane at A, but Black has the hanging connection at ⑥, defending with fine shape.

Instead of ①, if White tries to grab the hane first at ④, then Black B, White at ②, Black C. White has gotten some territory, but has one move less in the center—it's hard to evaluate whether this is better.

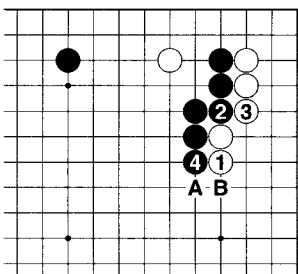


Diagram 2:
Black settles the shape.

If this is a position in which the center is important, then after White extends to ①, Black can force with ②, then play ④. Now if White A, Black can cut immediately with B. The presence of the black stone at ② accentuates White's shortage of liberties.

The point at ② will be sente for whoever plays it first. Even considered just from the standpoint of territory, it's two points.

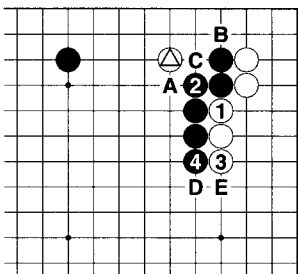


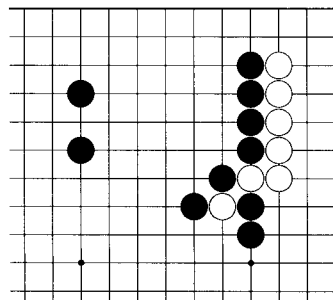
Diagram 3:
① is the key point.

White must first resolve the position with ①, exchanging this for ②. Instead of ②, if Black A, White can link up with B. Instead of ②, if Black C, the peep at White A becomes sente.

White extends to ③, and after ④, if White D, Black E, it's easier for White to fight than in the previous diagram. △ is still playing a role in the game.

Problem 6: A Cut and an Atari

When a frontal assault is not advantageous, this sort of assault from the rear with an asking move may work well. However take note: if you take advantage in one direction you may give up the advantage in another.



White to Play

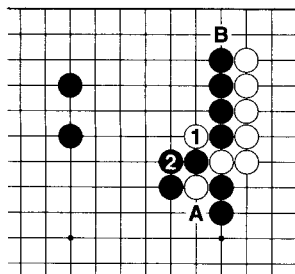


Diagram 1: Not Tesuji

When running away with A is not good because of the ladder, giving atari with ① gains nothing after Black connects with ②. In the next diagram we'll see a fight starting with the hane at B, but here the presence of ② makes fighting difficult for White.

① takes away some of the impact that running out with A would have, so playing a ladder breaker has less power now.

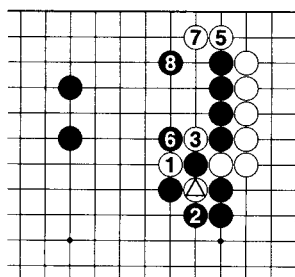


Diagram 2: (④ at △)
① and ③ are the tesuji.

White cuts with ①, asking how Black will respond. If ②, White gives atari once more with ③, forcing Black to connect in a dumpling shape, before playing ⑤. Retreating with ⑥ is safe. Black has lost territory, but the threat of a ladder breaker has been removed so that altogether the loss suffered is not great. Instead of ②, if Black at ③, White can pull out at ② regardless of the situation on the other side of the board.

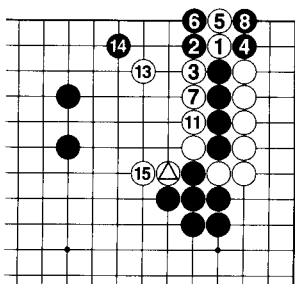
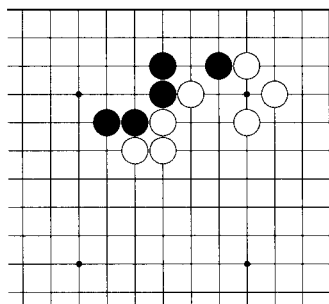


Diagram 3: (⑨ at ①,
⑩ at ⑤, ⑫ at ①)
Squeeze

In a variation from the previous diagram, if Black blocks with ② (instead of ⑥ in Diagram 2), White cuts with ③ and squeezes Black into a "stone pagoda" shape with the sequence through ⑫. This is tough for Black. In this fight if △ were black instead, White would have little hope—that is why the atari in Diagram 1 received such harsh criticism.

Problem 7: “Tickle” Peep

This tactic is a commonly used tesuji in which you get to the key point, the nexus of one point jumps, one move ahead of your opponent, whose group immediately loses resilience. This position is from *Katsugo Shimpyo*.



White to Play

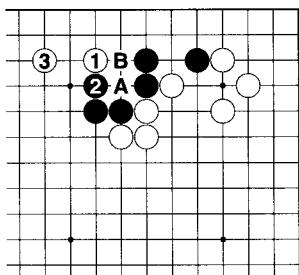


Diagram 1:

① is the key point.

After ①, if Black protects against the cut with ②, White attacks with ③. On the other hand, if Black connects with A, he has two empty triangles, an unbearable shape. Connecting with B would lack development potential, so White’s attack would be that much more severe.

White can be satisfied just to have played ① and ignore the situation thereafter. Even if White plays no more moves locally, the result is better than if he allowed Black to defend with ①.

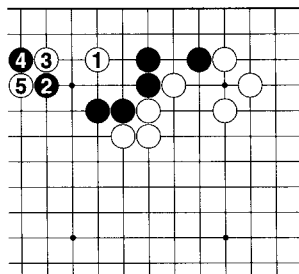


Diagram 2: Cross-Cut

In response to ①, the knight’s move at ② is Black’s most aggressive attempt to resist. In this shape White can attach and cut with ③ and ⑤. After this, no matter how things fall out, White will be able to manage these stones effectively.

When conditions are such that Black’s counterattack at ② is effective, White needs to be careful about playing the “tickle” peep at all.

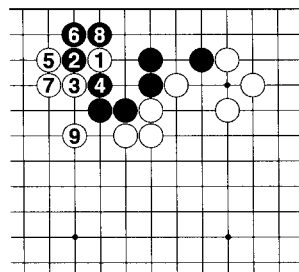


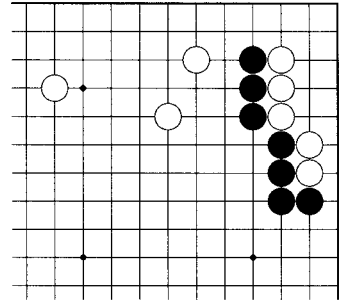
Diagram 3: Black settles.

If Black wants to avoid being attacked as in Diagram 1, there are cases in which attaching at ② lets him play to settle the group. White plays the hane at ③ and seals Black in with the sequence through ⑨—a fine shape.

Instead of ③, if White plays the hane below at ⑥, Black extends to ⑤. Even if White lives here this is a big loss.

Problem 8: Attach at the Waist

This tesuji attacks at the weak point of a knight's move. Even in isolation this is a good move, but in combination with other forcing moves in the area it becomes more severe. This position is from *Katsugo Shimpyo*.



Black to Play

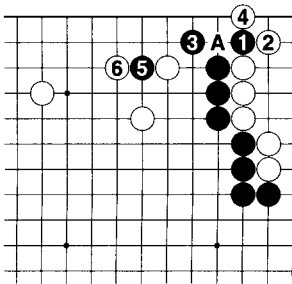


Diagram 1:

Taking a Loss First

Playing ① and ③ is sente against White's corner. However, if Black plays this sequence first, then when Black attaches at ⑤ White can respond with a light defense at ⑥.

Black has other forcing moves against the corner: the descent to A would be sente, as would connecting at A instead of ③. Of the ways to force against the corner, ① and ③ gives up the most.

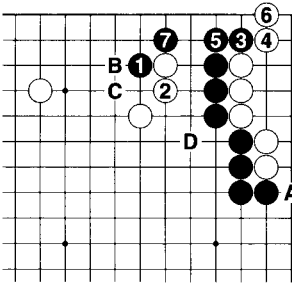


Diagram 2:

① is the tesuji.

Black starts action with the attachment at ①. If White pulls back with ②, this is a sort of retreat and Black has already gained something here. Merely playing ③ and ⑤, then linking up with ⑦ is also fine. After Black connects with ⑤, the descent to A will be forcing against the corner.

Instead of ①, if Black B, then White at ①, Black C, White D leads to an unclear position.

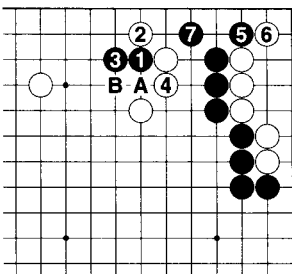


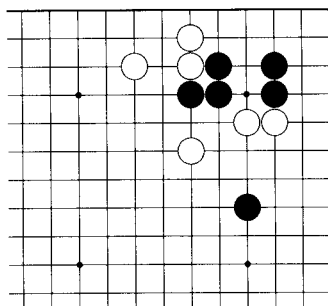
Diagram 3:

Resistance is unreasonable.

Locally, ② and ④ are the most aggressive response, but now ⑤ and ⑦ simultaneously threaten the left and the right, leaving White half crushed. Instead of ②, if White A, Black plays ③ anyway, and White does not have a good continuation. When Black attaches at ①, about the best way for White to cut his losses is by counter-attaching at ③. Play will continue with Black A, White B, Black at ②.

Problem 9: Diagonal Move

When you can't strike directly at your opponent's weak point, another technique is to strengthen your own shape while inducing your opponent to make bad shape in order to defend. In such cases a diagonal move is often useful. This position is from *Katsugo Shimpyo*.



Black to Play

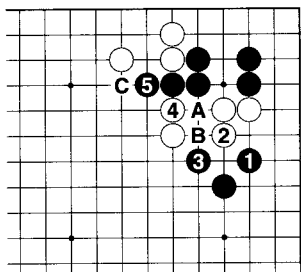


Diagram 1:

① is the tesuji.

Black's diagonal move at ① threatens the cut starting with A (which does not work if Black plays it directly). If White defends with ②, Black peeps again with ③, then moves out in fine rhythm with ⑤.

Instead of ②, if White connects with A or B, correct shape for Black is to attach at C rather than to extend with ⑤.

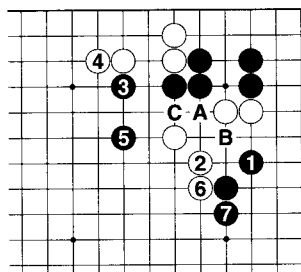


Diagram 2:

A Fair Result

The diagonal move at ② is an attempt to reach out a bit toward the center. Exchanging Black A for White B would gain Black nothing since his own shape would be bad. It's preferable to move out with ③ and ⑤, looking to make use of the forcing move at C.

White pushes with ⑥ and a fight will follow. This is better than the previous diagram, which was bad for White.

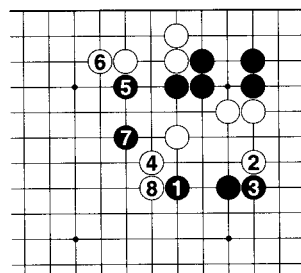


Diagram 3:

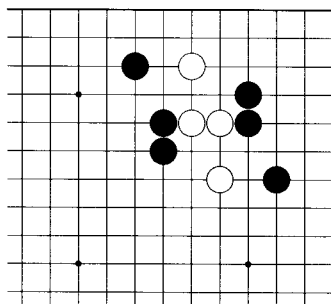
A Matter of Comparison

If Black plays a looser attacking move with ①, it makes White's task a bit easier. White forces immediately with ②. Then, knowing that ⑤ will be forcing, White plays back a bit with the diagonal move at ④.

Even with this result, Black is getting an attack, but compared to the previous diagram it is clear that White has gotten a better shape.

Problem 10: Diagonal Attachment

The concept here is to take away the resilience that would be awarded to your opponent by his getting a bamboo joint connection and instead give him a group that's hard to develop. The key move is a diagonal attachment. This position is from *Katsugo Shimpyo*.



Black to Play

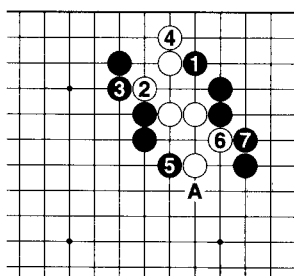


Diagram 1:

① and ⑤ are the tesuji.

① plays a diagonal attachment on the point that White would use to make a bamboo joint. If White plays ② and ④ to keep Black from linking up, Black once more plays a diagonal attachment, this time at ⑤. This is quite severe as it threatens a snapback, and White must defend by exchanging ⑥ for ⑦.

After this White has no choice but to play A, and Black's attack will continue.

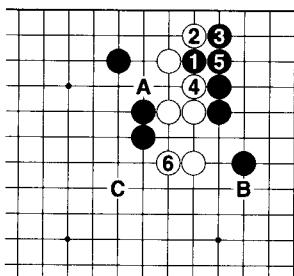


Diagram 2: Resistance

② and ④ give up the possibility of a 3-3 point invasion, but White sacrifices this *aji* in order to get to play first at the key point, ⑥. Giving Black a good forcing move at A is a bit hard to accept, but White has made *miai* of B and C, so there is no longer any immediate worry about this group being attacked. The previous diagram shows an ideal shape for Black. In an actual game, this diagram shows a more reasonable result.

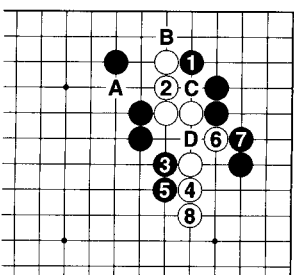


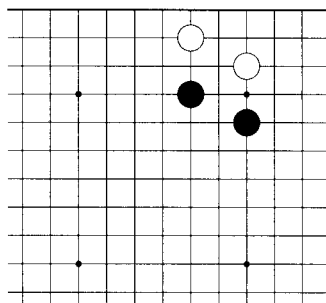
Diagram 3: White's Hardship Continues

Connecting at ② creates an empty triangle, so White has been forced a bit here. But after ③, White plans to aim for a cut at A and so extends to ④. However, after ⑤, White really has no choice but to play ⑥.

Instead of ②, if White just descends to B, Black at ②, White C, and the atari at Black D gives White terrible shape.

Problem 11: Attachment

This is an idea to resolve the shape of an opponent's group from the group's "back door", in order to make a move already on the board a bad move. An attachment is usually an effective way to force the opponent to make a response. This position is from *Katsugo Shimpyo*.



Black to Play

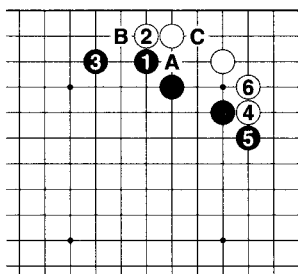


Diagram 1: Press

① and ③ are tesuji to press White down, but after ④ and ⑥, White's profit in the corner is quite large. It will be rare to find a game position in which you can take a loss this large in order to play for outside influence.

Instead of ①, Black's attaching at ② allows White to play the hane at ①, leading to a trade after Black A, White B, Black C—and there is still *aji* in the corner.

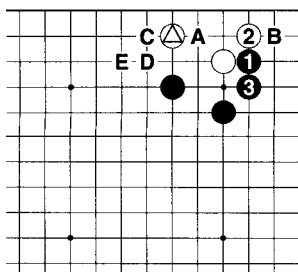


Diagram 2:

① is the tesuji.

Black attaches at ①, and after ②, Black plays ③. In this position if △ were at A, this would be good shape, but since this stone is one line further away now, White does not have a satisfactory way to defend. If White B, Black C is severe. If White D, Black can attack the group on a large scale with B. About the best White can do is to play elsewhere, allowing Black B, White E.

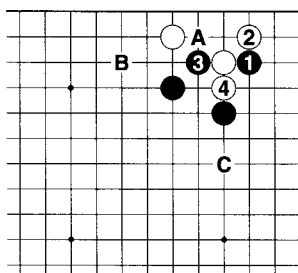
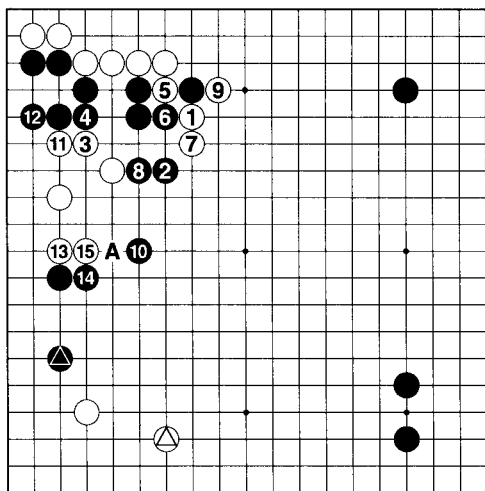


Diagram 3: Overlay

The diagonal attachment at ③ aims to thoroughly push White around after White A, Black B. However, this is an overplay. White can fight back with ④, and now it is Black who must worry about getting bad shape.

Instead of ②, it's conceivable for White to pull back at ③, and after Black at ②, jump to B. But after Black makes a position with C, the corner territory is quite large.

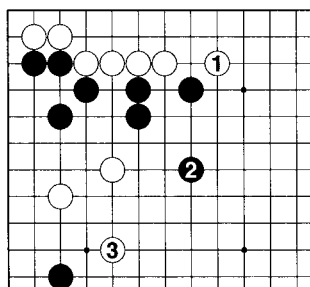


Game Record 13
1st Nihon Kiin Top Position
White: Fujisawa Shuko
Black: Miyashita Shuyo

Game Example 13: Attachment

Sending a single soldier into enemy territory to break up the opponent's shape can be a technique for developing quickly. There is an element of misdirection involved, but the result is to make the opponent's shape heavy.

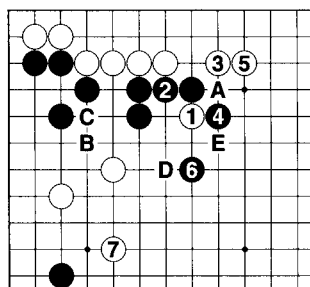
White attaches with ①, and since Black fights back with ②, White can play ⑤ through ⑨, getting a thick shape. Because of the exchange of \blacktriangle for \triangle , Black's outside influence on the left cannot be put to good use. Instead of ⑤, playing at A would let Black fight at ⑨.



Variation 1: Plodding

Usually White would jump to ① here. However, Black makes a comfortable shape with ②, a good inducing move to start the attack on the left. White can't quite be satisfied with how matters are developing here. Instead of ①, just jumping to ③ immediately still meets up with ②. White needs to improvise a way to keep Black from getting this good shape.

Instead of ②, it's also possible to attack starting with Black at ③.



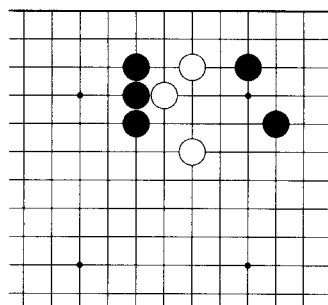
Variation 2: A Blow

After White attaches at ①, connecting at ② is what White wants. After this White jumps to ③. Blocking next at A would be very good for White, so Black needs to defend with ④ or A. In the end, even though Black gets to come back to play ⑥, White has been able to play both ③ and ⑤ on the upper side, which is better than the previous diagram.

Instead of ⑥, if Black at ⑦, then White B, Black C, White D, looking to play the hane at E next.

Problem 12: Distant Peep

One of the effects of a peep is to exchange a play on the outside for an opponent's play on the inside—playing a more effective stone in exchange for a less effective stone. There is nothing better than being able to peep from a distance.



Black to Play

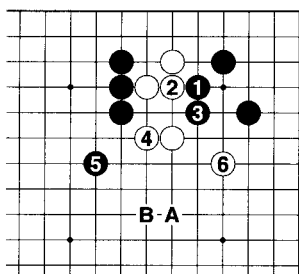


Diagram 1: Crude

When we think of a peep in this case, ① is the first that comes to mind. But after White defends with ②, Black is left with an odd shape. Instead of ③, in this case playing on the bamboo joint with Black at ④ lets White play a bulge at ③—Black would only be helping White make shape. Instead of ⑥, it's also possible to play A or B.

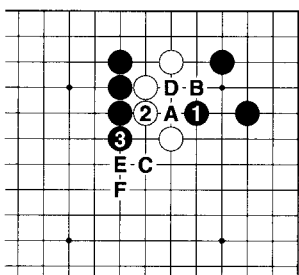


Diagram 2:

① is the tesuji.

① is the tesuji. If ②, Black extends with ③ and White's shape is still brittle. Instead of ②, if White A, Black B is forcing, and no matter how White connects, Black is better positioned than in the previous diagram. Instead of ②, if White C, Black can either cut with D or attack on a large scale with E, White F, ③.

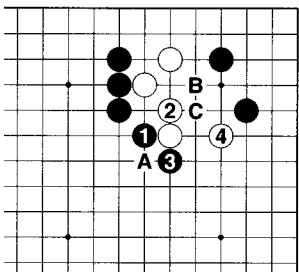


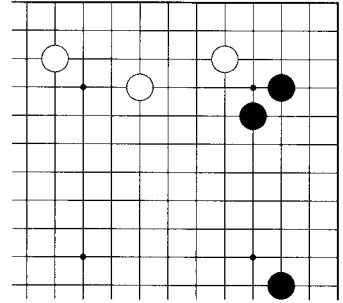
Diagram 3:
Immediate Attack

The diagonal attachment at ① is a severe attack that threatens to next play a hane at ②. However, White defends at ② and gets to play at ④, and Black can't finish off the attack. In this case, the more moderate attack in the previous diagram is better, focusing on giving White bad shape.

Instead of ①, if Black at ④, then White A. Since either B or C would be forcing for Black, it seems Black's shape is a bit redundant.

Problem 13: Jump

Even in the opening there are frequently tesuji to give your opponent bad shape. And it is not always necessary to play a brilliant move—a commonplace idea sometimes achieves the best result.



Black to Play

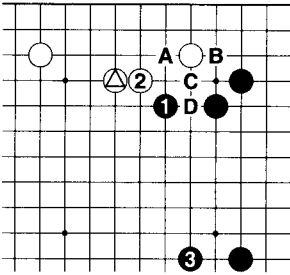


Diagram 1:

① is the tesuji.

Black makes the vague-looking jump to ①. If White ignores it, Black has an attachment at A, but if White defends with ②, then △ looks a bit silly. △ is not in the right position—it would be better for White to have played △ at ② in the first place.

Instead of ①, if Black B, then White C, Black D would be a fighting approach, but White can treat the top as light and play on the right side instead.

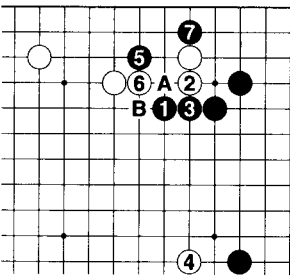


Diagram 2: Makeshift

White can try to improvise a makeshift defense on the upper side by forcing with ②, but afterwards Black has the tesuji of ⑤ and ⑦, which thoroughly carve out White's corner. Leaving behind such a thin position doesn't really count as even a makeshift defense.

Instead of ②, if White A, then after Black B, White still has no choice but to connect at ⑥.

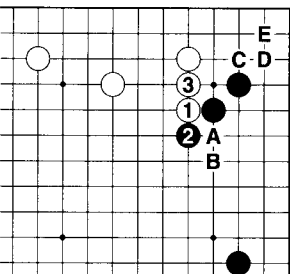


Diagram 3:

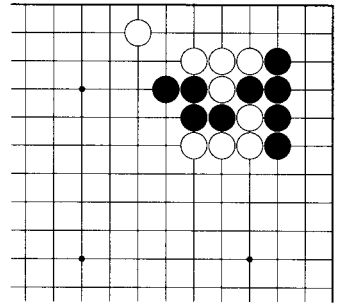
White reinforces.

If Black doesn't first resolve the position with the jump, White can fix his position with ① and ③. If Black continues with A, White can consider this a forcing exchange; if Black B, the potential of White C, Black D, and White E remains; if Black C, the cutting point at A allows White to consider various targets on the right side.

If you don't seize the opportunity, even a good tesuji is like a soldier who never wakes up.

Problem 14: Solid Extension

Aim directly at spoiling your opponent's shape, or wait to see what develops? There are times when the latter is effective. This solid extension is a typical case.



Black to Play

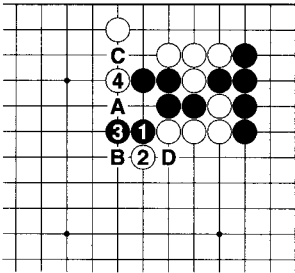


Diagram 1: Black's shape gets damaged.

If Black tries to develop his group with the hane and extension of ① and ③, White plays ④, and it is Black's shape that is getting damaged. After playing the hane at ①, Black should at least follow it with A instead of ③, making *miai* of B and C.

Instead of ③, if Black cuts with D, White hits him with the atari at ③. This also gives Black bad shape—it will be hard to fight with such a heavy group.

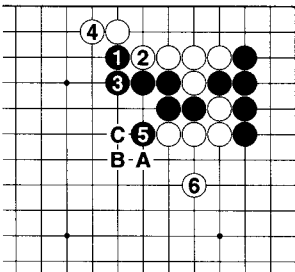


Diagram 2: Taking a Loss in Advance

The diagonal attachment with ① allows White to play an angle wedge at ②, which leaves Black short of liberties and lets White develop on the top with ④. Since Black has already conceded such a loss, when Black plays the hane at ⑤, White can be content to just dodge with ⑥.

Instead of ⑥, it's also possible to play the counter-hane at A, taking advantage of Black's shortage of liberties, and after Black B, White C.

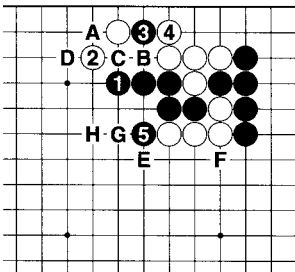
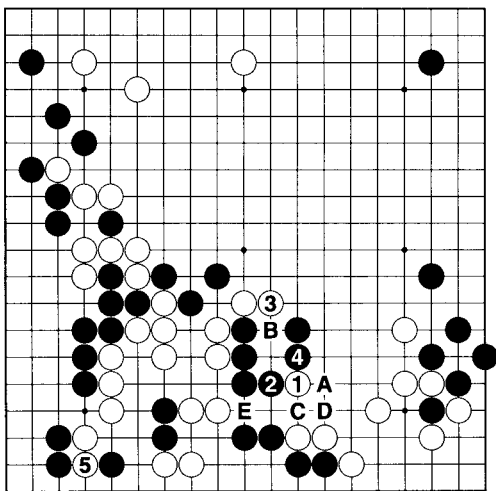


Diagram 3:
① is the tesuji.

Extending to ① threatens to seal White in with A next. If ②, Black forces once with ③, then the hane at ⑤ makes a stylish shape. Instead of ④, if White B, Black C, and if then ④, Black A and D capture a stone in a ladder.

After this if White E, Black has a second tesuji to hurt White's shape: Black F, White G, Black H.



Game Record 14

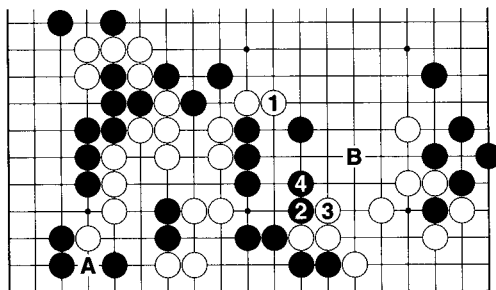
1st Lightning Go Championship
Title Match

White: Fujisawa Shuko
Black: Fujisawa Hosai

Game Example 14: Combination Peep

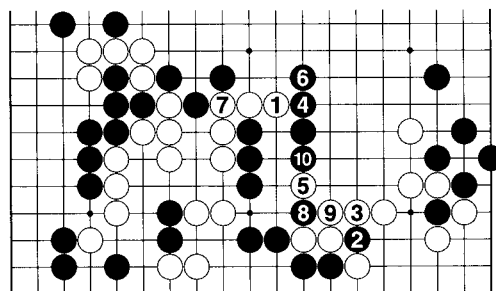
A peep is a powerful way to damage your opponent's shape, but if you can play not just one peep but hit your opponent from both the left and the right, the effectiveness is multiplied. Move order is important, though.

Just exchanging the peep of ① for ② would by itself be an effective use of a move. But on top of this White can further force with ③—this gives White a lot to look forward to. White A will be practically sente. White B, Black C, White D, Black A, White E would also be severe.



Variation 1: Black secures eye shape.

If White plays the extension to ① first, ② and ④ give Black one eye for certain. An eye on the side might be a bit uncertain after White plays A, etc., but Black can be fairly sure of another eye based on the peep with B.

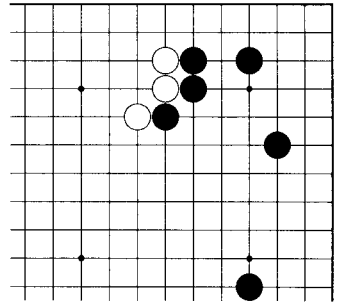


Variation 2: Black moves out.

Black could also force with ② and push with ④. Now even if White peeps with ⑤, Black might just focus on moving out with ⑥. If ⑦, ⑧ and ⑩.

Problem 15: Double Hane

The double hane is a technique to forcefully block the opponent's advance, with the idea of later coming back to repair the shape. It doesn't immediately attempt to attack the opponent's weakness, but instead works as part of an expansion plan.



Black to Play

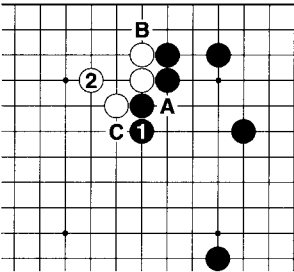


Diagram 1:
Lacking Spirit

Simply extending with ❶ lacks fighting spirit, and allows White to protect his weak point and make good shape with ❷. Instead of ❶, connecting with A would be a retreat. If anything, that would just make Black overconcentrated.

Instead of ❶, it's true that the hane at B is an attempt to hurt White's shape, but in this position White may well consider the two stones light by playing something like the atari at A followed by C.

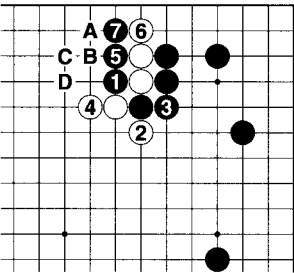


Diagram 2: Blitz

If Black cuts directly with ❶, White will give up the two stones with ❷ and ❹. After ❷, White can look forward to the chance to play the squeeze with White A, Black B, White C.

Instead of ❷, it seems as if Black C would gain more, but the diagonal attachment of White D makes developing these stones hard for Black. Black's territory really isn't increased much at all.

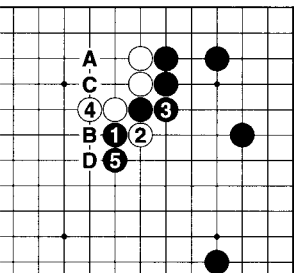


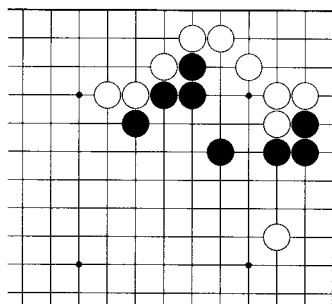
Diagram 3:
❶ shows fighting spirit.

Black plays the double hane at ❶, expanding the right side while damaging White's shape. ❷ and ❹ are the usual shape for this situation, but ❺ prevents the ladder, solidifies the right side and gains momentum by glaring at the key point of A. Instead of ❷, if White simply plays ❹ right away, then Black at ❷.

Instead of ❹, if White B, then ❺, and if White follows with C, Black D takes the urgent point for outside influence.

Problem 16: Peep

When you can't chase your opponent's stones directly, you can peep from the outside, inducing a heavy, redundant shape. This is the usual scenario for a tesuji that gives the opponent bad shape. However, there are frequent cases in which you need to first make some preparatory moves. This position is from *Katsugo Shimpyo*.



White to Play

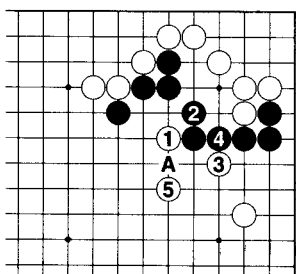


Diagram 1:

① and ③ are the tesuji.

Attaching with ① forces Black to defend with ②. Then White peeps with ③—this is the correct move order. If White first exchanges ③ for ④ and then plays ①, of course Black will resist with A.

After spoiling Black's shape and making him heavy, White plays a light attacking move with ⑤. White's outside influence will solidify naturally.

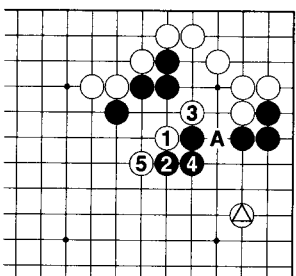


Diagram 2: Separating

After ①, if Black tries to resist with ②, coming back with ③ is severe—it threatens the atari at A. If Black defends with ④, White plays the hane at ⑤, separating Black on a large scale. Black will have little choice but to give up the four stones at the top.

After this Black may have some chances to attack \triangle , but the actual territory already given up is quite large.

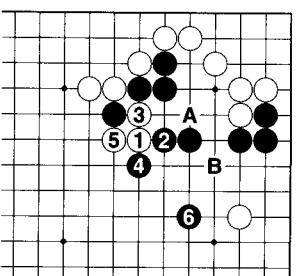
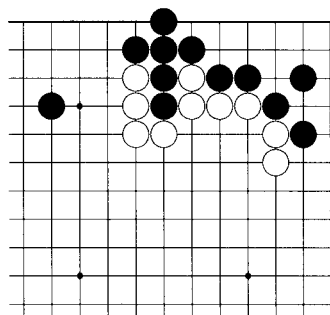


Diagram 3: Anti-Suji
(An Improper Play)

Starting with the peep at ① is fine if Black answers at ③, White at ②, Black A, White B. But Black will fight back with ②, skillfully sacrificing a few stones on the top. Instead of ③, if ⑤ first, then ⑥. When Black gets to play this cap, his stones on the right are easy to manage. Instead of ③, if White at ④, Black connects at ③, and what seemed like a heavy group becomes quite thick.

Problem 17: Peep

“Peep,” “tickle”—there is really no perfectly appropriate name for this move, but in common parlance it is the “middle point of three stones” key point. If the three stones are short of liberties, the severity of the move is multiplied.



Black to Play

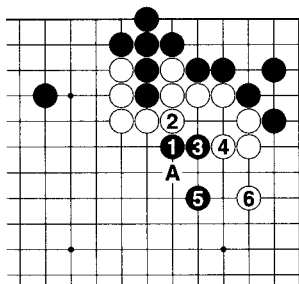


Diagram 1: Direct Peep

If Black peeps directly with ① and peeps again with ③, White stands firm with ④, and Black doesn't really get the benefit he hoped for here. The two stones that Black played as forcing moves end up being baggage that will doubtless be targeted for attack.

If White wants to emphasize the right side, then instead of ② he can attach at ③, leading to a trade after Black at ②, White A.

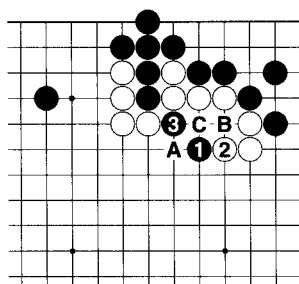


Diagram 2:

① is the key point.

Black strikes a blow at the true key point with ①. If ②, Black can cut successfully at ③. Instead of ②, if White plays the hanging connection at A, Black cuts at B.

Instead of ②, it seems as if White could defend both cuts at once with C, but after Black peeps again at A, White is left with atrocious shape. Instead of ②, connecting with B would also be awful shape.

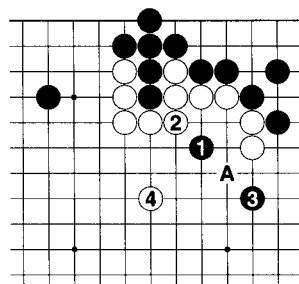


Diagram 3:

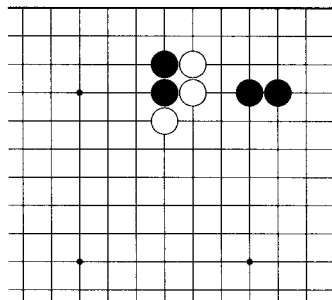
The Important Side

White protects the important side with ② and, if necessary, is prepared to give up the two stones. Black can attack with ③ or with A, but White will just retreat the main army with ④, keeping his losses to a minimum.

Black for his part is satisfied to have spoiled White's shape, and should not worry too much about saving the single stone ①.

Problem 18: Hane and Connect

A hane and connection on the second line is a pedestrian technique, but it can have a surprising impact if you have stones in place that prevent your opponent from making good shape. This position is from *Katsugo Shimpyo*.



Black to Play

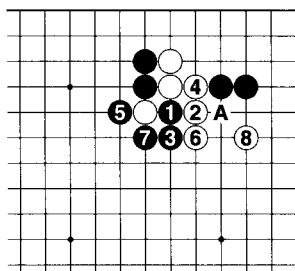


Diagram 1: Unreasonable

After the cut at ①, White gets out easily with White ② and ④. What's more this starts a sort of family feud—this attack ends up hurting Black's other stones. However, White needs to be careful. Instead of ⑥, if ⑧ immediately, Black at ⑥ forces White to make bad shape with White A. Instead of ①, if Black plays the hane at ⑤, White connects at ①, and it will be burdensome for Black to fight with his groups separated like this.

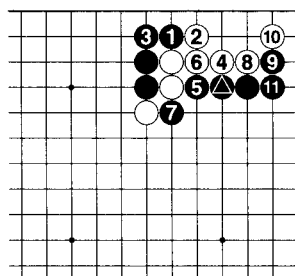


Diagram 2:

① and ③ are the tesuji.

With △ in position, the hane and connection of ① and ③ is severe. In this shape the hanging connection at ④ is unreasonable. ⑤ and ⑦ seal White in, and because these stones are short of liberties, the whole group dies.

Instead of ④, connecting with White at ⑦ allows Black at ⑥, getting certain territory in the corner while continuing a one-sided attack against the white group.

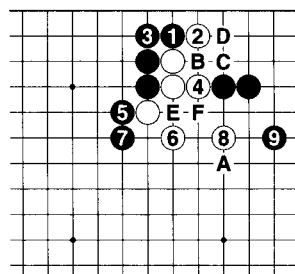


Diagram 3:

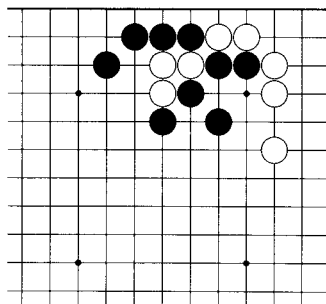
Bad Shape, but ...

About the best White can manage is to grit his teeth and connect with ④. Black can take benefits on the top with ⑤ and ⑦ without worrying at all about his stones in the corner. Instead of ⑤, it is also possible to emphasize the right side by playing Black A.

Instead of ④, if White B, Black can no longer force at C or D, but after Black E, White F, Black at ⑥, White eventually needs to connect with bad shape at ④ anyway.

Problem 19: Throw-In

A throw-in is a common technique to shorten your opponent's liberties and squeeze him into a bad shape. You sacrifice a stone setting up a sequence of moves that achieves your objective. This position is from *Katsugo Shimpyo*.



White to Play

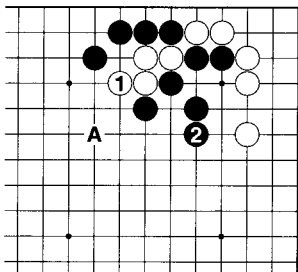


Diagram 1:
Excess Baggage

White can pull out his stones with ① and Black can't capture these stones immediately. Otherwise, however, there is no merit to playing this way. Black patiently fixes his shape with ②, looking toward an eventual play at A. White has only succeeded in creating a target for Black to attack.

The entire idea of pulling out with ① is flawed. It is better to sacrifice these stones before they get placed in atari.

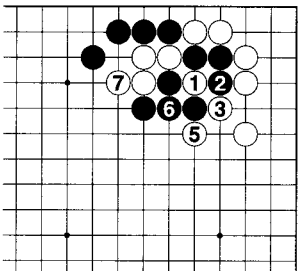


Diagram 2: (④ at ①)
① is the tesuji.

By sacrificing with the throw-in at ①, White gets to play ③ and ⑤ in sente. Instead of ①, if White gives atari at ②, Black just connects at ① and White runs out of steam.

As mentioned before, running away with ⑦ is not promising. Rather, it's better to look for ways to sacrifice these stones and play on the outside.

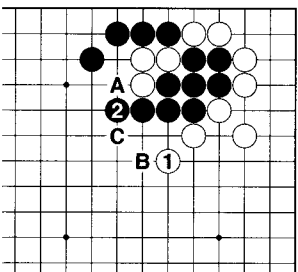


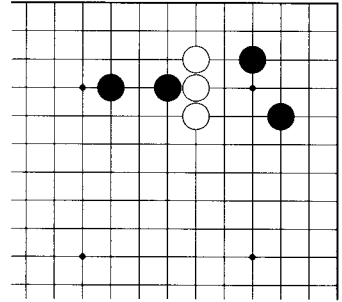
Diagram 3: Continuation

Instead of ⑦ in the previous diagram, White can be satisfied with building influence on the right in sente. White can use the possibility of A to force with ① or White B. If White tries to run these stones out immediately, Black attacks with C, and it is rather difficult to manage these weak stones.

For Black, if ①, then capturing with ② is the proper way to play.

Problem 20: Cap

The cap is often used to spoil an opponent's shape by forcing his stones to walk a twisted path. After spoiling the opponent's shape, you can give up the single stone that did the capping.



Black to Play

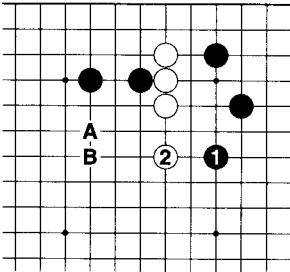


Diagram 1:
White is comfortable.

① attacks while making territory on the right side, but it allows White to jump out with ②, after which there is no continuation for the attack. Instead of ①, Black can try to jump to A or B to develop influence on the upper side while attacking, but once more this allows White to develop comfortably with ②.

The point occupied by ② is the key for White's development, so maybe we should consider ways to strike a blow there.

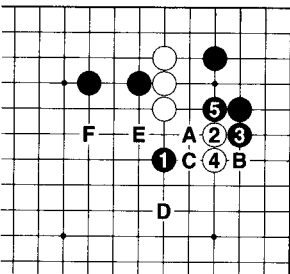


Diagram 2:
① is the tesuji.

Black caps with ①, and waits to see which direction White will try to run. If ②, ③ and ⑤ are well timed. Instead of ②, if White A, then Black B, White C, Black D, and again Black gets to attack with good rhythm.

Instead of ②, if White moves out in the other direction with White E, Black jumps out with F. It is hard for White to find a way to manage these weak stones.

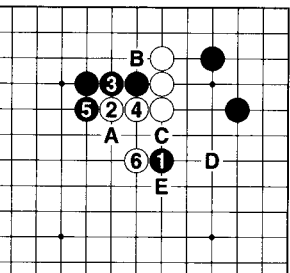
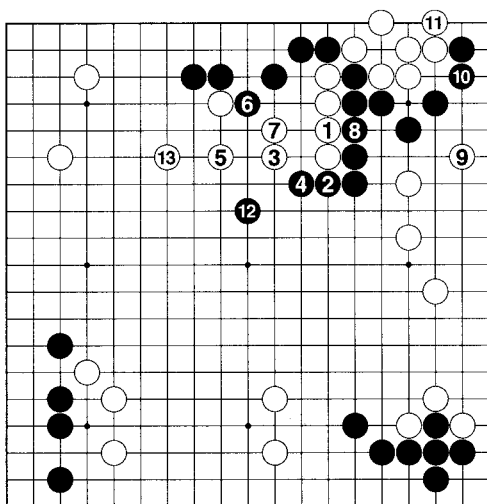


Diagram 3: White resists.

The peep at ② offers White a way to resist. If Black connects with ③, White develops good shape with ④ and ⑥. Instead of ③, if Black pushes with ⑤, then White A, Black B, White C, and once more White gets good shape.

Instead of ②, bumping with White C is sometimes a good way to resist, but in this case it is not good because of Black D, ⑥, Black E.

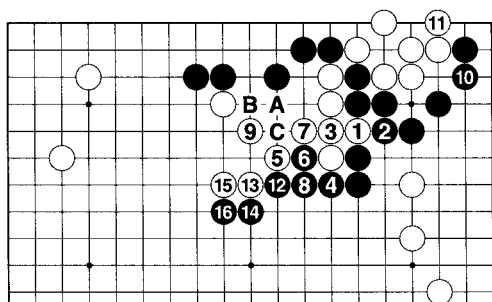


Game Record 15
1951 Spring Oteai
White: Fujisawa Shuko
Black: Kajiwara Takeo

Game Example 15: Wedge

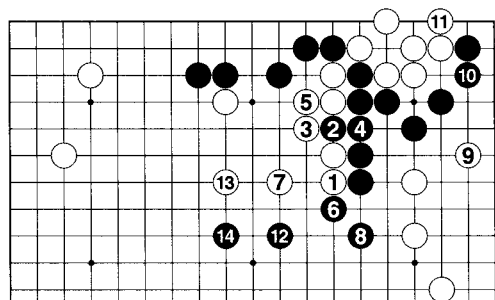
Frequently, both sides have an opportunity to make a wedge in a local position, and the one who makes the play first spoils the shape of the other. But it is ineffective if you rush in and then have to come back to fix your own shape.

Instead of the straight connection at ①, White would usually prefer to play the wedge at ⑧. However, in this case White felt that his entire group would become short of liberties and so held back. Forcing Black to connect with ⑧ achieved much the same effect as would have been gained by a wedge.



Variation 1: Short of Liberties

① and ③ shorten White's own liberties, and when Black presses strongly with the sequence after ④, White's position is difficult. Instead of ⑨, White A would usually be the shape, but then Black at ⑨, White B, Black C would be severe because the ladder favors Black.

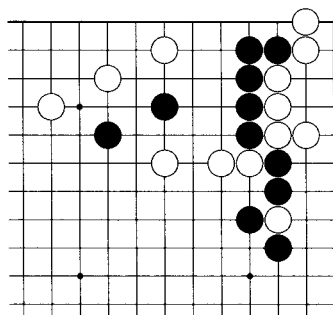


Variation 2: Black gets to wedge.

Rushing ahead with ① would let Black wedge with ②, and White's shape is spoiled. Clearly, Black's attack with ⑫ and ⑭ is more powerful than in the game. White has no choice but to protect with ⑨.

Problem 21: Wedge

Spoiling your opponent's shape can also be a technique to dodge an attack by your opponent. The wedge creates two cutting points as targets. This position is from *Katsugo Shimpyo*.



Black to Play

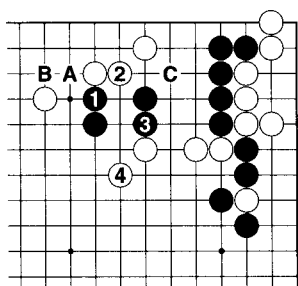


Diagram 1:
A Difficult Road

Even after Black links up with ① and ③ there still seems to be no end in sight for White's attack. Black's entire approach is heavy handed, and it cannot be said yet that Black has found a way to manage this weak group.

The hane with Black A comes to nothing after White responds at B. By thinking only about his own shape, Black has landed on a difficult road.

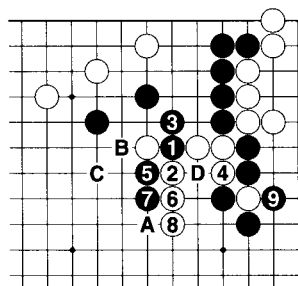


Diagram 2:
① is the tesuji.

The wedge at ① is the best tesuji to help Black escape. ④ just allows Black to force with ⑤ and ⑦, making White's shape worse. A further push at A will be forcing, so if White B, Black can play C.

Instead of ④, it is better for White to just connect with D. However, Black still cuts at ⑤, getting great shape. There is no comparison to the previous diagram.

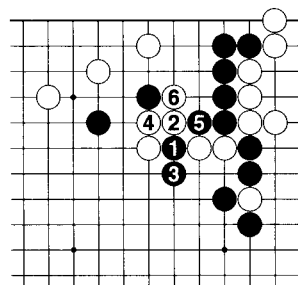


Diagram 3: Trade

Diagram 2 is difficult for White. A more natural continuation is for White to give atari from the other side, connecting at ④ and going for a trade that cuts off Black's two stones. For his part, Black has rescued his main army with sente and has no reason to be dissatisfied. Bad shape makes maneuvering harder. It's best to force a resolution early to improve the agility of your group.

TESUJI FOR PROBING

Will your opponent defend on the left or on the right? These tesuji let you probe for this answer before deciding your next move. When the shapes have not yet been settled these are called asking moves. After large numbers of stones start coming together, it usually becomes clear which side is more valuable, in which case these moves become less asking moves *per se* than moves that force the opponent's response in a predictable direction.

However, if you do not read the continuation correctly, you only solidify your opponent and incur a loss. When you play a tesuji, you need to pay careful attention to your opponent's possible counterattacks.

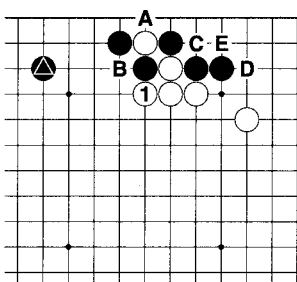


Diagram 1: Atari

White gives atari with ①. If Black captures with A, White can play another forcing atari at B, and Black is pressed down low. After ①, if Black connects with B, White forces with White C, Black A, White D, Black E, gaining profit in the corner while Black's group gets an overconcentrated shape.

White takes advantage of the fact that \triangle is on the board.

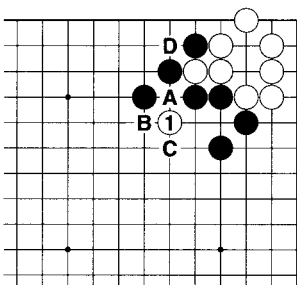


Diagram 2: Peep

Early on, White peeps at ①. If Black A, White can view this as a forcing exchange and play elsewhere—this stone lessens Black's flexibility for making eyes and may serve as a ladder breaker for the far corner.

If Black resists at B, White still may play elsewhere. Afterwards, chances may arise to aim at moves like C or D.

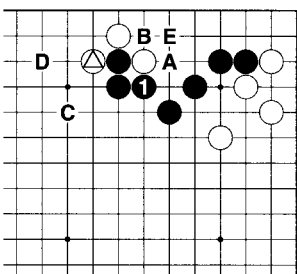


Diagram 3: Pull Back

After ①, White A would be the key point for eye shape, but if White plays there, Black B simultaneously threatens to capture the two stones and to grip \triangle in a ladder. After ①, if White B, Black C or D would threaten strong follow-ups. White will probably leave the situation as it is for now and play elsewhere. Instead of ①, if Black B, matters become difficult after White E.

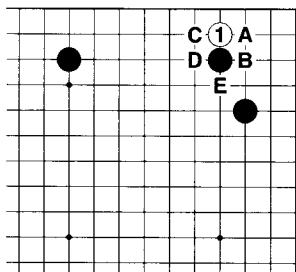


Diagram 4:
Attach Underneath

There are many asking move tesuji used even in the opening. A typical example is this attachment used against a small knight's move enclosure. In response to this, Black can play at any of A through E. White will alter his setup based on how Black responds. A small knight's move enclosure is a tight formation, so attaching at ① doesn't incur a loss.

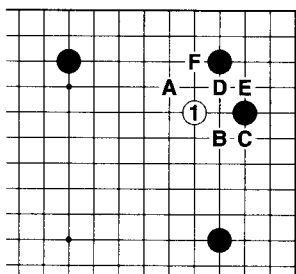


Diagram 5: Cap

There are also asking moves played from above. This cap is typical. In this shape, White asks if Black will defend at A or B. If Black defends the upper side with A, White attaches with C to break up the right side. If Black defends the right with B, White D, Black E, White F breaks up the upper side.

Asking moves are in this sense also tesuji that set up *miai*.

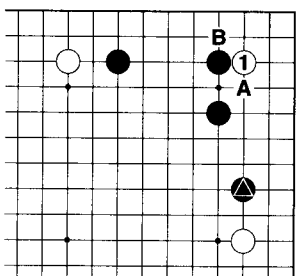


Diagram 6:
3-3 Point Attachment

The 3-3 point attachment at ① is a widely-used asking move in the opening and in the middle game. Black will defend the right side with A or play at B. One necessary condition is that \blacktriangle be already in place, so that if Black defends at A White doesn't incur a loss by losing the chance to invade on the right. After ①, if Black plays at B, White A creates bad *aji*.

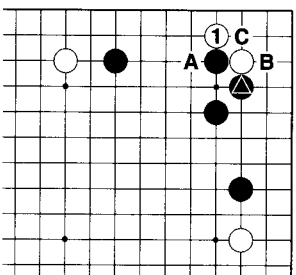


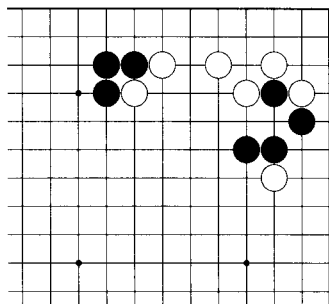
Diagram 7: Hane

In the previous diagram, if Black defends with \blacktriangle here, the hane at ① is another asking move. If Black A, White has the potential of living with the descent to B. If Black C, the atari at White A is sente—a big help as White tries to craft a way to manage the upper side.

They say that you are a 5-dan if you correctly seize opportunities to make this 3-3 point attachment.

Problem 1: Atari

An asking move tesuji can be used as a way to induce a sequence that helps repair a group's shape. How should Black defend on the right side?



Black to Play

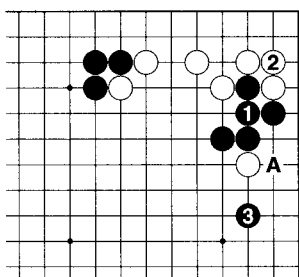


Diagram 1: Heavy

If Black connects at ①, then ② and ③. This doesn't seem to be bad at first, but when we consider that the first black play accomplishes virtually nothing, the result isn't satisfactory after all.

Since ① makes a heavy shape, instead of ②, it is possible for White to descend to A and seek complications. Since Black ends up defending with ③, ① is also not sente.

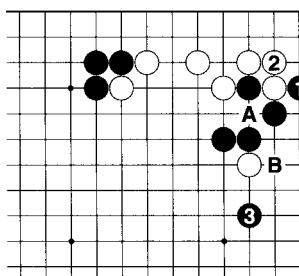


Diagram 2:

① is the tesuji.

First Black gives atari with ①, asking how White will respond. If ②, Black defends with ③. Compared to the previous diagram, the difference consists in whether Black has a stone at ① or a stone at A. In terms of *yose*, having a stone at ① is significantly better than a stone at A.

After this, if White captures with A, Black will welcome the opportunity to reinforce with B.

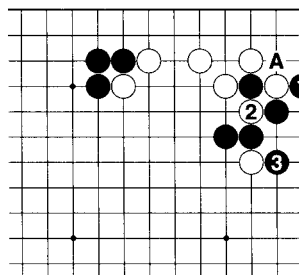


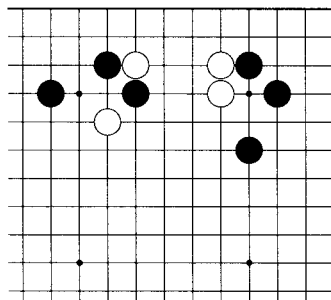
Diagram 3:
Obvious Effect

If White captures with ②, Black defends securely with ③. The possibility of later playing the atari at A is enough by itself to say that ① is useful. If Black first defended with ③ and next gave an atari at ①, of course White would connect at A. Therefore, playing the atari first is correct, and the effect of this move order is obvious.

Instead of ②, White has no opportunity to try to complicate with a play at ③.

Problem 2: Angle Wedge

This is a position that arises after a tenuki in a three space pincer joseki. Vital to correct move order is an asking move played with an eye to the distant future.



White to Play

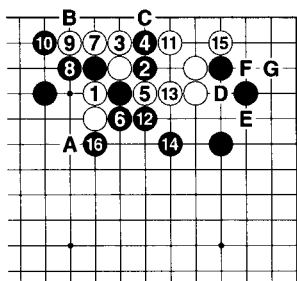


Diagram 1:
One Way Street

Cutting with ① is the instinctive response here. After this the sequence is a one way street, and when White lives with ⑮, Black gets to play the hane at ⑯. Instead of ⑮, if White A, then Black B, White C, Black at ⑮, and White dies.

Instead of ⑮, if White D, then after Black E, White F, Black G, ⑮, Black once again gets to play at ⑯.

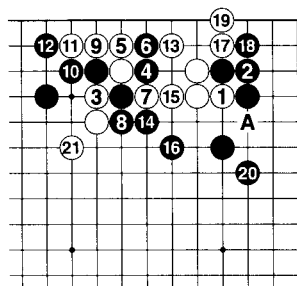


Diagram 2:
① is proper move order.

White should first wedge into the diagonal move with ①. If White can exchange this for ②, there is a big difference from the previous diagram. After ③ through ⑯, White can live in sente with ⑰ and ⑱ because of the threat of White A.

Notice the important move order of cutting first with ⑦ and then turning with ⑨. If White simply played ⑨ first, then ⑭, White at ⑩, ⑯ leads to a loss for White.

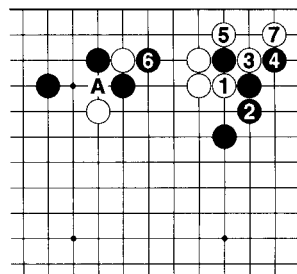
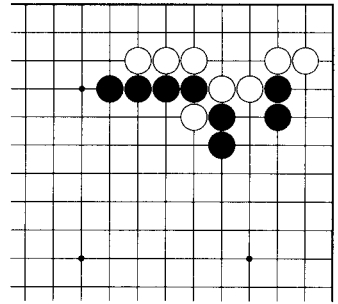


Diagram 3: Trade

If Black pulls back with ②, White can just play simple moves, cutting and capturing with ③ and ⑤. After White gets to play the hane at ⑦, his territory in the corner is substantial. Instead of ⑥, if Black at ⑦, White pounces on the cut at A, and White can expect a better result than in the previous diagrams.

Problem 3: Inside Cut

This is an idea in which you throw in a cut and then decide what to do next based on how your opponent responds. If you wait to play the cut, your opponent can create complications.



Black to Play

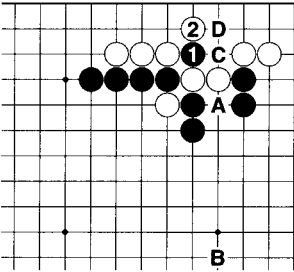


Diagram 1:

① is the tesuji.

Black cuts inside with ① and waits for White's response. If White grips the stone with ②, a black atari at A will be sente, which increases the value of a black extension in the vicinity of B.

Black C would also be an inside cut, but would be completely meaningless. If White D, Black A would be sente—that much is the same—but White will connect at ①, and all of Black's *aji* will vanish.

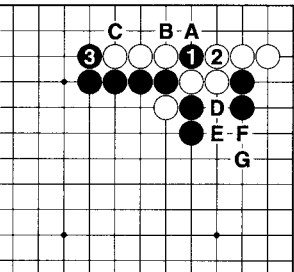


Diagram 2:

Yose Profit

If White connects at ②, Black blocks with ③, increasing his influence on the upper side. After this, Black can play A, White B, and then Black C is sente, so Black has this large endgame profit to look forward to.

If White pushes and cuts with White D, then Black E, White F, and Black will sacrifice with G.

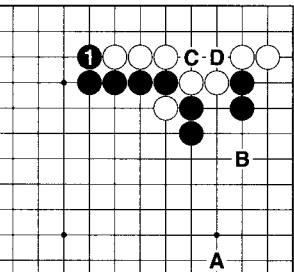


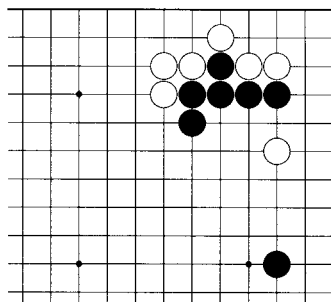
Diagram 3:

If played later, ...

Just blocking with ① directly takes a good point. Just extending in the direction of Black A would also take a good point. But after a white invasion around B, if Black C, it is obvious that White will defend with D. If you wait to play the cut, White will choose the defense that is convenient for him. Asking first is the tesuji.

Problem 4: Inside Cut

Sometimes you can play a cut early on that will not be forcing later, asking how your opponent will respond and preparing something to look forward to later.



Black to Play

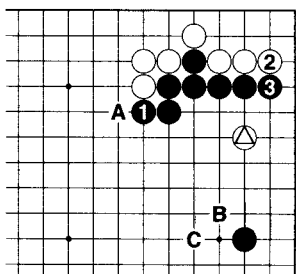


Diagram 1: Losing the Possibility of Forcing

① is a necessary point to take for building influence. If White gets to play at ①, Black will be short of liberties and △ will play a larger role.

However, this is bad move order. White descends to ②, exchanging this for ③. Now that all *aji* against White's group has been removed, he is free to choose among White A, B, or C next.

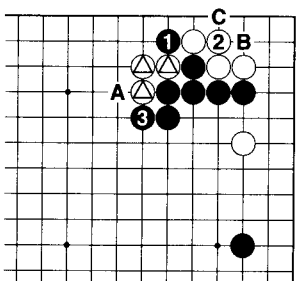


Diagram 2:

① is the tesuji.

Black cuts first with ① and asks how White will respond. If White defends the two stones in the corner with ②, Black plays the turn at ③. Now the hane at A, among other ideas, will be forcing.

Instead of ①, cutting at ② would be almost the same. But after White B, ①, White C, the corner is clearly alive—this makes it somewhat easier for White to consider sacrificing the three △ stones.

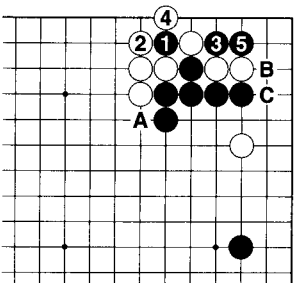


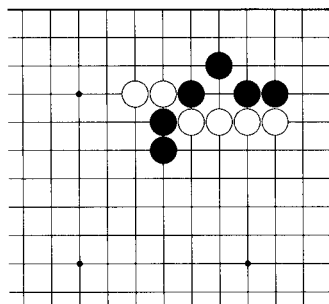
Diagram 3: Profit

If White grips a stone with ②, Black captures the two stones in the corner with ③ and ⑤. This is a big swing in territory. The point A no longer has the urgency it does in Diagram 1.

If after White has already exchanged White B for Black C, Black plays ①, White can freely play ②. When you play asking moves it is important to get the timing right.

Problem 5: Inside Cut

When there are two possible forcing moves, instead of playing one or the other to resolve the position it is better to first play some moves from further ahead in the sequence to see what your opponent will do. The result is a tesuji that maximizes the efficiency of your stones.



White to Play

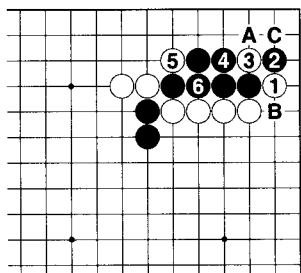


Diagram 1:

③ is the tesuji.

When White plays the hane at ①, Black has no choice but to block with ②. Now the cut inside with ③ is the tesuji. Depending on how Black responds, White will resolve the position with either ⑤ or ⑥. If ④, ⑤ makes Black short of liberties. Instead of ④, if Black A or B, ⑥ is a double atari. Instead of ④, if ⑥, then White C.

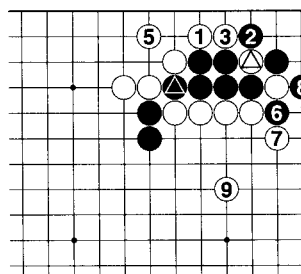


Diagram 2: (④ at △)
Squeeze

Continuing from the previous diagram, White can squeeze with ① and ③, then defend with ⑤, which forces Black to make life in the corner. After ⑨, the two black stones in the center will be a burden. Black has gone to the trouble of cutting with these stones, but now they are only an additional source of suffering.

That said, if Black allows White to make a *ponnuki* by capturing △, the two black stones will be of no use at all. This diagram might suggest that ④ in the previous diagram is painful, but necessary.

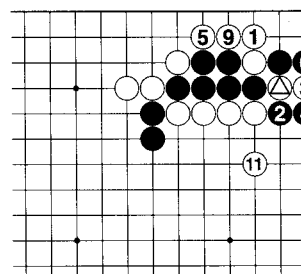
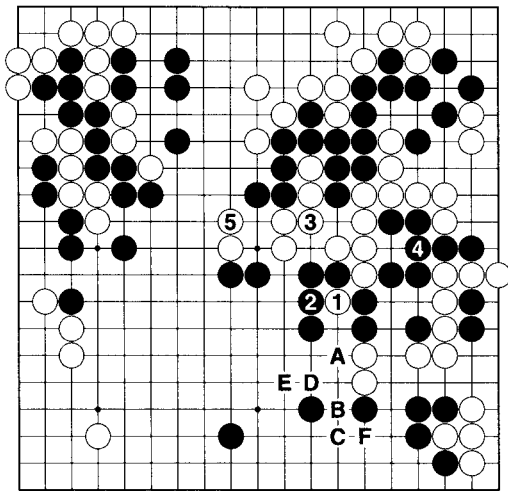


Diagram 3: Stone Pagoda

(⑦ at △, ⑧ at ③, ⑩ at △)

However, White can choose an even harder-hitting squeeze than the one in Diagram 2. Continuing from Diagram 1, White can pull out a stone with ①, waiting for ②, and then start a stone pagoda squeeze with ③ and ⑤. After ⑪, Black is crushed. So it turns out that answering with ④ in Diagram 1 is not sound.

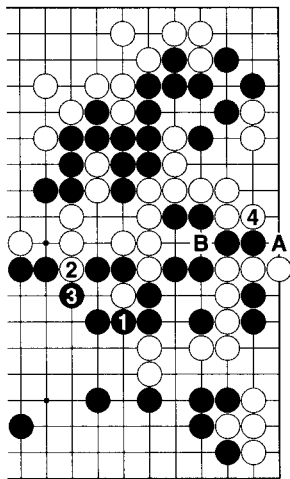


Game Record 16
7th Honinbo Title Match, Game 1
White: Hashimoto Utarō
Black: Takagawa Kaku

Game Example 16: Inside Cut

Even though there is no directly successful sequence available, if you play a cut and see how your opponent responds there are many cases in which you can later put that stone to good use.

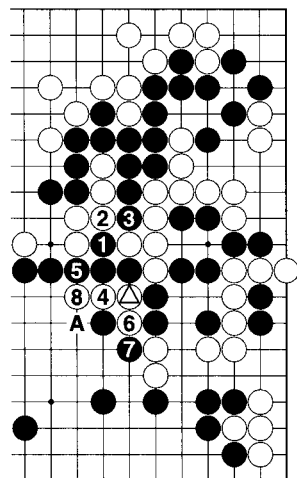
① seems to be meaningless, but White forces before connecting. If ②, White can use the fact that A will be forcing to later set up a tesuji with White B, Black C, White D, Black E, then White F.



Variation 1:
Rescue in Sente

If Black plays ① here instead of ② in the game record, White pushes out with ②, rescuing the center stones in sente, and then gets to play ④. Black cannot block with A because of a shortage of liberties after White B.

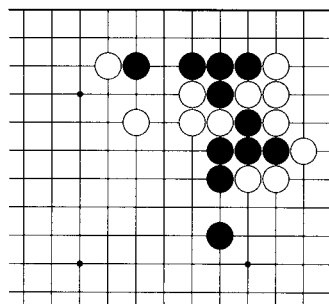
Black's most aggressive try is to ignore △ (① in the game record) and play ① and ③, but after White counterattacks with ④ and ⑥, Black loses the whole right side. After ⑧ the ladder starting with Black A doesn't quite work. An exchange will follow but there is no doubt Black will get a bad deal.



Variation 2:
Most Aggressive

Problem 6: Inside Cut

You can use an asking move to make a decision about whether or not to fight. This can also serve as preparation before moving to refute an overlap by your opponent.



Black to Play

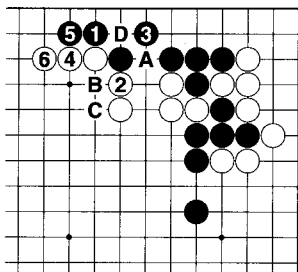


Diagram 1:
Lacking Spirit

A one-dimensional defensive maneuver such as ① and ③ will make White thicker and leave Black trailing in the fight for the center. ③ creates more secure eye shape than A would, but such attention to detail is less important here than the overall flow of the game. Instead of ①, challenging with Black at ②, White B, Black C, allows a White hane at D, after which Black is short of liberties.

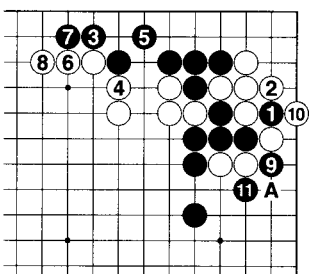


Diagram 2:
① is the tesuji.

Black cuts inside with ①, and if ②, Black defends the upper side with ③ and ⑤. Even though White gets thick with the sequence through ⑧, Black gets to capture two stones with ⑨ and ⑪, so Black gets thickness as well.

Instead of ⑧, if White A, Black at ⑧ is fine. The six black stones on the right will not come under attack.

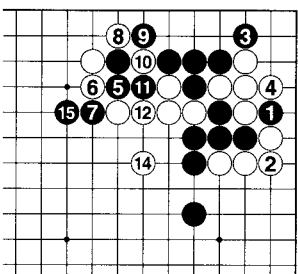
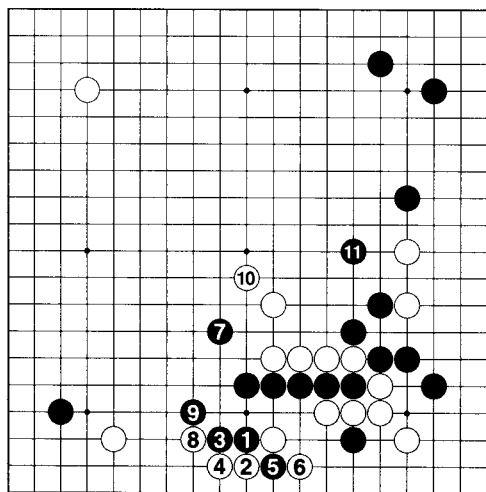


Diagram 3: (⑬ at ⑩)
A Fight

If White connects with ②, Black forces once with the hane at ③, giving his stones on the upper side some breathing room, then fights with the push and cut of ⑤ and ⑦. Looking at the sequence after ⑧, it is clear just how effective the hane at ③ is.

Black extends to ⑮, and now Black will have the advantage in the fighting to come.

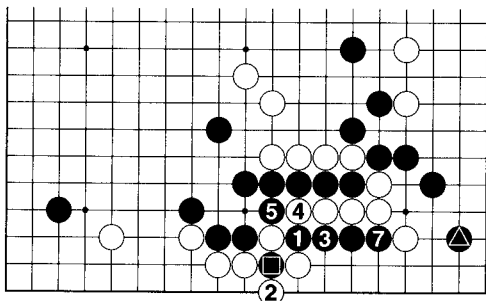


Game Record 17
 10th Meijin Title Match, Game 1
 White: Rin Kaiho
 Black: Fujisawa Shuko

Game Example 17: Inside Cut

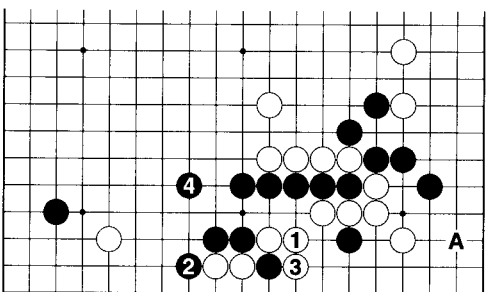
This is an example of an asking move played before repairing the shape. Depending on how your opponent responds, there will be different forcing moves available, as well as different choices of methods for making shape and of directions for fighting.

Instead of ③, it is common to just play the cut with ⑤, but in this case extending to ③ before playing ⑤ is the tesuji. If ⑥, Black can seek a fight in the center by playing ⑦. This should not be hard for Black.



Variation 1: (① at ◻)
 Later Aji

A play at ① is sente. If White ignores it, Black wins the capturing race after ① through ⑦. Being able to play ① in sente will be a big help to Black in any fighting on the right side. White has no choice but to defend at ②.

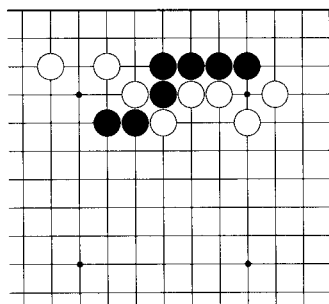


Variation 2: A Different Direction

Instead of ⑥ in the game record, if White pulls back to ① here, Black blocks with ② and makes shape with ④. In this situation, the target of attack is not the center but the white stone in the lower left corner. Black A will not be sente though.

Problem 7: Thrust

You can accentuate the weakness of a cutting point and wait to see how your opponent connects. If you play this move later, your opponent can make a different response—even if you follow through with your aim, the profit will be small. This position is from *Katsugo Shimpyo*.



Black to Play

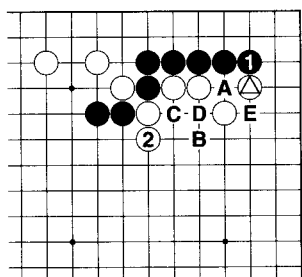


Diagram 1: Slack

① takes the important 3-3 point, but playing this move immediately lightens the responsibility of the surrounding white stones. White can concentrate on the center by extending to ②. After this if Black A, White can connect at B—sacrificing △ is just a matter of territory.

Instead of ①, cutting with Black C, ②, Black A, White D, Black E, would be vulgar. White gets good shape by extending to ②.

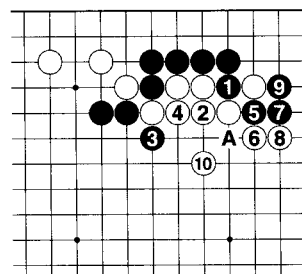


Diagram 2:

① is the tesuji.

Black first thrusts with ① to see how White will respond. If White defends against the double atari with ②, Black spoils White's shape with ③, then makes a large living group in the corner with ⑤ and ⑦.

Instead of ②, if White at ③, Black can either cut at ⑤ or capture two stones with Black at ②, White A, Black at ④, and once more see how White responds. Either way is fine for Black.

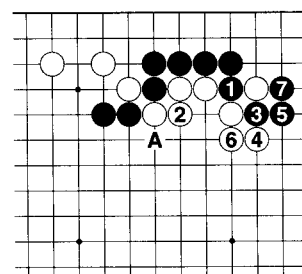


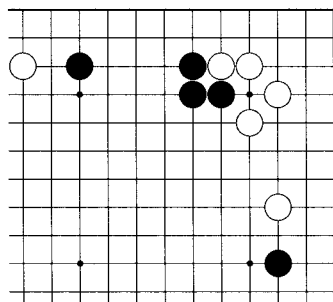
Diagram 3: Trade

Usually White connects from the other direction, with ②, and when Black cuts with ③, White takes sente after ④ and ⑥. White gets to play first in the center and will fight to make up for the territory he has given up in the corner.

Black has taken a large territory in the corner. More important, the absence of a white stone at A eases the pressure on Black's two stones in the center.

Problem 8: Thrust

This is a tesuji in which an asking move helps you decide whether to defend or play elsewhere. How should Black respond to White's threatened invasion on the upper side?



Black to Play

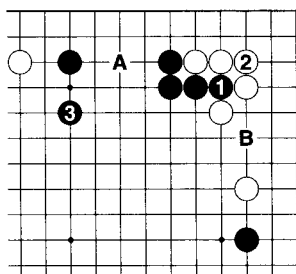


Diagram 1:

1 is the tesuji.

Black thrusts with 1, asking White which side he will connect. If 2, Black can defend against the invasion at A by jumping to 3, taking comfort from knowing that a black invasion at B will now be severe.

If Black has already defended at 3, then when Black thrusts at 1, of course White will connect with B.

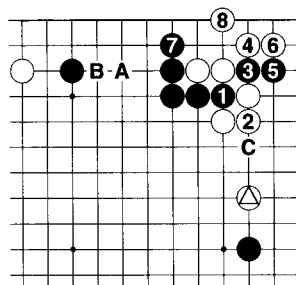


Diagram 2: *Tenuki*

If White connects with 2, Black cuts with 3. After Black forces by descending to 7, he can answer White A with Black B, so he can leave the upper side and play elsewhere—that is the reasoning behind this sequence.

If \triangle were not on the board, White would connect with C instead of 2. Even though 1 is a tesuji, this does reinforce White on the right side, so Black shouldn't play at 1 without a very good reason.

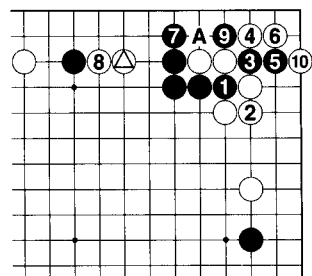
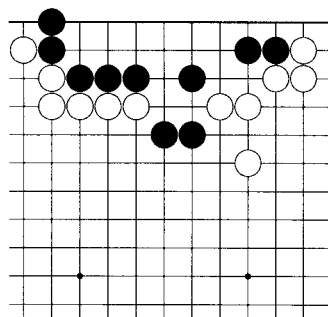


Diagram 3: Too Late

After White has already invaded with \triangle , if Black thrusts with 1 he has to be concerned that White may ignore 7. After Black cuts with 9, 10 links up. If Black captures with A, White will throw in and squeeze. White has given up territory, but Black doesn't have clear eyes yet, so White can play this way. Timing is important.

Problem 9: Attachment

This is a tesuji in which you hold in abeyance two different aims and first play at a point that is key to both sequences. You send a single mounted warrior against your opponent's weak point.



White to Play

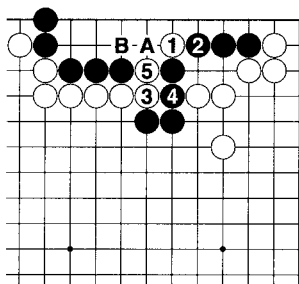


Diagram 1:

① is the key point.

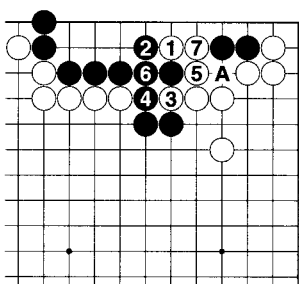


Diagram 2:

From the Other Direction

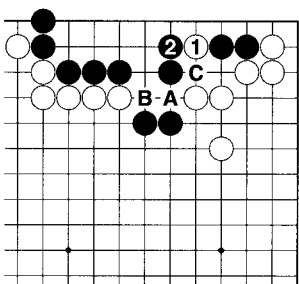


Diagram 3:

A Swing and A Miss

The attachment at ① looks at the forcing moves of ③ and ④, and asks Black how he will defend. If Black rescues the two stones with ②, White resolves the position with ③. After ⑤, the exchange of ① for ② makes all of the difference—now if Black A, White B. If White first resolves the position with the exchange of ③ for ④ and then plays ①, Black will defend at A and nothing comes of it.

If Black blocks with ②, White pushes from the other direction with ③. After ④, White gives atari with ⑤ and gobbles up the two black stones by connecting with ⑦. If White first resolves the position with the exchange of ③ for ④ and then plays ①, Black defends at ⑤ and nothing comes of it.

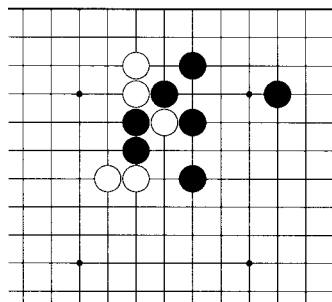
Instead of ②, the correct way to defend is ⑥, ⑦, Black at ⑤, White A, ②.

As we have seen, resolving the position with a white push at A or B is not successful. Suddenly striking at the waist of the knight's move with ① meets up with ②—White doesn't carve deeply enough into Black's position. If White connects at C, Black can still link up, and Black's territory and eye shape are much better than in the previous diagrams.

Instead of ②, if Black C, White crawls at ② and we return to the correct defense noted above.

Problem 10: Attachment

In the widest sense of the term, the category of asking moves includes cases in which you play a forcing move with proper timing, before it loses its effect. This position is from *Katsugo Shimpyo*.



White to Play

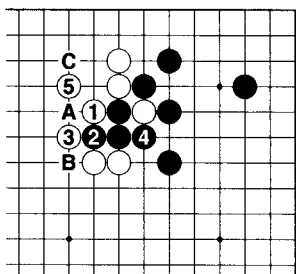


Diagram 1: Plodding

White's first instinct may be to play the hane at ①, stopping Black's advance. Black pushes out once with ② before coming back to ④—a tesuji to create weak points. It is hard for White to decide between connecting at ⑤ and connecting at A. If ⑤, Black B later will be severe. If White A, there is a key point at C that can be hit. White has managed to seal Black off, but there is a better solution that would use his stones more efficiently.

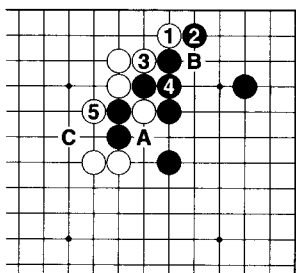


Diagram 2:

Correct Move Order

White attaches at ①. If ②, White plays ③ and seals with ⑤. Compared to the previous diagram, White has made inroads against Black's corner.

Instead of ④, capturing a stone with Black A would be unreasonable because White can cut at B. But instead of ②, it's possible for Black to consider jumping to C to concentrate on the center, allowing White to make a trade with B.

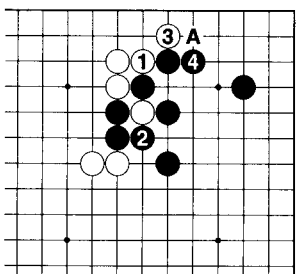


Diagram 3:

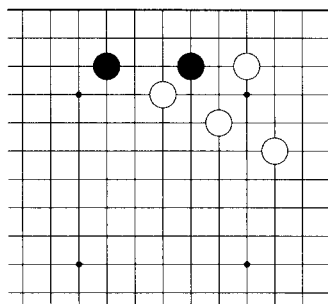
Wrong Move Order

This ① also aims to force Black, but this move order is wrong. After Black captures with ②, White has lost the chance to seal off the center, and when White plays the hane at ③ Black will give way with ④.

Playing in the reverse order, first attaching at ③, forces Black to block at A, leading to a more efficient use of White's stones.

Problem 11: Attachment

This tactic is a quick counter-thrust. In response to your opponent's forcing move you play this asking move tesuji, and, depending on the defense, you may be able to avoid using a move just to respond to his forcing move. This position is from *Katsugo Shimpyo*.



Black to Play

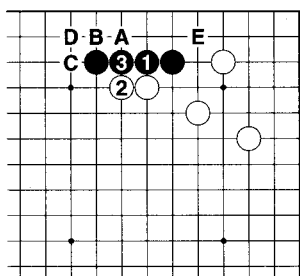


Diagram 1: Subservient

Crawling with ① may look like a necessary defense, but giving White another forcing move with ② is painful. If Black ignores ② and plays elsewhere, then White at ③, Black A, White B. Instead of ③, defending at Black C or D would lack punch.

Instead of ①, Black E would also link up; this would be efficient but very thin.

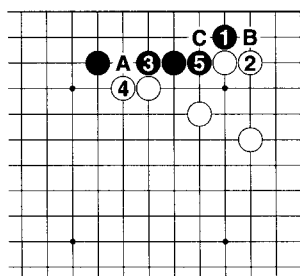


Diagram 2:

① is the tesuji.

Black attaches with ① and waits to see how White will defend. If ②, Black crawls with ③, and if ④, Black can emphasize territory with ⑤, or emphasize thickness with A. The exchange of ① for ② is clearly a useful forcing move for Black.

Instead of ②, if White B, pulling back with Black at C links up, and a cutting point remains at ②—this would be ideal for Black.

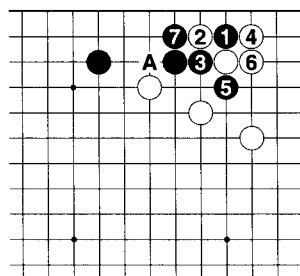


Diagram 3:

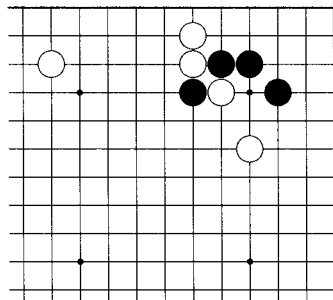
Black reinforces naturally.

Fighting back with ② doesn't work. Black defends easily with ③ through ⑦. As part of this flow Black naturally creates a linkage with the stone on the left.

Instead of ②, if White at ③, then Black at ②, White A, Black at ⑥ leads to a trade in which Black takes the corner. Instead of ②, if White A, then of course Black at ⑥. Letting Black take over the corner is too big.

Problem 12: Jump

This tesuji is an asking move that is full of force. If you go to resolve the position immediately your opponent can create complications. This is a variation from a joseki.



White to Play

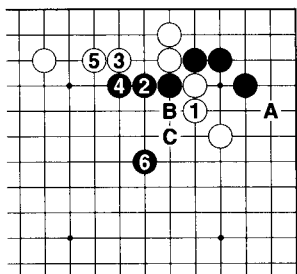


Diagram 1: Heavy Shape

Pulling back with ① is the usual way to fight here, but after Black develops with ② through ⑥, the three white stones are heavy and in no condition to attack Black. White A is forcing, but this has no effect of the overall situation. Instead of ①, if White tries to threaten a ladder by giving atari with White at ②, Black B, ①, then Black just stretches all the way out with Black C. This result is bad for White.

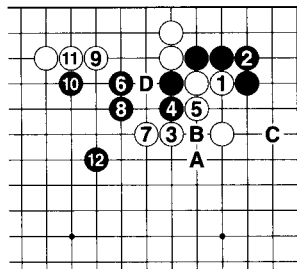


Diagram 2:
A Race to Get Ahead

Exchanging ① for ② and playing ③ is a tesuji to get out ahead of Black. But then Black also has a good move, bumping with ④ and jumping to ⑥ to make *miai* of threats above and below. In the end, Black can choose between playing in the center with ⑫ or playing on the side with Black A, White B, Black C.

Instead of ④, if Black D, the sequence becomes the same as the next diagram.

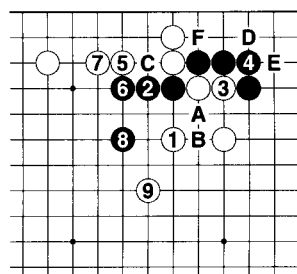


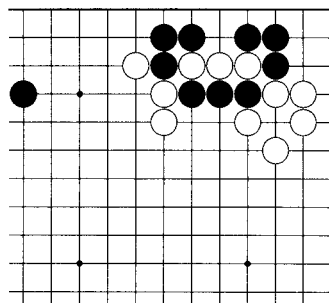
Diagram 3:
① is the tesuji.

White jumps to ①, asking whether Black will respond at ② or at A. If Black A, White gives atari at ② and seals Black in after Black at ③, White B. So Black is virtually forced to play ②. After White plays an angle wedge with ③, if ④, White gets out ahead in the center after ⑤ through ⑨.

However, instead of ④, Black can play C, which can be effective after White at ④, Black D, White E, Black F.

Problem 13: Capture

If your opponent has various forcing moves, there are occasions when a powerful course of action is to spend a move to neutralize the threats and see how your opponent defends.



Black to Play

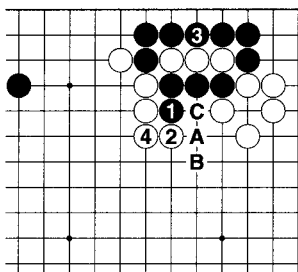


Diagram 1:
This helps White.

Black may push out with ①, thinking to create a weakness in White's surrounding shape. However, after ② and ④, White has not been affected much. Black has created a threat to hane at A, but White can already defend with B and not suffer much at all. ① actually strengthens White's outer influence. On the other hand, if Black does nothing, White can choose between ① and C.

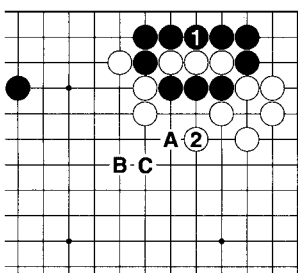


Diagram 2:
① is the tesuji.

Black quietly captures with ①. If White ignores the situation, Black will be able to choose between jumping out at ② or at A. If White defends with ②, in the future Black will be able to aim for the waist of the knight's move at A.

Of course, cutting is not the only possible aim for Black; he can also consider moves such as B or C to induce White to play on *dame* points.

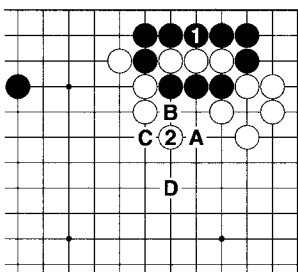


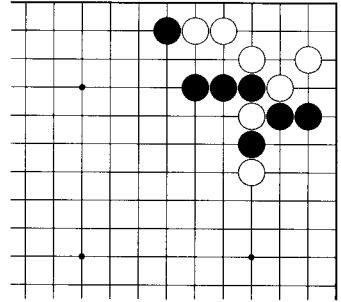
Diagram 3:
Another Way to Defend

If White reinforces with ②, Black's aim switches to the waist of the knight's move at A. In comparison to Diagram 1, Black B and White C are not on the board, so White's outside influence is actually quite thin.

In this shape, rather than attempting A directly it is more powerful to approach from the outside with a move like Black D, with the idea of aiming at A next.

Problem 14: Peep

This tactic is an asking move that involves some life and death issues. Depending on the response, you can threaten different possibilities in the corner and so pick a different way to seal in.



Black to Play

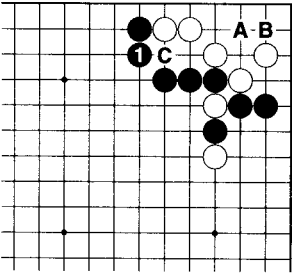


Diagram 1:

A Lost Opportunity

Pulling back with ① is secure, but gote. After this if Black peeps with A, White defends at B and there is nothing Black can do. Instead of ①, if Black C, Black can threaten a ko, but because of the cutting point at ①, Black can't really fight the ko. So in effect Black C is gote as well.

By playing an asking move Black can take sente.

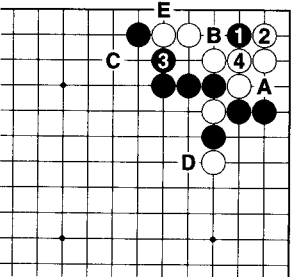


Diagram 2:

① is proper move order.

Black peeps first with ①. If ②, ③ is sente because of the threat of Black at ④, White A, Black B. In this position, rather than defending with C, Black will probably prefer to make shape with D.

Instead of ④, White A would be thin and wrong. Black can force with the hane at E, and White gains nothing in return.

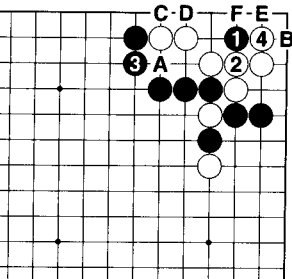


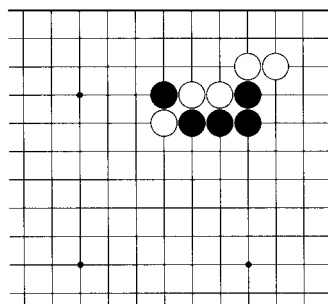
Diagram 3: Ko Aji

If White connects with this ②, Black pulls back to ③, aiming for *aji* in the corner. The liberty at A is not important for this *aji* so ③ is better than Black A.

If White doesn't play ④, then Black at ④, White B, Black C. Now if White D, Black E would kill, so White must play E, allowing a ko after Black F.

Problem 15: Peep

When you are not sure what to play, poke at a weakness of your opponent's and see what the response is. If your opponent resists, you can find ways to make shape naturally while attacking. This position is from *Katsugo Shimpyo*.



Black to Play

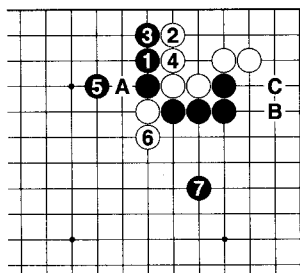


Diagram 1:
Not Quite Good Enough

Black is not at any particular disadvantage in the fighting after forcing with ① and ③, then jumping to ⑤. At least it's easier to make outside influence with this shape than it would be with ① at A. This means fighting in the center will be easier.

Instead of ⑥, White B is also possible; instead of ⑦, Black C could be considered.

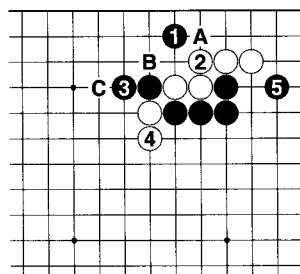


Diagram 2:
① is the tesuji.

Black first dives in with the peep at ①. If ②, ③. In this shape, ⑤ is severe, and the white stones in the corner become a bit thin.

Instead of ②, if White A, Black B is forcing, after which ②, Black C gives Black a better result than the previous diagram. If Black plays ③ before ①, White will play White A, Black B, ②, and Black's initial play at ③ becomes a bad move.

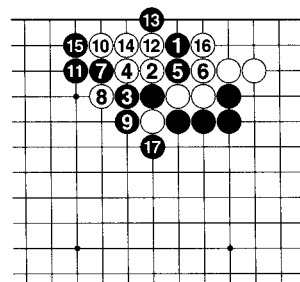


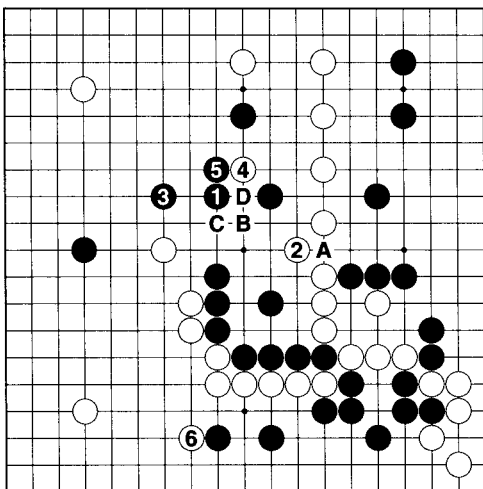
Diagram 3:
What Black Wants

Fighting back with ② and ④ truly falls into Black's trap. After Black cuts with ⑤ and plays the hane at ⑦, White can do nothing better than to thrash about with ⑧ and ⑩, after which Black makes shape while pressing White tightly and ends by capturing a stone at ⑪. Black's thickness is clearly better than White's profit.

Instead of ④, if ⑫, Black squeezes White with ⑬, ⑭, Black at ⑮.

Game Example 18: Peep

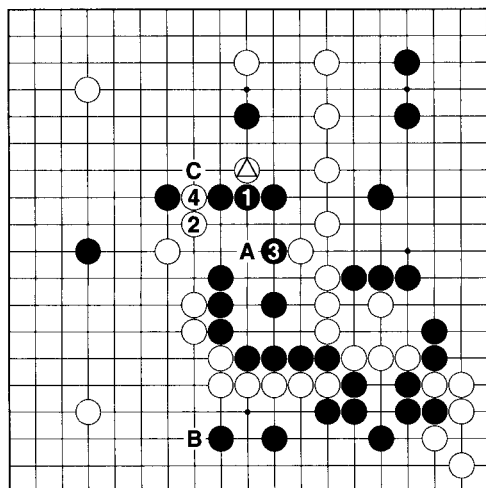
Asking moves are not only tesuji for local situations. Once you have decided the direction of your next aim, they can help make decisions about your course of action for the entire board.



Game Record 18
22nd NHK Cup, Title Match
White: Otake Hideo
Black: Takemiya Masaki

After Black jumps to ①, ② defends against Black A. In response to the asking move of ④, Black defends at ⑤—now White can reinforce the center with White B, Black C, White D, after which White is free to take aim at the right side.

Instead of ⑤ in the game record, if Black connects with ①, White can aim to break through in the center with ② and ④. Instead of ③, if Black at ④, then White A. White won't play this right away of course—first White will come back to defend with B—but the existence of this threat makes fighting on the left easier for White.

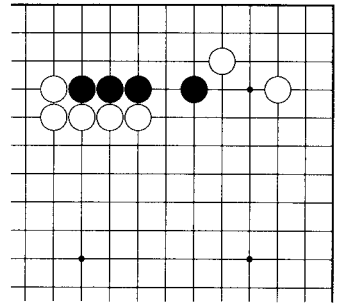


Variation: Breakthrough

In addition to ②, White also can aim for a peep at C. △ will provide significant help for fighting at the top. On the other hand, compared to the game record White's group in the center is thin, so he will need to give up on plans to invade deeply on the right side.

Problem 16: Crawl

This tactic is a commonly used tesuji in which you accentuate a weakness in the opponent's position, knowing you can spoil his shape no matter which way he defends.



White to Play

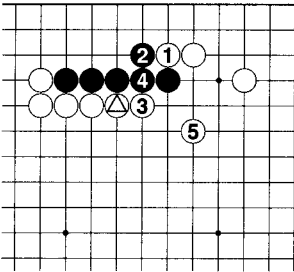


Diagram 1:

① is the tesuji.

White crawls with ①, asking how Black will defend. Blocking with ② gives Black good eye shape, but in return this allows White to force with ③ and seal in with ⑤.

When △ is at ① instead, playing the push at △ allows White to transpose to this tesuji. White resolves the shape and so can decide on the direction of attack.

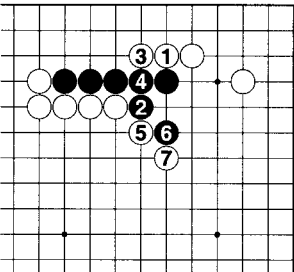


Diagram 2: Chased Out

If Black emphasizes the center with ②, ③ is forcing and takes away Black's eye shape. Now White plans his game around chasing Black out. White attacks with ⑤ and ⑦, giving Black a fairly painful shape.

Instead of ②, if Black connects with ④, attacking with White at ⑥ is fine. Instead of ①, if White just plays at ⑥, Black can block at ① and settle his group.

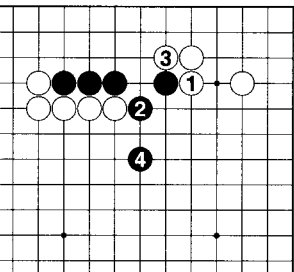


Diagram 3: White

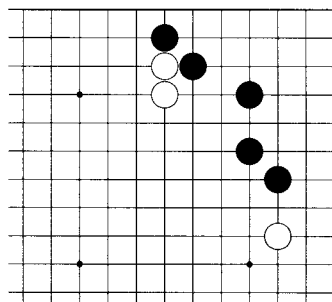
doesn't resolve the shape.

If White leaves the shape unresolved with a move like ①, Black will be able to lightly get out to the center with ② and ④. Of course this is still a playable game for White, but locally White has missed an opportunity to strike a blow.

Playing ③ later has no impact. White has to pose the question first.

Problem 17: Turn

Striking at a momentary opening, this technique is the common idea of resisting your opponent's forcing move with one of your own. You can adjust based on whether or not your opponent resists or chooses a different defense.



White to Play

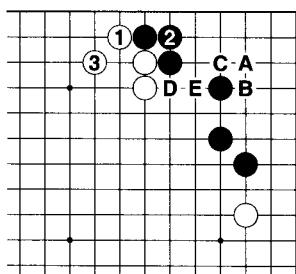


Diagram 1: Usual

Blocking with ① doesn't seem to lead to any difficulties for White, but it fails to get the most out of the position. White has no choice but to protect with ③. After this, White lacks a great follow-up: if White invades at A, then Black B, White C, Black D; if White invades at C, then Black E.

If White turns with D now, Black defends expansively with E.

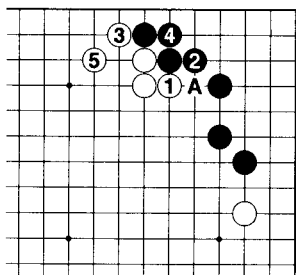


Diagram 2:

① is the tesuji.

Turning with ① is an asking move. If ②, White blocks with ③ and the exchange of ① for ② is a good one for White. Whether the black stone is at ② or at A makes a big difference, not only in terms of the size of Black's corner, but also in terms of the thickness White gets in the center. White gets in two forcing moves with ① and ③.

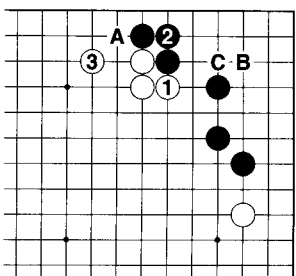


Diagram 3: Black resists.

If Black wants to avoid giving White the forcing combination of the previous diagram, he may try connecting with this ②, preventing White A. However, White just defends a bit further back with ③. White is aiming for *aji* in the corner and doesn't insist on getting the block at A.

Because White has a stone in position at ①, he can easily aim for a move in the corner at B or C.

TESUJI FOR MAKING YOUR OPPONENT HEAVY

“Light” and “heavy” are among the more difficult go terms to understand. One simple expression of the concept is this: “heavy” refers to a lump of stones that cannot easily be sacrificed. Therefore, when you attack, you want to make the opponent’s stones heavy so that he is less likely to be able to set up a trade. These tesuji are apt to be overlooked, but as your skill increases they become more and more necessary.

However, be careful that you don’t strengthen your opponent instead of making him heavy. If you do, your attack will not succeed.

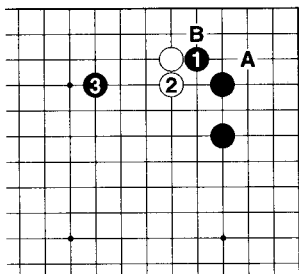


Diagram 1:
Diagonal Attachment

This is a typical tesuji for making your opponent heavy. Black plays the diagonal attachment at ①, forcing White to stand at ②, then Black attacks with ③. Playing ③ first just lets White jump to the 3-3 point at A—White is happy to make a trade here. After the exchange of ① for ②, if White jumps into the corner with A, Black descends to B. The corner stones would be under pressure and the side heavy.

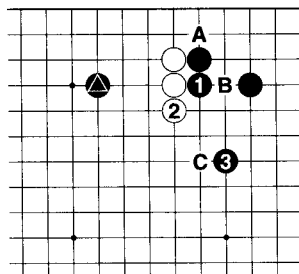


Diagram 2:
Pushing Along

Pushing along against White with ① forces ②, then ③ attacks while taking profit along the side. Usually this white shape could be considered thickness, but in this case Black already has △ in place as a pincer. Rather than thick, White is heavy. Instead of ①, if Black A, then White at ①, Black B, White C, and the attack has no effect.

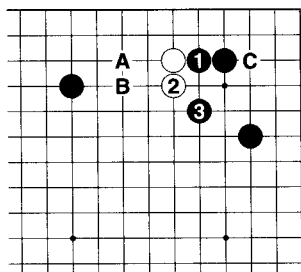


Diagram 3: Bump

Bumping with ① forces White to stand with ②, after which Black defends with ③. Instead of ①, if simply A, B, or something similar, White can go for a trade in the corner with C.

Usually when you play from the inside to make your opponent heavy, you make moves that also serve one or more defensive purposes.

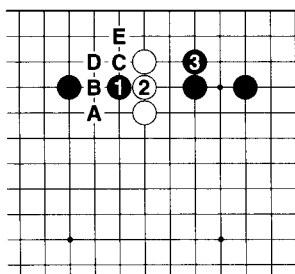


Diagram 4:
Horizontal Peep

When you play from the outside to make your opponent heavy, it is usually to try to induce a sequence that helps you defend. The peep with ① followed by defending with ③ shows good timing. If Black plays ③ first, when he peeps at ① later, White will counterattack at A. Now, with the stone already at ③, Black at ②, White B, Black C, White D, Black E is not efficient.

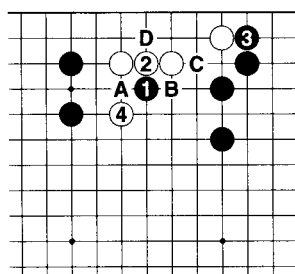


Diagram 5:
Vertical Peep

The peep from the top with ① is frequently used. If White attaches at ②, Black blocks with ③, attacking the entire group. If White A, Black pulls back with B, so that if White C, Black can look to make a placement at D.

If Black plays ③ first, White might respond at ④. Then if Black peeps at ①, White will connect at A.

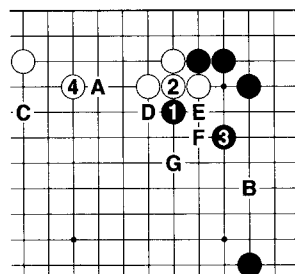


Diagram 6:
Peep from Above

Peeping with ①, then playing ③ is the correct move order. Because White is heavy, about the best he can do is ④, defending against Black A while aiming for an invasion at B. Instead of ①, if simply ③, White jumps to C, and then if ①, White can vary with D. Instead of ①, Black E would be good shape, but would get a rather dull result after White at ①, Black F, White G.

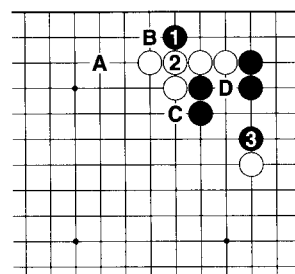


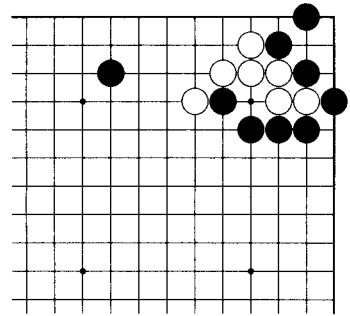
Diagram 7:
Peep from Below

Now is Black's chance to peep at ①. Black forces White to connect at ②, then defends with ③. Now the impact of a later black play at A has been increased. Instead of ②, if White B, Black develops by turning at C. Because Black will have an atari at ②, the weakness at D is neutralized as part of the natural flow.

This combines an asking move with a tesuji for making the opponent heavy.

Problem 1: Counter-Atari

Giving atari is a forcing move if the opponent responds. When you don't mind being captured you can counter-atari and give your opponent a heavy shape. This position is from *Katsugo Shimpyo*.



Black to Play

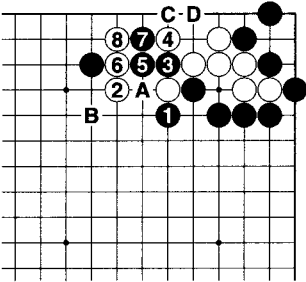


Diagram 1:

The jump makes *sabaki*.

The hane at ① anticipates the sequence White A, ⑦, ④, Black B, but White won't play that way—White will make the light jump to ②. If ③, White plays ④, then drives through with ⑥ to get benefit on the outside. After ⑧, if Black C, White D starts a ko. Instead of ⑤, if Black captures with A, then ⑥. Instead of ③, about the best Black can do is to attack the whole group by playing ⑦, forcing White to connect at ③.

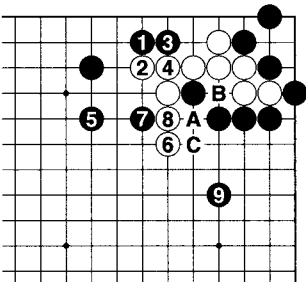


Diagram 2:

The peep must be correct.

Peeping and attacking with ① is a tesuji. If White connects with ② and ④, Black attacks in fine form with ⑤ through ⑨. Instead of ②, if White at ③, Black forces at ②. Instead of ②, if ④, Black attacks by capping at ⑥.

Instead of ⑥, if White gives atari with A, of course Black won't connect with B—Black will fight back with C.

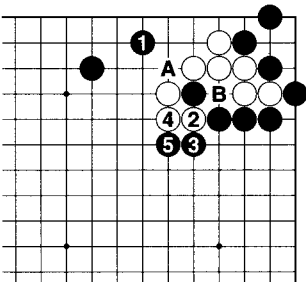


Diagram 3:

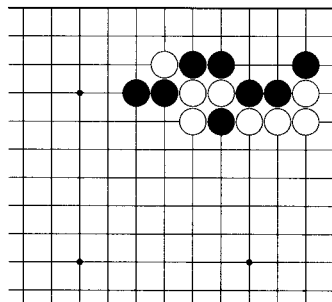
③ is the tesuji.

White may try to force by playing the atari at ② before connecting at the cutting point of A. But Black still fights back with the counter-atari at ③.

If White connects at ④, Black pushes with ⑤. The fact that Black A forces White B is by itself enough to make Black's attack promising. Instead of ④, even if White captures at B, ⑤ is still fine for Black.

Problem 2: Atari and Wrap

Black fits in an extra task before adding a move to defend his group. Even though it ends in gote, making your opponent heavy is a remarkably large benefit. The ladder must favor Black.



Black to Play

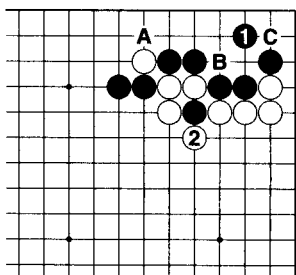


Diagram 1:
Capturing is thick.

If Black defends with ①, capturing with ② is sente. Black gets profit while White gets the outside, but this capture is very thick. What's more, Black needs to deal with the unpleasant prospect of a white descent to A, threatening to squeeze with B. Instead of ①, Black A would be solid, but leaves White with a large sente *yose*, the attachment at C.

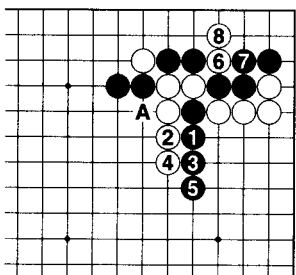


Diagram 2:
Black doesn't give way.

That said, if Black runs out with ① and ③, he gets crushed by the cut and descent of ⑥ and ⑧. It follows, then, that Black needs to play a finesse that is urgent enough that White will not have time to play ⑥ and ⑧.

Instead of ①, if Black A, White extends to ②. This just reduces Black's opportunities.

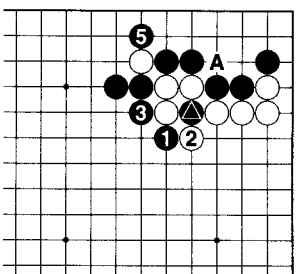


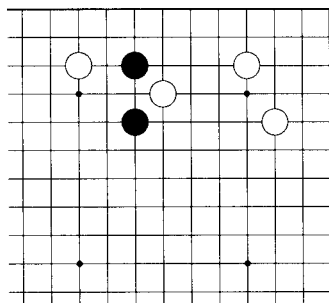
Diagram 3: (④ at ▲)
① is the tesuji.

Black wraps around with the atari at ①. If White captures with ②, Black gives atari with ③, leaving White with a dumpling shape. Protecting with ⑤ is a proper move. In this shape, White has no thickness worth writing home about.

Instead of ②, if White resists with ③, Black connects with ②. The key is that threatening the ladder indirectly prevents White A.

Problem 3: Push

If you start by making your opponent heavy, the next forcing possibility becomes clear. This is helpful when trying to save a weak group of stones. This position is from *Katsugo Shimpyo*.



Black to Play

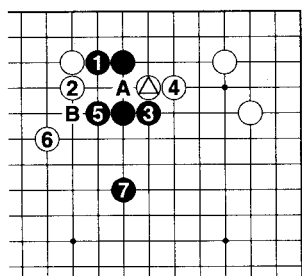


Diagram 1:

Pluses and Minuses

Of course, when White plays the peep at \triangle , he expects Black A, so he will get to jump to White B. Black pushes with ① and ③, then extends with ⑤. This gives White bad shape—White has peeped on both sides of a bamboo joint—but White has also reinforced the upper side. It is unclear whether the net result favors Black. Instead of ③, it is possible to just play ⑤.

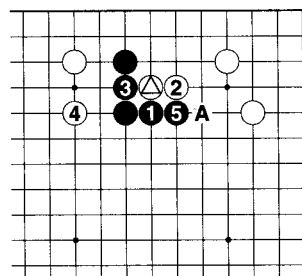


Diagram 2:

① fights back.

If Black pushes at ①, White will doubtless play ②. Now Black connects with ③. In this shape Black ⑤ is powerful, so Black need not fear ④. Forcing White to connect two stones has had the effect of making Black's group safer.

\triangle feels a bit like an overplay. More usual is simply jumping to ④, then Black A.

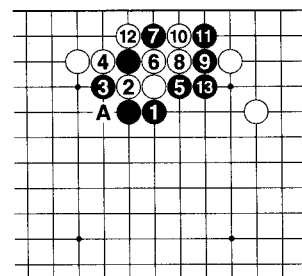
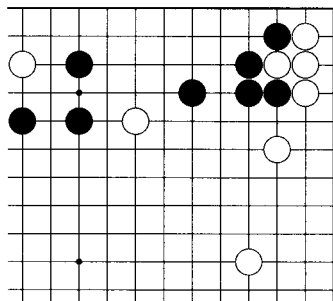


Diagram 3: Black's Trap

② and ④ are rather unreasonable. After ⑤ through ⑬, White has fallen into Black's trap. After White pushes with ②, instead of ④, White really has nothing better than to pull back to ⑤, then after Black at ④, fight by cutting at A. Instead of ⑧, White really has no choice but to capture at ⑫ and allow the squeeze. For Black, wrapping with ⑦ is a tesuji to gain momentum.

Problem 4: Press

This is a commonly used tesuji in which you counter a forcing move by your opponent with one of your own, giving him a heavy shape before defending.



Black to Play

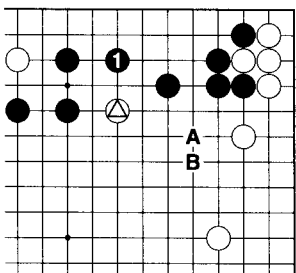


Diagram 1: Subservient

Black can defend safely with ①, but now White will look on \triangle as light, and will not run it out right away. In fact, White will probably jump to A, looking to give up \triangle .

Of course Black can play ① with a mind to aim next at B, but it is hard to avoid feeling that Black is being too subservient.

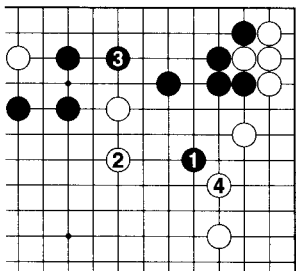


Diagram 2:
Solidifying White

Attacking on a large scale with ① is also powerful. However, the jump to ② is practically sente, and after White defends the right side with ④, all Black has accomplished is to solidify White.

After playing ①, fighting spirit probably requires that Black answer ② at ④ and play for a trade, but White's jump to ③ is quite large. This is not good for Black.

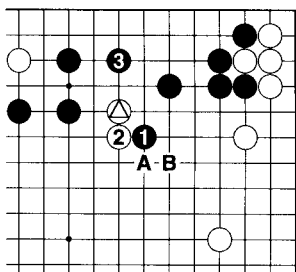
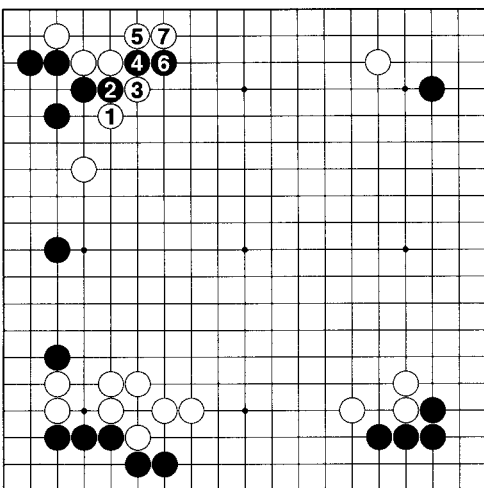


Diagram 3:
① is the tesuji.

Black presses directly with ①, exchanging this move for ②, and then comes back to defend with ③. Next, if White A for example, Black plays the counter-hane at B, attacking the center. It's also possible Black will find a good chance to invade on the right.

Instead of ②, if White at ③, it is good to block White in with Black at ②. \triangle is a slight overplay.

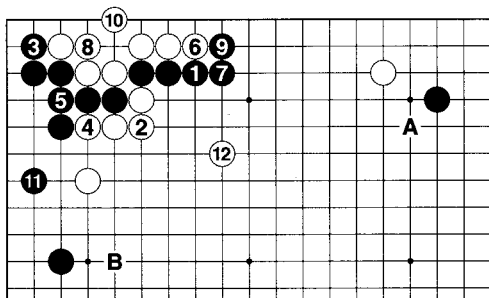


Game Record 19
18th Honinbo League Match
White: Kajiwara Takeo
Black: Kitani Minoru

Game Example 19: Press

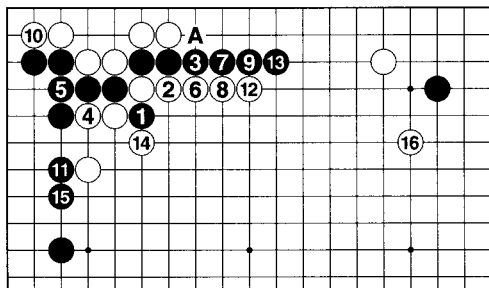
There are many cases in which a shape may be unreasonable locally but will succeed in a full board context. You invite an opponent's counterattack and make good use of stones already on the board.

After White presses at ①, fighting spirit leads Black to respond with the push and cut of ② and ④. The purpose of scooping out underneath with ⑤ and ⑦ is to make these black stones heavy, and aims to combine play against these stones with designs on the upper right.



Variation 1: The center becomes thick.

If Black extends to ①, White connects at ② and fights. The crawl at ⑥ is forcing, so the upper side is alive. After this we can imagine the sequence up through ⑫. White has good chances here, aiming both at the press at A and the cap at B.

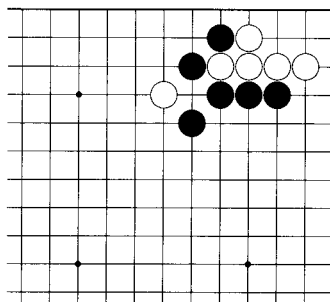


Variation 2: Game Continuation

In the actual game, Black chose to throw in a cut at ①, inducing a response from White before extending to ③. The sequence up through ⑯ followed. Black links up on the left side and has a forcing move at A, but after pressing at ⑯, White can combine attacks on two groups.

Problem 5: Attachment

When your opponent attempts to force you, you need to have an idea prepared to turn the tables. If you play submissively, your opponent's stones become light. This position is from *Katsugo Shimpyo*.



Black to Play

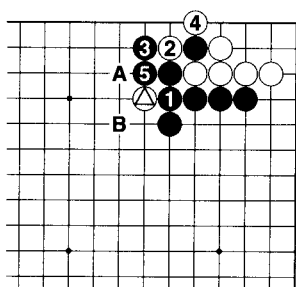


Diagram 1: Subservient

If Black connects with ① and allows White to cut and capture with ② and ④, then even a stylish, active connection such as Black A (instead of ⑤) would be hard to play. If White had just captured with ② and ④ first and then played △, Black wouldn't connect at ①—he would play B. If White ignores this situation entirely, a black connection at ② would be sente. Black should not answer △ with ①.

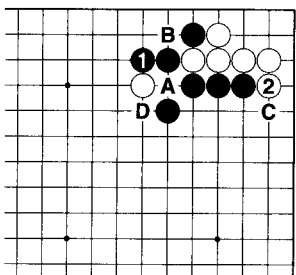


Diagram 2: *Aji* remains.

If the ladder is favorable, Black might consider defending with ①. Now White cannot cut at A and the capture at B is gote. But White turns once with ②, and if Black C, White can play elsewhere. At some point White can also play a ladder breaker to threaten the cutting point at A.

Instead of ①, if Black D, White will cut immediately at A.

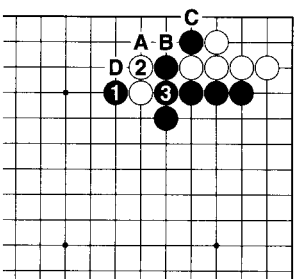


Diagram 3:

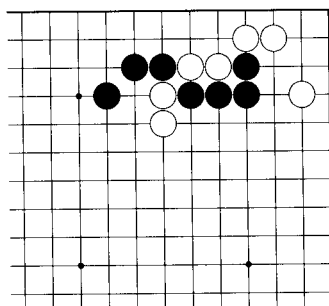
① is the tesuji.

Black attaches at ①, and if ②, Black connects at ③, leaving White heavy. Black A will be sente against the corner so White will live with White B, Black A, White C, but now Black can be quite satisfied after capturing two stones in a ladder with D.

If White avoids ② and the aftermath, Black can play A, removing all the bad *aji* in sente.

Problem 6: Attachment

Black has been cut in two, and if he just defends one group at a time White will push him around. Black needs to make White's two stones heavy, looking for a way to change the flow and manage both weak groups. This position is from *Katsugo Shimpyo*.



Black to Play

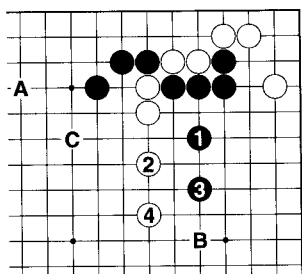


Diagram 1: Resourceless

The black group on the right seems to be in somewhat more trouble, so it seems natural to jump out with ①. However, this lets White develop with ② and ④. Next White can either pincer at A or cap at B, so Black's situation is difficult.

Instead of ④, it is also possible to first attack once with White A, then after Black C continue with ④.

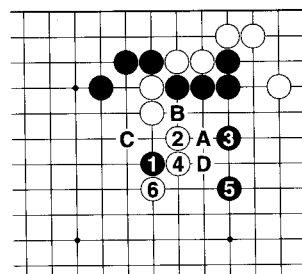


Diagram 2: Second Best

Black caps at ① and waits to see how White will respond. If ②, Black jumps with ③ and ⑤. White needs to defend with ⑥, so his development is slower than in the previous diagram. Instead of ②, if White A, Black can push with B. Instead of ②, if White C, Black makes shape with D, indirectly defending the group on the upper side. However, Black has an even better way to play.

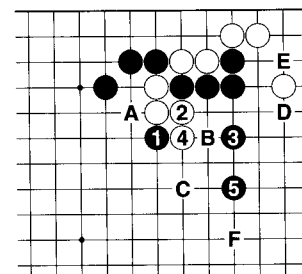


Diagram 3:
① is the tesuji.

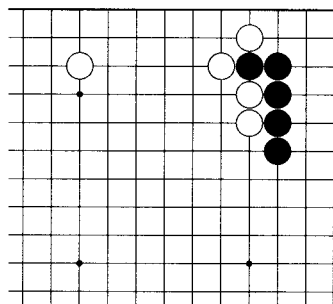
In this position, the nose attachment with ① is the perfect tesuji. If ②, Black jumps with ③ and ⑤, and White's development is slowed even more than in the previous diagram.

Instead of ②, if ④, Black can cut at ②. Instead of ②, if White A, Black makes shape with B and White is left with terrible shape.

After the sequence shown, if White C, we can expect the sequence Black D, White E, Black F.

Problem 7: Attachment

This tactic is a commonly used idea to make your opponent heavy so you can attack his entire group. It is a sort of asking move as well—your follow-up varies depending on how your opponent responds.



Black to Play

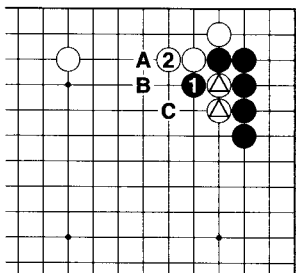


Diagram 1: Giving a Lot to Gain a Little

Seeing a weak point, Black may want to attack directly with ①, but this is not promising. White reinforces his main group with ②, sacrificing the \triangle stones. If Black commits to capturing the two stones, White gets several forcing moves—this supposed gain actually becomes a burden for Black.

Instead of ①, Black also gains little after Black A, ②, Black B, White C.

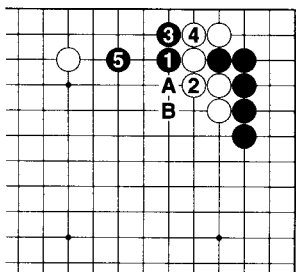


Diagram 2:
① is the tesuji.

Black attaches with ① and if ②, Black descends to ③, forcing White to connect a single large chain. White has gotten stronger in one sense, but since the five black stones on the right are not in any danger Black can patiently make a base with ⑤ and use this to attack White. Instead of ②, if ④, Black A or B would force White to connect.

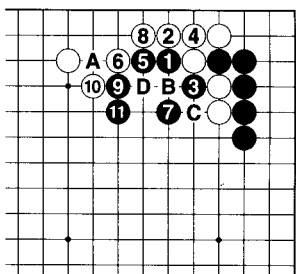
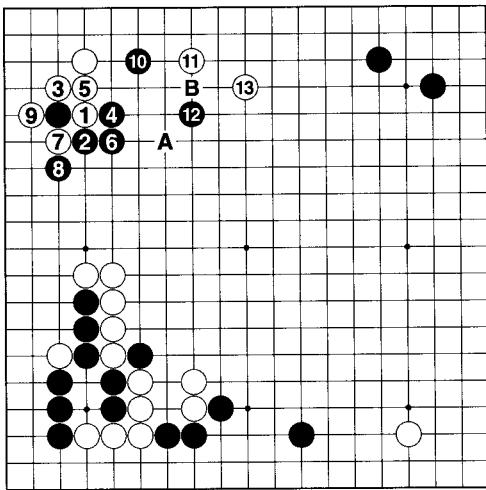


Diagram 3:
White tries to manage.

If White wants to avoid being made heavy, he might consider the hane at ② and try to manage his weak group by attaching at ⑥. But after the sequence through ⑩, White has been pressed down quite low—this is a bit much to bear. Instead of ⑥, if ⑧, Black will still play ⑦, looking to attach at A. Instead of ⑥, if White B, then Black C, and now if ⑥, Black D.



Game Record 20

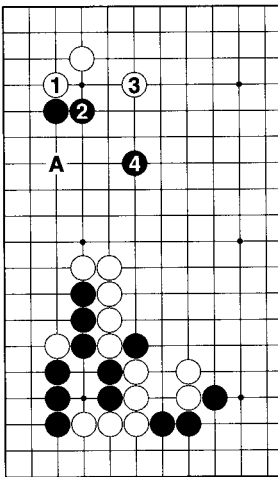
1810

White: Honinbo Jowa
Black: Sakurai Chitatsu

Game Example 20: Attack and Block

Locally this attach and block combination solidifies territory for both sides, but depending on surrounding circumstances and the whole board situation, it can also be used as a tesuji to make your opponent heavy and attack.

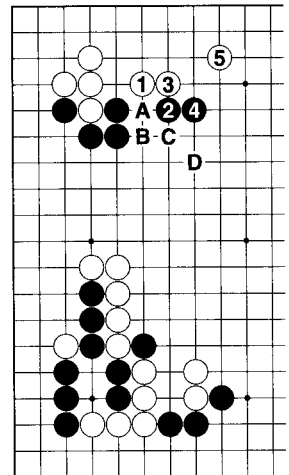
The attachment and block with ① and ③ looks to attack, taking advantage of White's strength on the lower part of the board. Black would have done better to play lightly at A instead of ⑥, or Black B instead of ⑩. Things are going White's way after ⑪ and ⑬.



Variation 1:
Black is light.

① and ③ are the usual way to attack, but if Black plays lightly with a move like ④, White's lower side thickness will not come into play. Instead of ①, even worse would be playing a pincer at A—this would be overconcentrated.

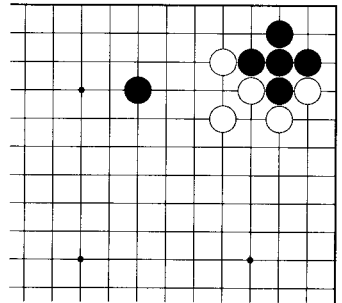
In the game record, cutting and capturing with ⑦ and ⑨ over-emphasizes territory. Better would be to attack on a large scale with this ①. White profits on the upper side while developing an attack. Instead of ⑤, White can also cut with White A, Black B, White C, but then Black can sacrifice some stones after Black D.



Variation 2: Attacking
on a Large Scale

Problem 8: Peep

When there are multiple places you can peep, move order is very important. You have to play your peeps in an order that makes resistance difficult.



Black to Play

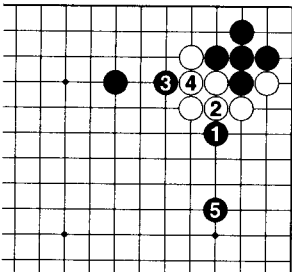


Diagram 1: ① and ③ are the correct order.

Black should peep at ①, starting with his own weak side (and the opponent's strong side). If White doesn't connect with ②, a black cut at ② will be atari so there is no choice, but White might think before connecting at ④.

At any rate, if White connects at ④, Black attacks in fine form with ⑤.

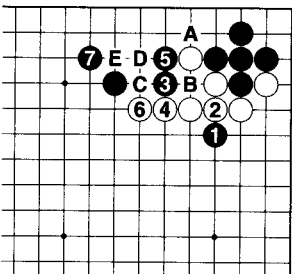


Diagram 2:
White resists.

If the board position is such that White doesn't mind giving up a little territory, he can force with ④ and ⑥. Instead of being the target of attack, this white group now exerts considerable influence, so White has thwarted Black's intentions.

If Black leaves out ⑦, White can descend to A, and if Black B, White increases his influence by pushing and cutting with White C, Black D, White E.

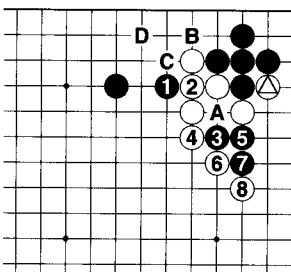
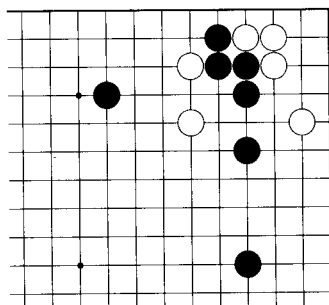


Diagram 3:
Reverse Move Order

If Black peeps first at ①, when Black peeps at ③, White will of course resist with ④. If ⑤, White plays the double hane with ⑥ and ⑧, making considerable use of △. Instead of ⑤, if Black at ⑥, White connects at A and the two black stones become a burden. Instead of ①, another possible shape is Black B, White C, Black D.

Problem 9: Peep

Giving your opponent heavy shape before turning to defend your own group exemplifies good move order. If your defensive move sows the seeds of your next attack, this flow is even better.



Black to Play

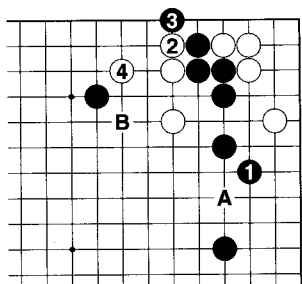


Diagram 1:
Wrong Direction

It's true that ① is a good point, preventing White from leaping out to the same point. But this lets White play first on the more important upper side with ② and ④, after which it seems Black's thickness will be only skin deep. ① at A is roughly the same.

If White wants to develop into the center, instead of ②, the shoulder hit at B would be a light way to achieve this while also making shape.

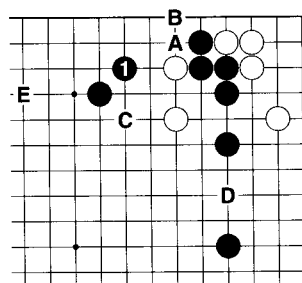


Diagram 2:
White's stones are light.

If Black plays the diagonal move at ①, then if White replies at A, Black can spoil White's shape with the hane at B. However after ①, White's two stones are light. White can choose between taking the escape route at C or splitting Black with D and sacrificing the two stones.

Instead of ①, Black might consider jumping to E, but leaving these two white stones alone can't be correct.

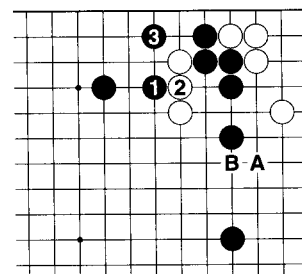
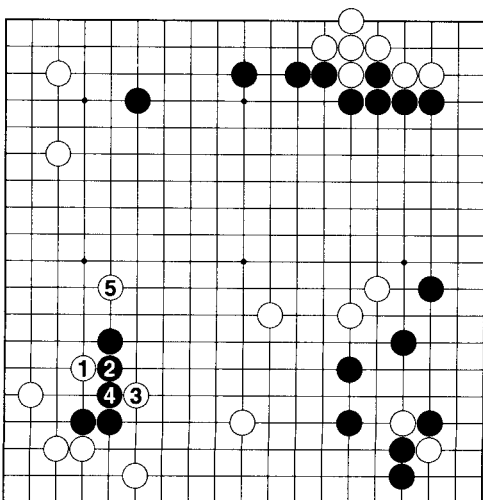


Diagram 3: ① and ③
are the correct order.

Peeping with ① to make White heavy, then linking up with ③, is a thick way to play. Black cannot capture these three white stones in a single move, but trying to escape with them would be heavy.

It will be hard for White to leap out with A because Black will block at B, further weakening the three stones.



Game Record 21

13th Judan, Challenger Final Match

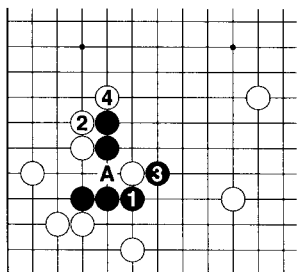
White: Fujisawa Shuko

Black: Rin Kaiho

Game Example 21: Peep

Peeping is a commonly used technique for making an opponent's heavy. Even if the opponent's stones don't seem to have a peepable shape, you can accomplish your goal by rattling his group from both sides.

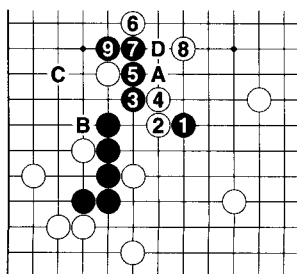
Following ①, ② is necessary. Now when White peeps with ③, connecting with ④ gives Black bad shape and the group as a whole becomes heavy, so White can attack by blocking its exit with ⑤.



Variation 1: Drowning,
with Good Shape

Instead of ④ in the game record, suppose Black pushes with ① here. Now if White at ③ and Black A, Black can take satisfaction in having forced White instead of being forced. However, if ②, Black has to play ③, allowing White to expand on the left side with the hane at ④.

Locally ① and ③ are good shape, but given the whole board situation Black has to follow the sequence in the game record, doing the best he can with a heavy group.



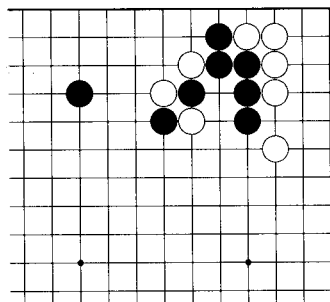
Variation 2:
Game Continuation

Continuing from the game record, Black jumped to ①, inviting ② to gain momentum to develop with ③ and ⑤. Instead of ①, other tries meet up with an attack: Black at ② would be answered by White A, Black B by White C, ③ by White D. Trying to flee directly gives White what he wants.

After ⑤, White plays ⑥ and ⑧, using non-contact moves to attack.

Problem 10: Solid Extension

If your opponent's tactics are incorrect you need to seize the initiative and counterattack. In this position, White has attempted a tesuji to spoil your shape. You can counterattack with a tesuji to make White heavy.



Black to Play

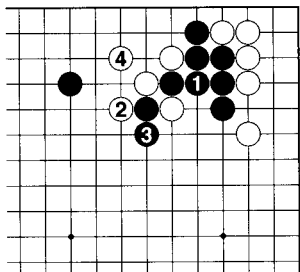


Diagram 1:
Terrible Shape

If Black reacts to White's atari by connecting at **1**, White switches gears with **2** and **4**, after which Black's position quickly becomes difficult. Black has been cut in two and has poor eye potential—it is hard to believe this fight is taking place in what is supposed to be Black's area of influence. A white capture at **1** would have no real impact on Black; Black ought not to connect here.

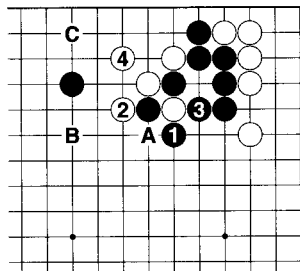


Diagram 2: Complicated

The counter-atari at **1** is a bit better. If **2**, Black captures with **3**. Black's group gets good eye potential and thickness, and menaces the upper right corner. That said, the damage caused by allowing White to break up the upper side with **2** and **4** is large. Instead of **3**, connecting at Black A would make shape to seal White in, but after **4**, Black B, White C, Black still cannot be satisfied.

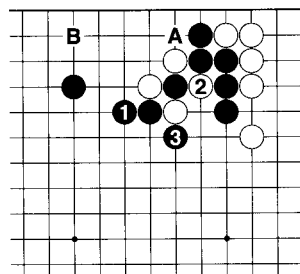


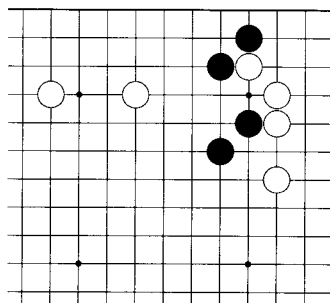
Diagram 3:
1 is the tesuji.

Black extends to **1**, and if White captures at **2**, Black blocks with **3**. Now there is nothing White can do. This **1** takes away White's primary target; now we can expect a one-sided attack.

White will try to live with moves such as the block at A and the slide to B. But even if White lives, Black is fine.

Problem 11: Clamp

Before coming back to defend your own weakness, you make a quick attack against your opponent's weakness, reducing his options to manage his group. The clamp works together with peeps above and below.



White to Play

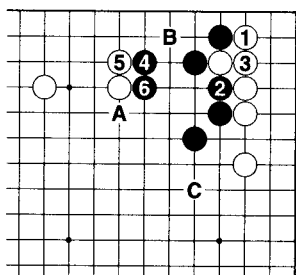


Diagram 1:
Lacking Spirit

Just blocking with ① allows Black to give atari with ② and comfortably settle with ④ and ⑥. After this, if White A, Black can live at any time with Black B. Instead of ④, Black could also jump to C.

This is made to order for Black. If White is going to fight back, the first move is the only opportunity.

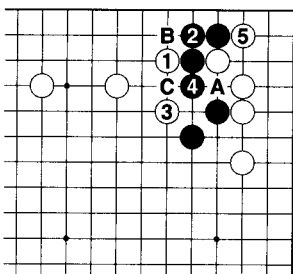


Diagram 2:
① is the tesuji.

White plays the clamp at ①. If Black connects with ②, White peeps with ③ and connects with ⑤. It does not seem that Black will be able to settle this group easily. Alternatives for ② do not work well: giving atari at Black A would be meaningless, Black B invites a white response at ④, and after Black C, White can separate because White at ② is atari. Instead of ③, White could also peep at C.

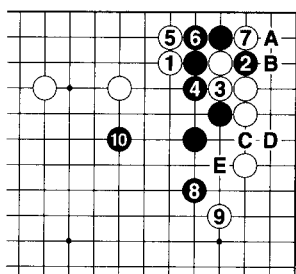
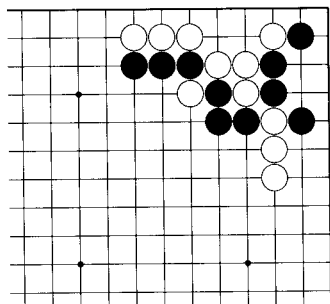


Diagram 3: Connecting
as Part of the Flow

One way for Black to resist is to give atari at ② and connect with ④. Even after White cuts with ⑦, there is a possible endgame play at A. Or Black can aim for breaking through with a ko after Black B, White A, Black C, White D, Black E. Locally there is not much difference between Diagram 1 and Diagram 3, but from a global perspective White is satisfied to have thwarted Black's plans.

Problem 12: Hane

The idea here is that instead of cutting, you force your opponent to connect and then attack the entire group. If you become blinded by small profits, you won't find the right move.



Black to Play

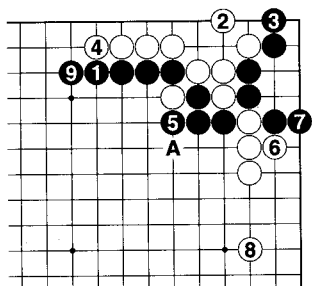


Diagram 1:
Solid Extension

Probably the first idea to come to mind is the extension to ①. This is in fact the key point for building influence, so playing here should not turn out badly for Black.

White will force with ② and live with ④. After Black grips a stone with ⑤, the result is equal. Instead of ④, White might think of playing at ⑤, but since he needs to come back to spend a move on the upper side, this fight is unreasonable.

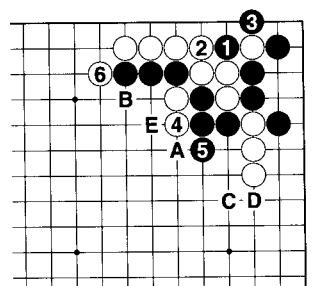


Diagram 2:
Cut and Capture

① and ③ are big, but after ④ and ⑥, Black's center stones are suddenly in trouble. After this if Black A, White B, Black C, then White is not bad after D.

For the sake of argument, suppose that instead of ④, White simply plays the hane at ⑥, exchanging this for Black E before extending on the right side. Compare this to the previous diagram and the problem with ① is apparent.

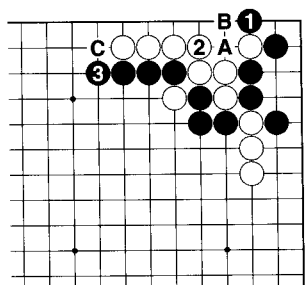


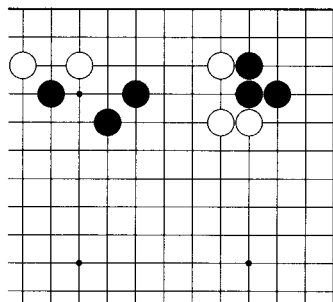
Diagram 3:
① is the tesuji.

Wrapping underneath with the hane at ① is an elegant tesuji. If White does not connect, Black will cut at ② and capture four stones. Instead of ②, if White connects at A, Black gives atari at B and White just gets worse eye shape.

Black extends to ③, and has been able to play both in the corner and on the side. White still needs to crawl at C.

Problem 13: Turn

When you have some leeway in a fight, there are times when a powerful conception is to forego a possible cut and allow your opponent to connect so that you can attack the whole group.



Black to Play

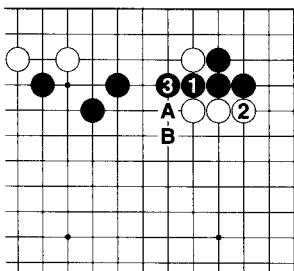


Diagram 1:
Wrong Direction

Pushing through with ① is a common idea, but Black's territory on the top has an open skirt, and if White changes direction with ②, he can make a beachhead on the right side. This is not attractive for Black. If Black leaves out ③, a White play at ③ will be severe, targeting Black's shortage of liberties in the corner. Instead of ③, if Black plays the hane at A, then White B, and once more the possibility of a white cut at ③ is unpleasant.

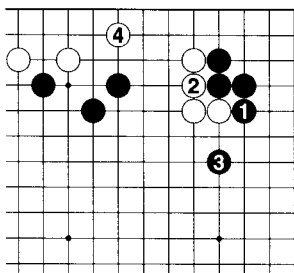


Diagram 2:
① is the tesuji.

Since the upper side is of relatively little value, Black should turn at ①, allowing White to connect at ②. Black gets to play first in the virgin territory on the right side. This allows White to link up with ④, but the shape is thin so Black still has various targets to aim at. ① is a key point to determine whether or not the three stones in the corner will become short of liberties, and a key point to take away White's base.

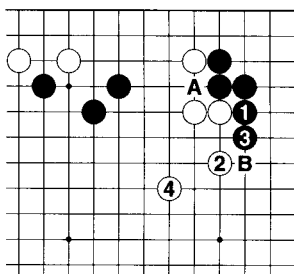


Diagram 3: White avoids the upper side.

Connecting with White A is what Black wants, so White will develop lightly into the center with ② and ④, maintaining some ability to influence the right side. Once White is secure, A will be a large territorial move.

After ④, for now at least, A and B are *miai*, so White has dodged Black's attack.

TESUJI FOR CREATING WEAKNESSES

Tesuji that exploit a weakness are easy to understand, but we tend to overlook the step that comes before, the tesuji that create weaknesses. The purpose of creating weaknesses is to force your opponent to defend, so that you get some sort of benefit in sente. But if your opponent can defend with good shape, with a move that promises some later benefit, then playing to create a weakness is meaningless. You need to create weaknesses that are difficult to reinforce, or create two weaknesses such that your opponent can only defend one.

First let's look at some examples of perfectly ordinary tesuji to create weaknesses.

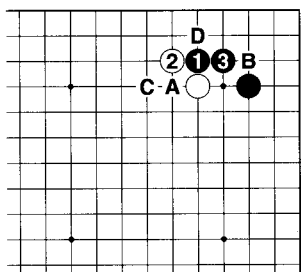


Diagram 1:
Attach and Draw Back

Black attaches with **1** and draws back with **3**, leaving behind the cutting point at A. Compared to the opposing case when White attaches first at B, the difference in territory is quite large.

After this White will connect at A or C, gaining influence along the side. The exchange of territory in the corner for influence on the side is roughly equal, and this sequence is joseki. Instead of **3**, Black D would have similar characteristics.

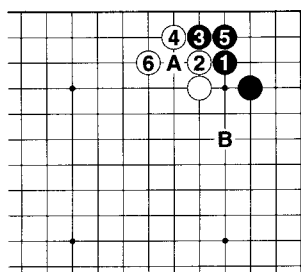


Diagram 2:
Good Defensive Shape

If Black plays the diagonal move at **1**, followed by the hane and connection of **3** and **5**, this also leaves behind a cutting point at A. Meanwhile Black has solidified the corner territory, so you might think that this result is similar to Diagram 1. However after defending with **6**, White gets a highly flexible shape, which will be impossible to attack.

If the ladder is favorable, White can even consider B instead of **6**.

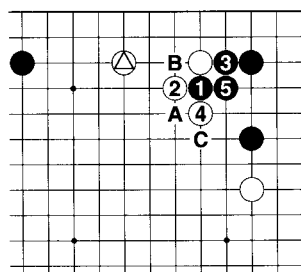


Diagram 3:
Attach and Slap

To reinforce the corner in this case, Black can play **1** followed by **3**. This is a tesuji that creates a weakness. After White gives atari with **4**, Black gets bad shape, but if White A, Black still has a cut at B, while White B would be overconcentrated and would give Black opportunities to develop with the attachment at C.

Instead of **3**, if Black at **4** or **5**, **△** would serve to defend the cutting point at B.

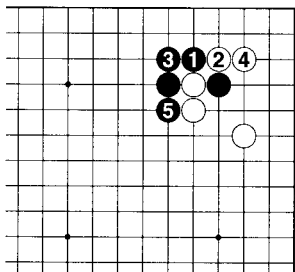


Diagram 4: Block

Black needs first to block once with ①. This lets White choose whether to cut on the left or the right, but Black can go into action after being cut, and has plenty of ways to manage these weak stones.

Instead of ①, simply ③ or Black at ② would allow White to push through, leading to a shape in which White has no burdens at all.

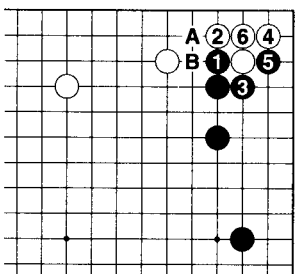


Diagram 5: Inside Block

Black blocks inside with ①. Simply ③ would allow White at ①, linking up with no weaknesses.

The hane at ② is also a tesuji: it plans to meet Black A with ⑥, leaving a cutting point at B. If Black plans to protect the right side, he blocks with ③. This is the proper move order.

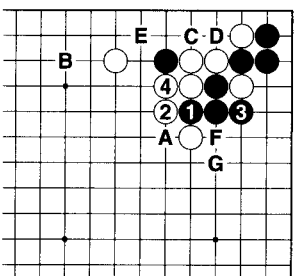


Diagram 6: Push

Black must be sure to push once with ①. After ②, Black comes back to ③, and much later may have a chance to aim for the cutting point at A. Instead of ④, if White connects at A, Black approaches with B; after that, Black C, White D, Black E would be severe. Instead of ①, ③ would allow White to connect solidly at ①. Instead of ①, Black F would allow White G.

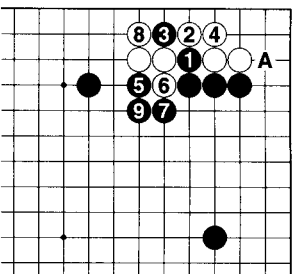


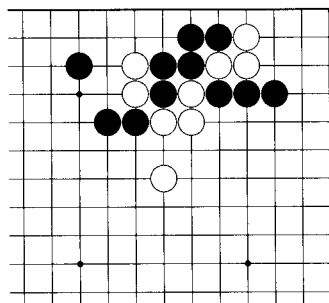
Diagram 7: Push and Cut

Black pushes and cuts with ① and ③, giving rise to the follow-up with ⑤ and ⑦ that exploits White's shortage of liberties.

Instead of ④, if White grips a stone with ⑧, Black cuts at ④, capturing the two stones in the corner. If Black skips the push and cut and simply plays ⑤, then ⑥, ⑦, White A, after which if ① and ③, then ⑧.

Problem 1: Block

There are times when just making your own stones safe is enough to give your opponent a weakness. This position is from *Katsugo Shimpyo*.



White to Play

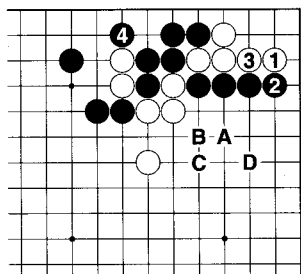


Diagram 1: Annihilation

Should White help the stones on the left or those on the right? Instead of ①, if White at ④, Black at ③ leaves White with nothing, not even *aji*. So if White is going to make a move it must be with the stones in the corner, but ① lacks resilience. Black blocks with ②, and now if White at ④, Black wins the capturing race. That said, even if White connects with ③, there is no way to live in the corner. After this, if White A, Black B, White C, Black D.

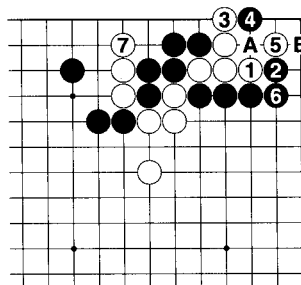


Diagram 2:

① and ③ are the tesuji.

① makes bad shape, but packs a punch. If ②, the descent to ③ is a good move that takes advantage of the resilience afforded by the corner. ⑦ wins the capturing race by one move.

Instead of ②, if ⑥, White again descends to ⑦. Instead of ③, immediately blocking with ⑤ loses the capturing race by one move after Black at ③, White A, ⑥, ⑦, Black B. Instead of ④, Black at ⑦ would be safe.

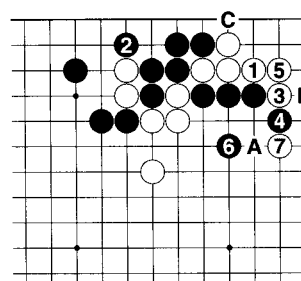
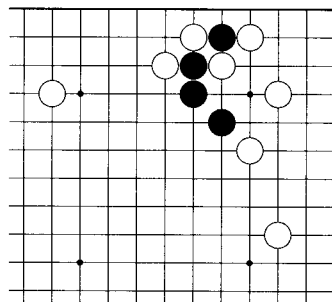


Diagram 3: Safe

After the block at ①, Black has no choice but to let White live in the corner, but if Black gets flustered and plays ② right away, the hane at ③ gives Black an unpleasant shape that is short of liberties. ⑥ meets up with the attachment at ⑦. Instead of ⑥, if Black A, White lives with B and aims for the attachment at ⑥. Instead of ②, Black at ⑤, White C, ② is good.

Problem 2: Press

When there are two weaknesses and you fully exploit one, the other will be repaired. If follows then that an effective concept for a tesuji would be to get some benefits related to one weakness while leaving the other weakness open. Assume the ladder does not favor Black.



Black to Play

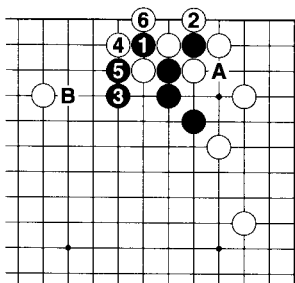


Diagram 1:
Grinds to a Halt

If Black cuts with ①, the cut at A will no longer be a possibility. Furthermore, the ladder is not favorable, so about the best Black can do is the press at ③. After White captures with ④ and ⑥, there is not much else Black can do with this shape.

Depending on the situation in the upper left-hand corner, it may well be better for Black to play at B rather than at ③.

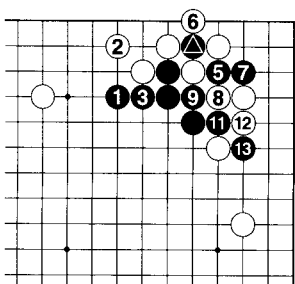


Diagram 2: ① is the tesuji.
(④ is elsewhere, ⑩ at △)

Instead of playing either atari, the pressing move at ① is the tesuji. If White protects the cut on one side with ②, Black connects with ③. Black has not only gotten about the same shape for himself as in the previous diagram, but also if White plays elsewhere with ④, Black can get something on the right as well with the sequence of ⑤ through ⑬. ② seems a bit too subservient.

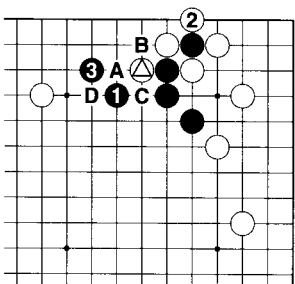
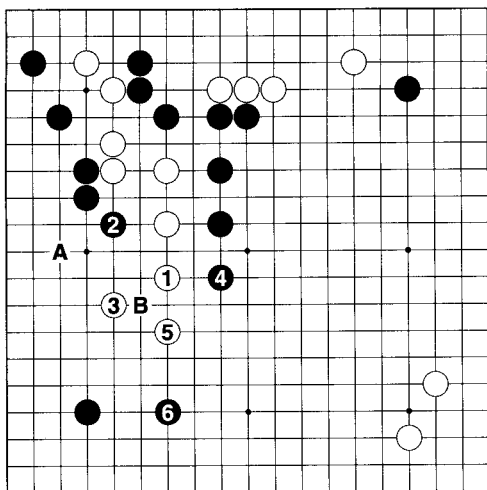


Diagram 3:
Fighting Spirit

White considers △ light and resists by making a *ponnuke* with ②, removing both weaknesses at once. Finding the way for Black to play next is rather difficult. Black A would not be promising after White B. If Black C, it seems White will try for more with A. ③ is powerful—now if White A, Black can connect at D and fight.

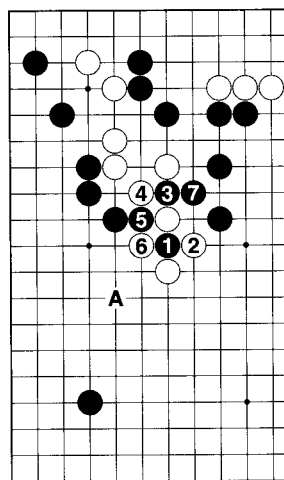


Game Record 22
9th Meijin Title Match, Game 2
White: Rin Kaiho
Black: Fujisawa Shuko

Game Example 22: Diagonal Move

When your opponent has a weakness, instead of assaulting it directly you can steer the development of the game in a favorable direction by eyeing the weakness from a distance. If you create a weakness on the right, it also helps protect your left.

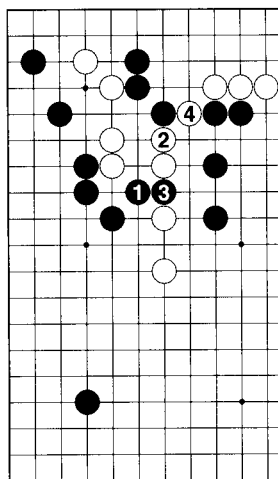
Instead of ①, hitting the shoulder with White at ②, Black A, White B is the proper shape. After Black points a sickle at his throat with ②, White's center suddenly becomes thin. Black chases him on a large scale with ④ and ⑥.



Variation 1: Wedge

If White doesn't do anything in the center, Black can cut with the double wedges of ① and ③. By playing at A, White prepared a defense: instead of ②, White can play at ⑤, Black at ⑥, ②.

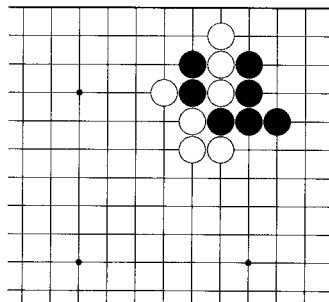
Black can also aim at the diagonal move at ①, but he cannot try it immediately—things don't go well after ② and ④. But because Black has this target, reinforcing the connection to the center will be sente—this means that his center can already be considered that much thicker.



Variation 2:
Diagonal Move

Problem 3: Diagonal Move

There are many cases in which, with a little finesse, you can create a weakness so that pulling back to defend at the end of the sequence is sente. How should Black capture the three white stones?



Black to Play

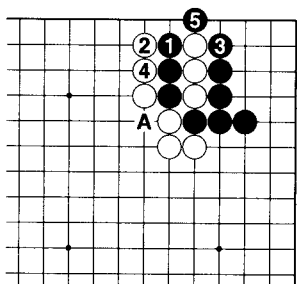


Diagram 1: Gote

After blocking with ①, Black is ahead three liberties to two, so Black wins the capturing race by a move. However, just because Black's profit in the corner is large is no reason to be careless. White attaches at ② and squeezes from the outside, gaining influence that cannot be ignored.

There is still a cutting point at A, but with this shape much would need to happen before Black could seriously aim for it.

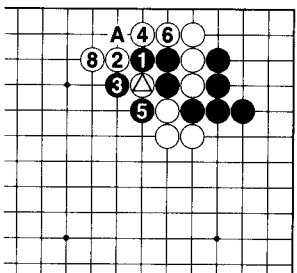


Diagram 2: (7 at △)
Squeeze

Turning with ① allows White to squeeze with ②, ④, and ⑥. Black just creates a burden for himself. Black's shape is heavy, so at least for the time being he cannot hope to attack White's center.

Instead of ④, if White is kind enough to connect at ⑤, then Black A, ⑧, Black at ⑥ would capture three stones and achieve Black's goal.

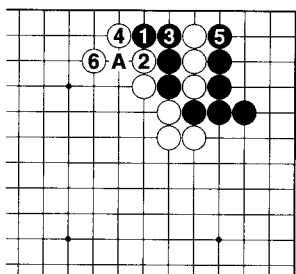
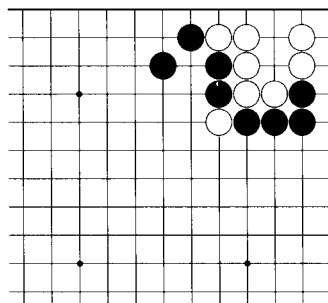


Diagram 3:
① is the tesuji.

Black plays the diagonal move at ①. This move appears rather commonplace, but after White reduces liberties with ② and ④, a cutting point appears at A, and it becomes clear that this is a success for Black. After connecting with ⑥, White clearly has thicker shape than in Diagram 1, but in the middlegame the difference of a move is unimaginably large.

Problem 4: Attachment

This tactic is a tesuji that expands a weakness by exploiting a shortage of liberties. The position is from *Katsugo Shimpyo*. How should White manage the single stone in the center?



White to Play

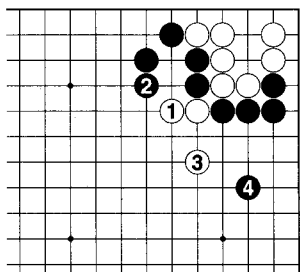


Diagram 1:
Unsatisfactory

Extending to ① forces Black to reinforce at ②, after which White jumps to ③. This is not enough to leave us feeling that White has fully exploited Black's weakness. Black has played on both sides, and White's group in the center is still a bit insecure.

The defense at ② seems inefficient, but it prevents White at ②, which would threaten a snapback.

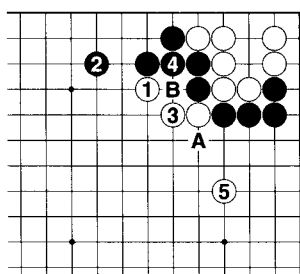


Diagram 2:
① is the tesuji.

White should attach immediately at ① without giving Black a chance to play there. Instead of ②, if Black tries to counter-atari at ③, White just extends to A. Black needs to come back to defend at B anyway, so all Black has accomplished is to make his right side weaker.

Black defends with ② knowing that White can play the forcing exchange of ③, ④. But after White sets up an attacking perimeter with ⑤, Black is in for a tough fight anyway.

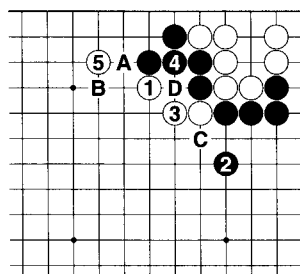


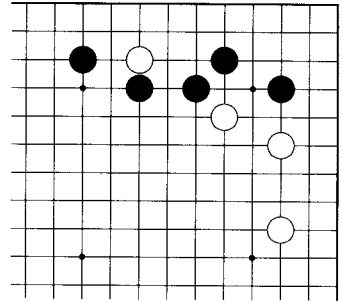
Diagram 3:
Going the Other Way

If Black defends the right side with ②, then after ③, White can skillfully attack from a distance with ⑤. Now Black is really in trouble. If Black A, White B, and Black won't even be able to live.

If Black does not like the prospect of allowing ⑤ in the previous diagram and wants to defend the right side at all costs, then instead of ②, Black can try Black at ③, White C, ②. Now if White D, Black can connect with ④.

Problem 5: Cutting at the Waist

Cutting at the waist of a knight's move is a tesuji that is used for a wide variety of purposes. In combination with other tesuji it can be remarkably effective. This position is from *Katsugo Shimpyo*.



White to Play

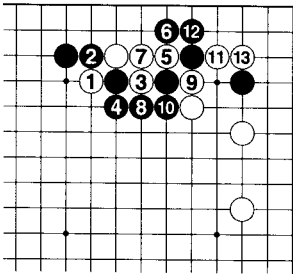


Diagram 1:
Angle Wedge

There is no way for White to try for something here without first playing the hane at ①, and at some point White will definitely want to play the angle wedge at ⑤. This angle wedge is a powerful idea, and if ⑥ and ⑧, White breaks into the corner with the sequence through ⑬. The sacrifice on the side is quite large, so it is hard to say White has profited here, but it is certainly better than just being swallowed up whole. Instead of ⑥, if ⑩, White at ⑧.

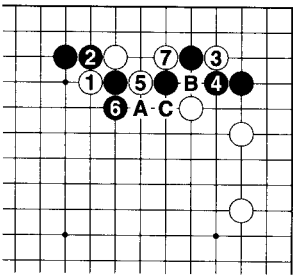


Diagram 2:
③ is the tesuji.

White prepares by cutting at the waist of the knight's move with ③. The effect of this move becomes apparent after White plays the angle wedge at ⑦: now if Black A, White can play the double atari at B. Continuing from ⑦, if Black C, White can play the atari at B, then escape to the center with A. Unlike the previous diagram, in this diagram Black does not get the option to trade the corner for the side.

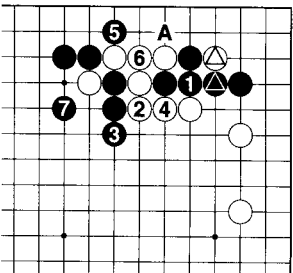


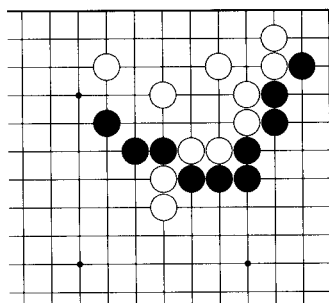
Diagram 3: Continuation

Continuing from the previous diagram, Black connects with ①, looking to make the exchange of \triangle and \triangle bad for White. White gets out with ② and ④. The atari at ⑤ forces White to make the soldier's helmet shape—a saving grace for Black.

Instead of ①, nothing comes of giving atari at Black A. After White connects at ⑥, Black needs to come back to connect at ① anyway.

Problem 6: Cutting at the Waist

Even when your purpose is to repair your own shape, a tesuji to create a weakness in your opponent's camp can be effective. This tesuji combines choosing the correct goal and finding the correct technique. This position comes from *Katsugo Shimpyo*.



Black to Play

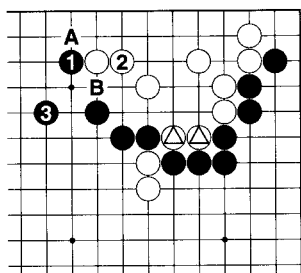


Diagram 1:
Not Aggressive Enough

The attachment at ① allows White to pull back to ②, after which about the best Black can do is reinforce with ③. Black is giving White too easy a time of things. White's △ stones are short of liberties—Black should be able to find some way to benefit from this.

Instead of ②, both A and B would be unreasonable. Why that's so will be apparent in the diagrams that follow.

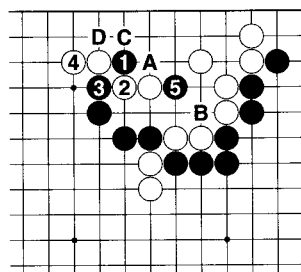


Diagram 2:
① is the tesuji.

Black cuts at the waist of the knight's move with ①, and if White persists with ② and ④, the nose attachment at ⑤ settles matters. Black threatens both A and B, and White has no good response. It follows then that instead of ④, White has no choice but to give atari at A, allowing Black to make shape after Black at ④, White C, Black D. Instead of ②, if White A, Black attaches at ④.

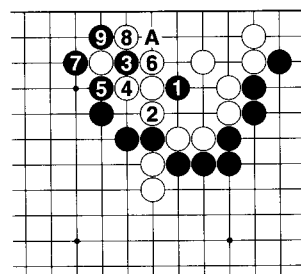


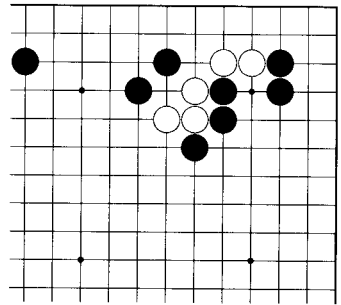
Diagram 3:
Wrong Move Order

It is also possible to play the attachment at ① first, and after ②, cut at the waist with ③. However, after the sequence through ⑨, the exchange of ① for ② is Black's gift to White. Judged in terms of territory alone this represents four points. It is better to save the finishing blow for when you really need it.

Instead of ④, if ⑥, then Black at ④, ⑧, Black A.

Problem 7: Push

Even a commonplace move can be a tesuji if the right moment arrives. In this case a push can resolve the shape, making a weakness clear.



White to Play

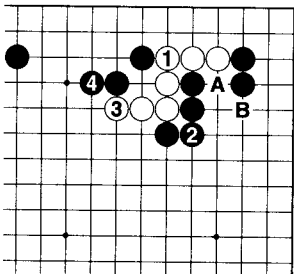


Diagram 1: Heavy

Connecting with ① is a perfectly normal move. It seems hard to find anything else to consider, but after Black connects at ②, White is heavy. These stones are sure to be attacked in the future.

After Black has connected at ②, pushing with White A leads to nothing—Black just gives way with B.

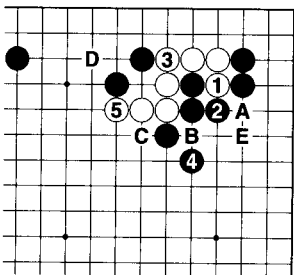


Diagram 2:

① is correct move order.

White pushes with ① first. Black has no choice but to block immediately with ②, and now White comes back to connect at ③. White can now glare at the weaknesses at A and B.

If ④, White reinforces, starting with ⑤, and looks for a chance to exploit the weakness at A. White could also reinforce with C, looking for a chance to strike at D. Instead of ④, if Black E, the center is thin.

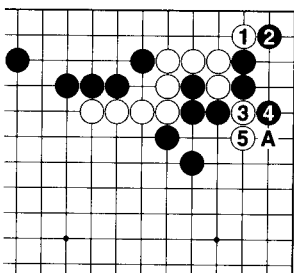


Diagram 3:

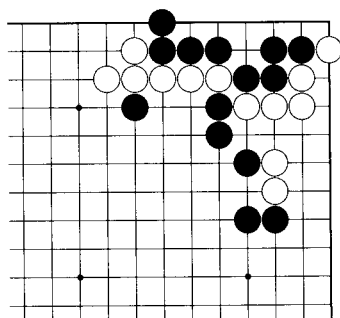
Enlarging the Weakness

Here is one example of a way to exploit the weakness later. After the hane at ①, White can cut at ③, separating the center. Instead of ④, if Black at ⑤, White descends to ④ and has more liberties in the capturing race in the corner.

① is a tesuji to enlarge Black's weakness. Instead of ②, Black's connecting at ③ would avoid trouble. Instead of ①, if White simply cuts at ③, Black captures by playing at ⑤, White at ④, Black A.

Problem 8: Push and Cut

You should make forcing moves before living. If you don't strike back at your opponent, in many cases you allow him to strengthen his position with no weaknesses. The ladder is not relevant here.



White to Play

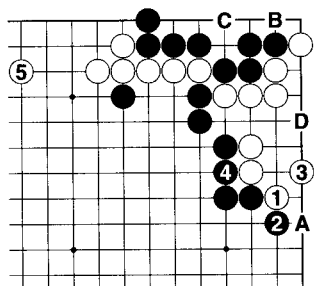


Diagram 1:
An Iron Wall

Rushing to live with ① and ③ allows Black to make a solid connection with ④, forming a solid wall with no weaknesses. White has no choice but to extend with ⑤, so Black comes away with sente.

Black A will be forcing against the white group on the right—White needs to defend with White B, Black C, White D. So Black's outer influence here can be considered that much thicker.

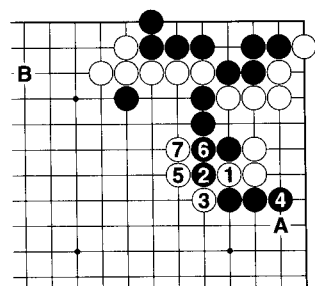


Diagram 2:
③ is the tesuji.

White pushes and cuts with ① and ③. If Black tries to counterattack with ④, White wins the capturing race after ⑤ and ⑦. Therefore, instead of ④, Black will pull back at ⑤.

Instead of ③ it is also possible for White to first play the hane at ④, exchanging this move for Black A. However, when White plays at ④, Black can connect at ③, and it is hard for White to immediately continue with White A, Black B.

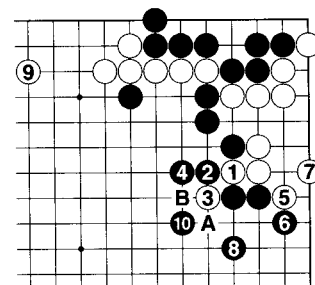


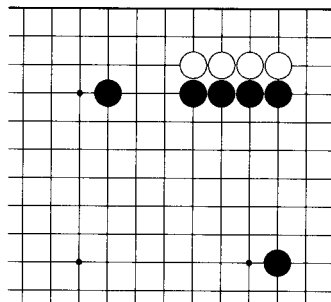
Diagram 3:
White gets sente.

After this ④, White lives with ⑤ and ⑦, and if the ladder is unfavorable, Black has no choice but to answer with ⑧ and ⑩. White extends to ⑨, and unlike Diagram 1 it is White who comes away with sente.

However, if the ladder favors Black, then instead of ⑧, Black can grip a stone with A, and after ⑨ Black makes a *ponnuki* with B—this is not worse than Diagram 1 for Black.

Problem 9: Double Hane

The double hane creates two cutting points in your own position so it is a dangerous shape, but if you can settle yourself, you will also leave cutting points in your opponent's position.



White to Play

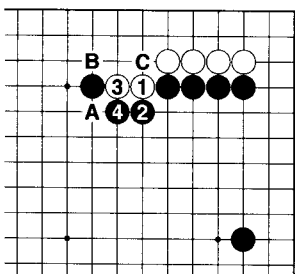


Diagram 1: Vulgar

The hane at ① is obvious, but to follow by bumping with ③ is vulgar. White creates a cutting point at A, but also creates a position that is short of liberties, as if Black had played a hane at the head of two stones. If White continues by cutting at A, Black descends to B and White needs to respond—a tough fight for White. Instead of ③, if White connects at C, Black connects at ④, and White has only helped Black solidify.

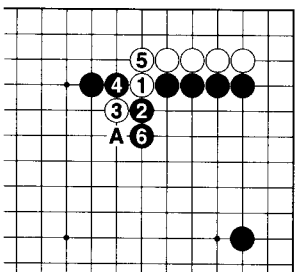


Diagram 2:

① and ③ are the tesuji.

White plays a double hane with ① and ③. If ④, White connects with ⑤—this is just what White wants. If Black pulls back to ⑥, White can aim to move out with A sometime later. Instead of ⑥, if Black grips the stone in a ladder, White can aim for a tesuji starting with a cut at ⑥.

At any rate, this is how White should resolve the position here.

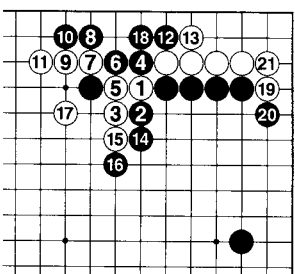


Diagram 3:

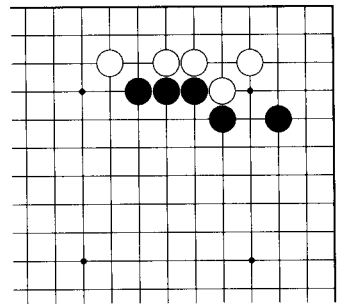
Cut at the Base

The most radical counterattack to a double hane is to cut at the base with ④ and ⑥, but in this case, after White cuts with ⑦, Black cannot expect a favorable outcome.

After this, one typical line of play might be ⑧ to ⑳. Both sides live, but Black has various weaknesses—it goes without saying that this is worse for Black.

Problem 10: Double Hane

Attacking a weakness directly doesn't always work out well. Eyeing it from afar while getting benefits elsewhere is usually good enough.



Black to Play

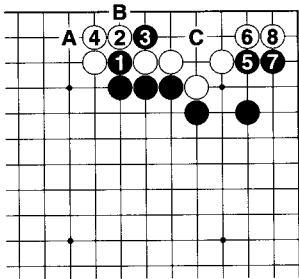


Diagram 1: A Gift

Pushing and cutting directly with ① and ③ leads nowhere. White connects with ④, and Black has no good follow-up, so the cutting stone becomes a gift. About the best Black can do is to force with ⑤ and ⑦, but this does not make up for the loss incurred by solidifying the upper side.

However, instead of ④, if White A, then Black B, ④, Black C, leads to a ko.

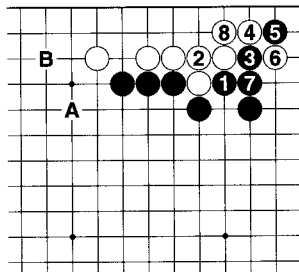


Diagram 2:

⑤ is the tesuji.

Giving atari with ① seems like erasing *aji*, but the double hane with ③ and ⑤ creates new *aji*. White can cut once with ⑥, but then needs to come back to defend at ⑧. The profit in the corner remains up for grabs.

Black has not disturbed the upper side, so pressing with A or checking with B both remain powerful possibilities.

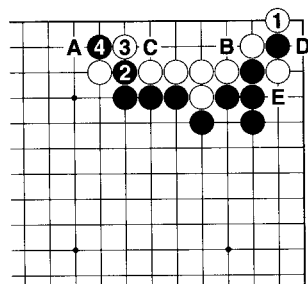
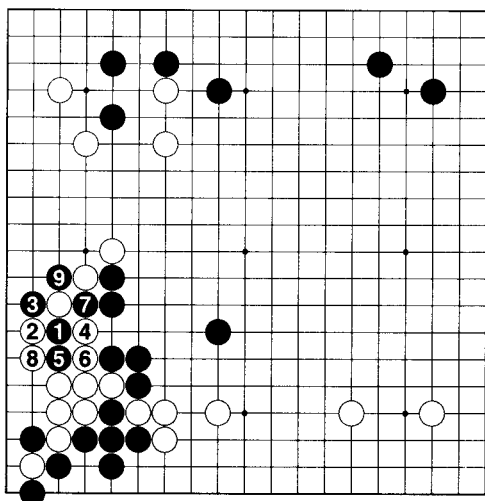


Diagram 3: Resurrection

Instead of ⑧ in Diagram 2, if White greedily goes for the corner territory with ① in this diagram, this is the time for Black to push and cut with ② and ④. If White A, Black B captures the corner. If White C, Black captures a stone in a ladder.

If Black plays the atari at B before ② and ④, White captures at D, and Black loses the forcing move at E.



Game Record 23

2nd Strongest Player Tournament

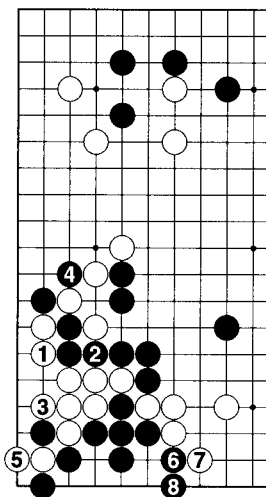
White: Go Seigen

Black: Sakata Eio

Game Example 23: Solid Extension

Once you have found a weakness in your opponent's shape, your next goal should be to enlarge the weakness. Even a small forcing move can be important.

① and ③ is a commonly used tesuji. This creates a weakness in White's camp, and ⑤ is a follow-up tesuji to enlarge the weakness. If Black just plays ⑦ first, he gets very little after ⑨, ⑤, ⑧.

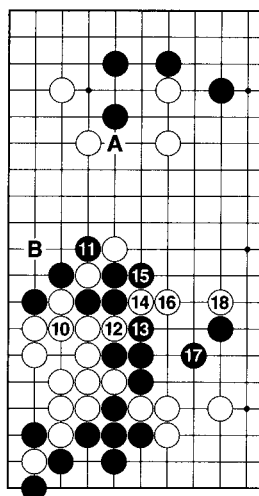


Variation 1:
The Reason for
Extending

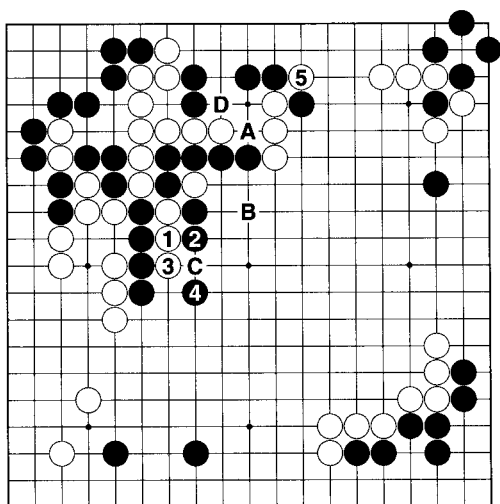
Instead of ⑥ in the game record, if White attaches underneath with this ①, Black connects with ②. Now Black ignores White's atari at ③—even if White captures a stone with ⑤, Black can still live with ⑥ and ⑧.

has the push at A, and the hanging connection at B will be sente. Black's group on the left has no worries.

Continuing from the game record, White connects at ⑩ and Black captures at ⑪, tearing open a hole in White's territory. White pushes and cuts with ⑫ and ⑭. After this a difficult fight arises, but Black still



Variation 2:
Continuation

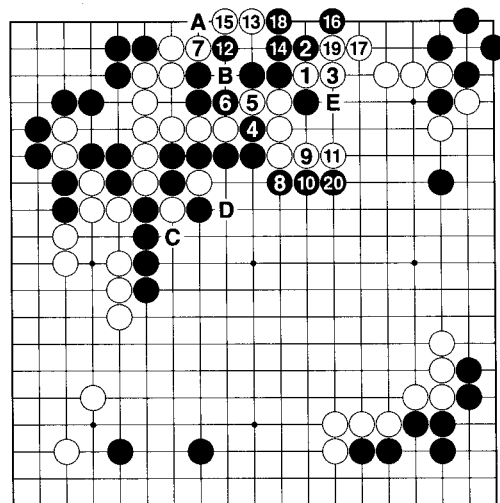


Game Record 24
12th Meijin Tournament
White: Ishida Yoshio
Black: Shimamura Toshiro

Game Example 24: Pushing Extension

This is a technique in which you extend from a group of stones that are already captured, allowing your opponent to capture a larger group and then targeting this as a weakness. You take a loss in advance, so accurate reading is necessary here.

White flees with ① and ③. Allowing Black to capture with ④ creates a forcing move at A, and White swallows up the upper side with ⑤. Instead of ④, if Black B, White keeps C in reserve and reinforces with D.



Variation: An Unfavorable Ko

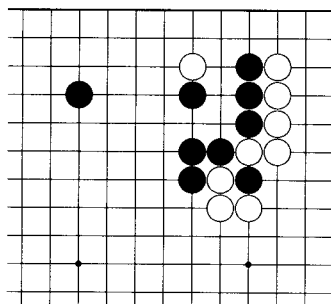
Cutting immediately with ① would be unreasonable. Black can cut with ②, ④, and ⑥, creating a capturing race. If ⑦, Black forces with ⑧ and ⑩, which turns the upper side into a ko. Black doesn't need to start the ko right away; something like the push at ⑫ is good enough.

Instead of ⑦, if White at ⑫, then Black at ⑦, White A, Black B, ⑬, ⑭ gives Black no worse than seki. After this, if White tries to flee with C, of course Black will just protect with D. Instead of ②, if Black gives atari at ③, after White at ② and

Black at ⑱, White E is a ladder. Black can force at any time with the crawl at ⑲, but if Black plays this he loses the fight by one move.

Problem 11: Hane

Even if your opponent's position looks flawless, if you rattle it a bit you may be able to create a weakness. However, you must have some vision of the sort of weakness you want to create.



White to Play

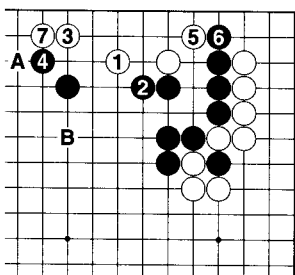


Diagram 1:
Even if it lives, ...

If your purpose is just to break into Black's moyo on the upper side, then rampaging about with the sequence starting with ① will achieve the purpose. However, you also have to consider whether or not solidifying Black's outside influence like this is a good thing. Erasing with moves like A or B followed by forcing with the hane and connection at ⑥ seems more likely to be profitable in this position.

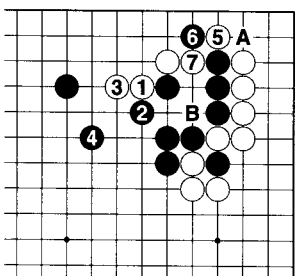


Diagram 2:
① is the tesuji.

The hane at ① is a tesuji to exploit Black's shortage of liberties. If ②, White extends once with ③, and when Black seals with ④, White can neatly link up with ⑤ and ⑦. Continuing, if Black A, White B.

Rather than saying that White has succeeded here, it is probably more accurate to say that Black has stumbled into a trap.

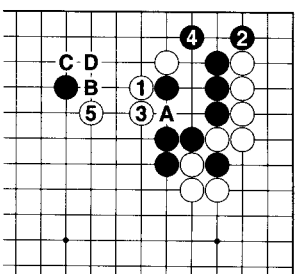
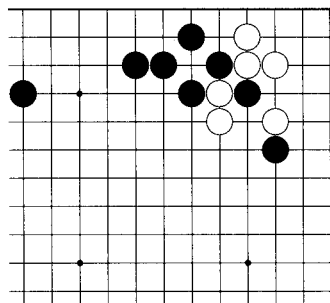


Diagram 3:
Black resists.

When White plays the hane at ①, one possibility for Black is to resist with ② and ④. Or instead of ②, Black can try connecting at A. Although this feels as if Black has been forced, it suppresses White's ability to manage this weak group, and is actually rather powerful. White can attach at B or C to try to manage his group; or White could try to live with D; or White can emphasize development with ⑤. White has a number of choices, and it is not easy to decide which is best.

Problem 12: Hane

There are actually a wide variety of types of weakness. You need to decide in advance what sort of weakness you are going to create and how you will play to exploit it.



Black to Play

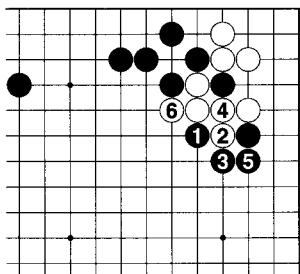


Diagram 1: Wishy-Washy

If Black attaches at ①, White wedges with ②. If ③ and ⑤, ⑥ makes the top start to look thin. Instead of ③, if Black at ⑥, then ④ and Black is out of ideas. Instead of ①, if ③, then White at ① and there is surprisingly little way for Black to make headway. Both ideas place emphasis on the right side, and from a shape perspective each is a bit wishy-washy.

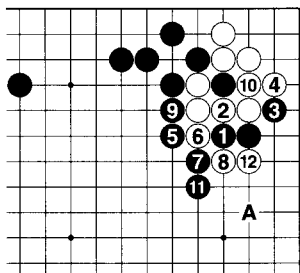


Diagram 2:

③ is the tesuji.

After Black plays the crude forcing move at ①, the hane at ③ is a tesuji that brings White's shortage of liberties into focus. If White blocks with ④, Black plays the pressing move at ⑤. If ⑥ and ⑧, Black gives up the three stones on the right in order to squeeze White's liberties. Now Black's forcing moves place emphasis on the upper side. ⑪ is a tesuji to take sente, looking to play the seal-in at A later.

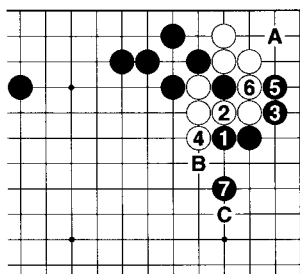


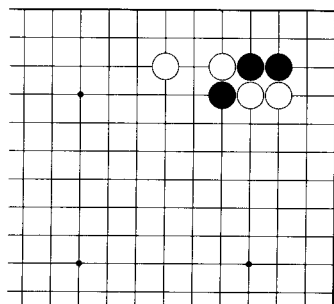
Diagram 3:

Good Shape on the Right

After ③, if White plays this ④ to avoid getting squeezed as in the previous diagram, Black gets the pleasure of playing the extension to ⑤ in sente. White needs to defend with ⑥, and ⑦ makes good shape on the right side. If Black gets to play the jump at A, White will have only one eye. If Black gets to create this shape, he shouldn't be bothered if his moyo on the upper side gets reduced a bit. After this, White B and Black C.

Problem 13: Hane

Before you move into action you need to read out what will happen next. This is a tesuji that promises the possibility of creating a weakness in your opponent's camp, but make sure that you won't suffer a loss if your opponent doesn't follow along.



Black to Play

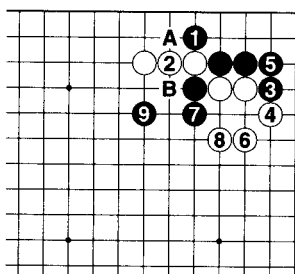


Diagram 1: Orderly

You can't expect anything special to happen if you just play in an orderly way to resolve the position with the atari at ①, followed by living with ③ and ⑤ and then moving into the center with ⑦. Instead of the atari at ①, it would be nice if Black were able to grip the stone from the other side, with Black at ②.

However, immediately playing ① at ② doesn't work after White at ①, Black A, White B.

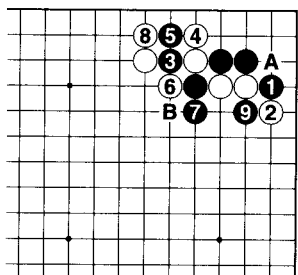


Diagram 2:

① is the tesuji.

Black plays the hane at ①, exchanging this move for ②, ensuring that the forcing move at ⑦ will be available later. That said, if Black plays ⑦ now, White will play A. So Black starts with ③ and ⑤, and while White captures two stones with ⑥ and ⑧, Black captures two more important stones with ⑨.

Instead of ⑨, if Black plays the atari at B, White will cross him up and play A.

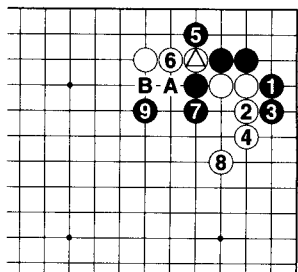
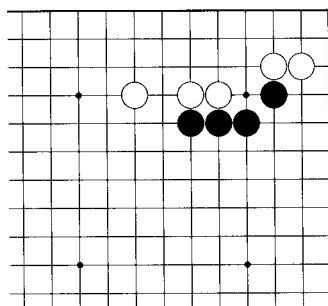


Diagram 3: White resists.

If White turns with ②, there is no way to capture ④, but now Black can make a large corner with ③ and ⑤ and still move into the center with ⑦ and ⑨. There is a big difference between this and Diagram 1—Black has good shape here. If the ladder favors White, White can play at ⑦ instead of ②, after which follows Black A, ⑥, ③, White B. But this is also an attractive result for Black.

Problem 14: Hane-Wedge

The hane-wedge is a tesuji that creates two cutting points. Unless you can be cut from behind, in the end if your opponent covers one cutting point, the other will still remain.



Black to Play

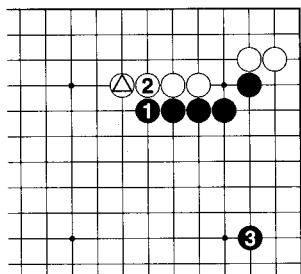


Diagram 1:
Healing the Wound

① forces White to connect at ②. Now if Black extends to ③, nothing is particularly wrong with his position, at least as far as the right side is concerned. However, on the upper side Black has forfeited some possibilities, and has turned the bad move at △ into a good play. If White had played △ at ②, Black would play the extension at ③ without pushing at ①. Extra pushing moves on the fifth line incur a loss.

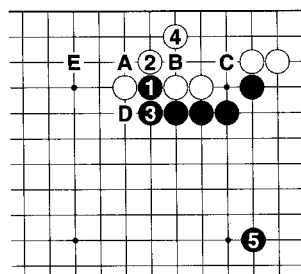


Diagram 2:
① and ③ are the tesuji.

Black wedges with the hane at ① and connects with ③, creating cutting points at A and B. White has no choice but to defend at ④ due to the threat of Black C, but now when Black extends to ⑤ there is a big difference from the previous diagram.

The cutting point at A will come to the surface if Black pushes at D. Black can also consider the checking extension at E, getting sente by threatening the cut at A.

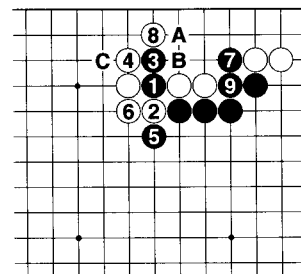


Diagram 3:
Cut from Behind

The move you must be sure you can handle is the cut from behind with ②. In this case, Black can handle the fight after extending to ③. If ④, Black plays ⑤ before breaking into the upper side with the hane at ⑦. Instead of ④, if White defends at A, then Black at ⑧, White B, and Black can fight by jumping to C. Instead of ⑤, if Black A, then White at ⑦ and it is unclear what will happen next.

TESUJI FOR MAKING DOUBLE THREATS

In a broad sense, it could be said that every go move is about eyeing two possibilities. More specifically, however, there are common tesuji, such as “a move in the middle point of symmetry”, as well as strategic ideas such as leaning attacks or attacks on two groups, all of which seem to fit into a definite category of tesuji.

Double threat tesuji come into play when your opponent has weaknesses that won't succumb to attacks made one at a time. If you can make one move that threatens both, you will get one or the other.

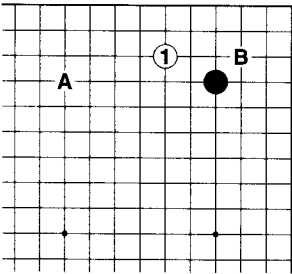


Diagram 1: *Miai*

If you take the idea to its extreme expression, even this approach at ① is a tesuji that threatens both an extension in the direction of A and a 3-3 invasion at B. This falls in the realm of the opening, but *miai* are a high-level expression of a concept that encompasses double threats to your opponent and double threats to escape.

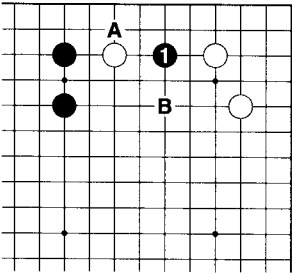


Diagram 2: Invasion

The invasion at ① aims to achieve safety by threatening either to link up by attaching at A or to jump out with B. The aim is no doubt to break up White's territory, but within middlegame tesuji it doubtless belongs in the category of double threats.

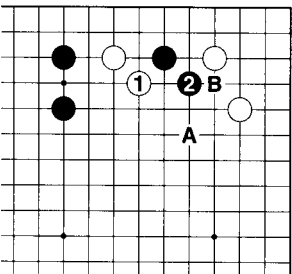


Diagram 3:
The Next Move

The diagonal move at ① aims to simultaneously protect against both of Black's threats in the previous diagram. That is, it could be termed a double threat defense tesuji. If Black's invading stone were now paralyzed, the invasion would have been a bad move. However, the diagonal move at ② eyes both jumping out with A and creating *aji* in the corner after the push and cut starting with B.

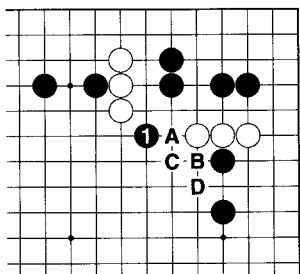


Diagram 4:
Attacking Two Groups

Leaping out with ① eyes attacking on both the left and the right. This is a classic example of attacking two groups at once. If White can keep both groups alive it will only be after a long, painful struggle.

Instead of ①, pushing on only one side with Black A, White B, Black C, White D takes a loss before attacking—this makes the attack much less powerful.

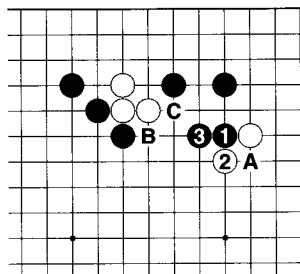


Diagram 5:
Leaning Attack

Black leans with ① and ③, eyeing two follow-ups: the cut at A and the block at B. Instead of ①, if Black crudely chases with B or C, then White will escape to the outside and it will be too late to play these moves.

The principle is basically the same as for attacking two groups, but a leaning attack aims to create a weakness in the opponent's camp.

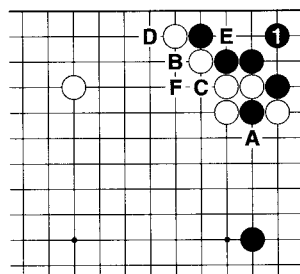


Diagram 6:
Hanging Connection

The hanging connection at ① is a rather elementary double threat tesuji. It makes *miai* of the threats of pulling out with A and of snatching a stone with Black B, White C, Black D. Instead of ①, if Black first plays Black B, White C, Black D, then after White E, the three corner stones are captured. Instead of ①, if Black E, then White F, and Black doesn't have time to extend to A.

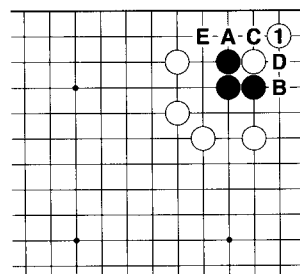


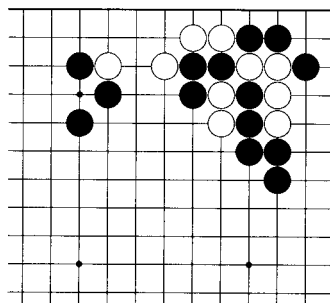
Diagram 7: The Middle
Point of Symmetry

① is a classic example of a move at the middle point of symmetry. This eyes both a hane at A and a hane at B. Therefore about the best Black can do is try to escape to the outside with the atari at Black C, followed by White D, Black E.

This shape is a famous tesuji included in the Chinese classic *Guanzi Pu*.

Problem 1: Atari

The white group on the upper side is looking a bit lonely, but there is a way to escape nicely by making use of some forcing moves. White should not be satisfied with a small success here.



White to Play

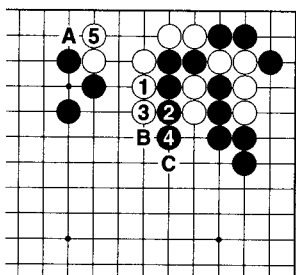


Diagram 1: Escape

White can just crudely push out while giving atari with ① and ③, and need no longer worry that this group will come under attack. After White descends to ⑤, turning at A next will give White life. Meanwhile White can push again at B, creating another forcing move at C. Instead of ⑤, if White pushes at B first, Black would take the important point at ⑤. White has gotten out, but it won't do to be satisfied with just that.

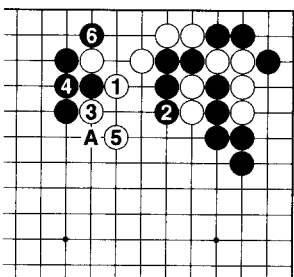


Diagram 2: Not Tesuji

The bulge at ① threatens to capture, and seems like a stylish move, but after Black defends with ②, the atari at ③ doesn't have much effect. This looks like a tesuji but isn't. If ⑤, Black plays ⑥. If White at ⑥, then Black A. This is barely different from the previous diagram. White needs to try something a bit more clever.

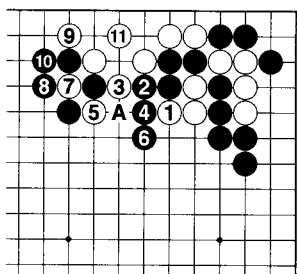


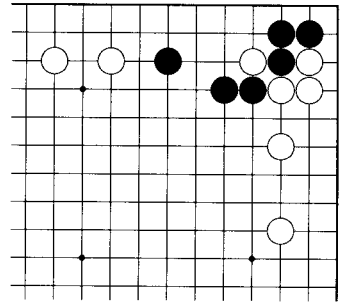
Diagram 3:
⑤ is the tesuji.

White should give atari with ① and drive Black out with ③. Now the atari at ⑤ threatens both left and right. White has given Black a bit of a gift on the right side, but White more than makes up for this loss after capturing with ⑦. If White doesn't see this ⑤, he will play the atari at A, but that is a terrible way to get out. Black will play ⑥.

You can't create a true tesuji unless you flirt with danger a bit.

Problem 3: Placement

Double threats are often used when encroaching upon enemy territory. When the shape has simmered down a bit, a placement is frequently the right move.



White to Play

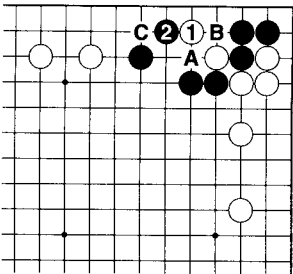


Diagram 1:
Capturing Race

① contains a clever idea. Instead of ②, if Black A, White will extend to ②, threatening either to connect with B or to link up with C. However, this doesn't succeed if Black takes the key point first with ②.

Instead of ①, of course White cannot directly start a capturing race against the corner stones with A or B. White doesn't have enough liberties.

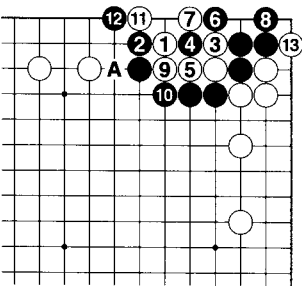


Diagram 2:
① is the tesuji.

White makes the placement at ①. If Black blocks with ②, White wins the capturing race after ③. Black can try to fight with ④, ⑥, and ⑧, but if White wants to win unconditionally, setting up the double ko with the hane at ⑪ is fine.

If Black wants to prevent this possibility, bumping with A is the most efficient way.

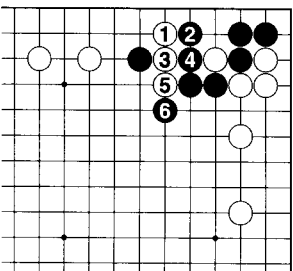


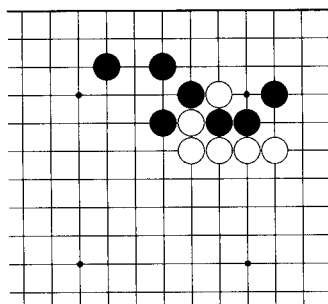
Diagram 3: Carve-Out

Black's best is to defend with ②, securing eye shape. A chunk of Black's territory gets carved out, but he keeps the damage to a minimum and need not worry about any further attacks.

Instead of ②, if ④ or Black at ③, then White at ②. In either case, ② becomes a key point for eye shape and for the capturing race.

Problem 4: Placement

When you have two forcing moves in the same direction, it's best to play on a point shared by both forcing sequences so you can threaten both at once.



White to Play

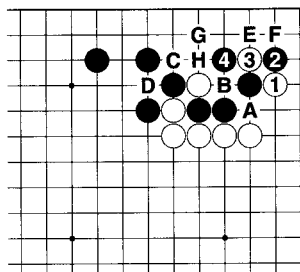


Diagram 1:
Not Far Enough

① is an ordinary move that aims at forcing next at A. Black blocks at ②, and now if White cuts at ③, the potential for forcing at B disappears after ④. If this is all White gets, then instead of ① it would be better to look for a chance to use the *aji* of White C, Black D, White at ④, Black at ③, White E, Black F, White G, setting up a ko.

Instead of ①, if White H, Black wins the capturing race easily with Black at ③.

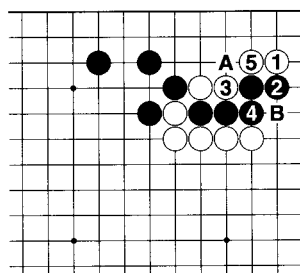
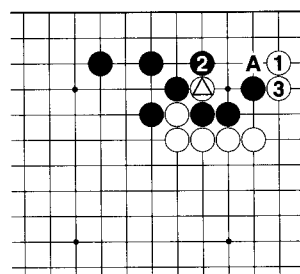


Diagram 2:
① is the tesuji.

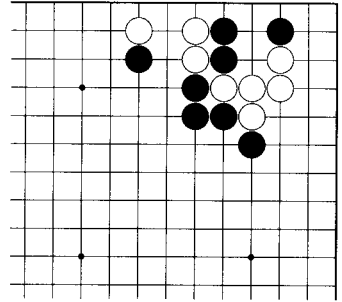
Whether White starts with the atari at ③ or the atari from the other direction at ④, the flow meets up at ①, so playing there is the tesuji. If Black blocks with ②, White plays ③ and ⑤.

Instead of ②, if Black tries to fight back with ④, then ⑤, Black A, White B links up. Since Black is on the receiving end of a tesuji, he needs to find a skillful way to defend, preventing the wound from deepening and salvaging the situation.



Problem 5: Descent to the First Line

In a fight in which life and death as well as a capturing race is involved, a descent to the first line is often a powerful resource to make threats to both the left and the right.



Black to Play

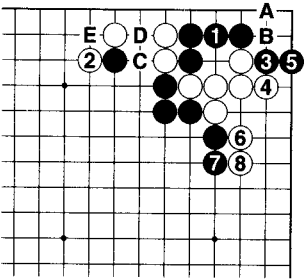


Diagram 1: Dull

Connecting at ① prevents White from wedging in there and seems like a natural move. But this move isn't the most efficient way to create eye shape. After ③ and ⑤, Black will eventually need to add another move in the corner to live—otherwise, White kills with A. Therefore, Black is at a disadvantage in the fighting on the right side.

Instead of ②, if White B, Black wins the capturing race after Black C, White D, Black E.

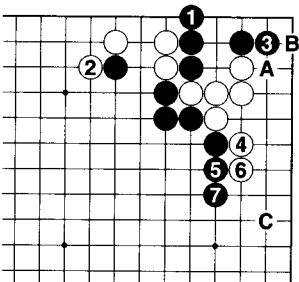


Diagram 2:

① is the tesuji.

Black descends to ①. Now if White plays at ② as in the previous diagram, ③ is good. If White A next, Black lives easily with B—this lets Black fight freely on the right side. Thanks to the tesuji of ①, Black has saved a move here.

A probable sequence after this is White A, Black B, White C. This would be good for Black.

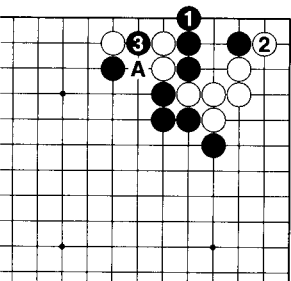


Diagram 3:

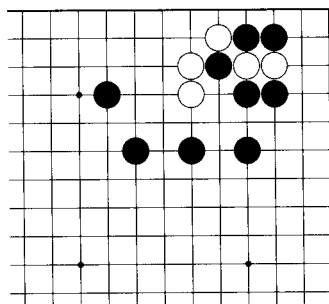
Shortage of Liberties

If White blocks the corner with ②, Black wedges in with the hane at ③, capturing White due to shortage of liberties. There is no question that this is bad for White. Because Black has this resource it is better for Black not to resolve the position with Black A instead of ①, White at ③.

Instead of *miai* between the left and the right, it may be more appropriate to say this is a tesuji to live in the corner.

Problem 6: Hanging Connection

If you have a very important aim in one direction, there are times when you should delay making this threat and instead aim for something in another direction. There is a tesuji here that makes *miai* of living in the corner and escaping to the outside.



White to Play

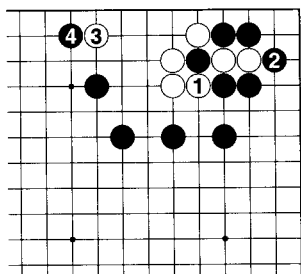


Diagram 1:
One-Dimensional
Forcing Move

Resolving matters by capturing with ① has no zip. White can live by sliding to ③, but needs to be aware that doing so will solidify Black's outside influence.

In playing ①, White gets distracted by an immediate benefit and loses sight of the overall situation. Instead of ①, of course, White at ② incurs a loss after Black at ①.

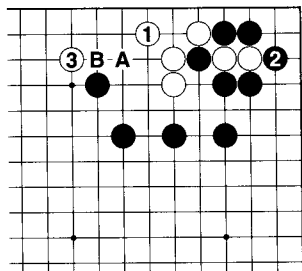


Diagram 2:
① is the tesuji.

The hanging connection at ① is a stylish resource that makes threats to both the left and the right. If ②, White leaps to the outside with ③. Instead of ②, if Black A, White extends to ②. Black can't save the two stones so White lives comfortably in the corner.

Instead of ①, White could also live with White A, Black B, ①. But jumping out to ③ as in the diagram is a much better setup.

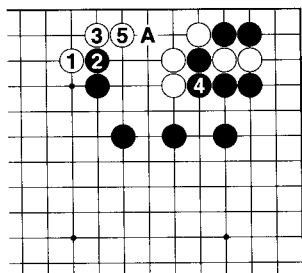


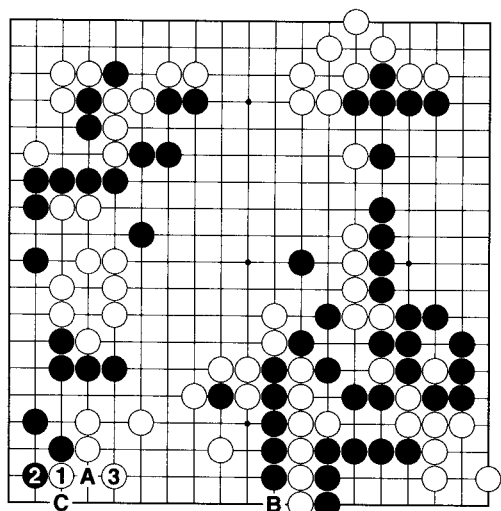
Diagram 3:
Another Twist

White can be fairly certain that Black will not give up the two stones in the corner. Knowing that, White can play a slightly more stylish variation and simply play ① immediately. White A is forcing at any time, so in the end Black needs to come back to play ④ anyway. If Black does not play ②, White plays there to link up; if Black does play ②, White links up with ⑤. Either way, White gets a thicker position than in the previous diagram.

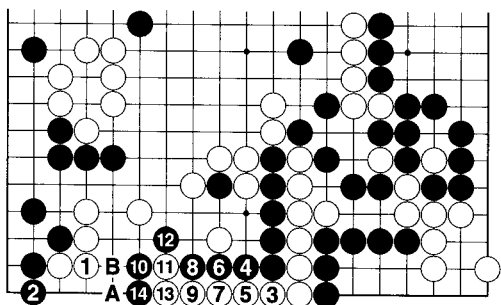
Game Example 25: Hanging Connection

The term “double threat tesuji” covers a wide range of possibilities. This example shows a move that threatens both a capturing race and an attack. This move decided the game.

Instead of ③, a connection at A would be commonplace and plodding. The hanging connection has a bearing on the possibility of White pulling out his stones with B. Black did not like the prospect of allowing his corner to be tormented and replied with C. But this allows White B, after which Black’s soldiers can only die bravely.

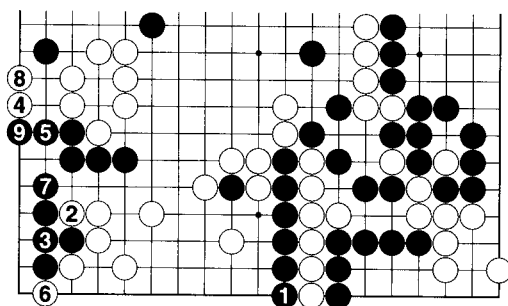


Game Record 25
22nd Nihon Kiin Championship
White: Rin Kaiho
Black: Kobayashi Koichi



Variation 1: Solid Connection

After this ①, ③ will not work. Black gives way through ⑧, then jumps to ⑩ and wins the race by one move. Instead of ⑬, if White at ⑭, Black blocks at A and the result is the same. Unless White plays ① at B there is no threat on right.

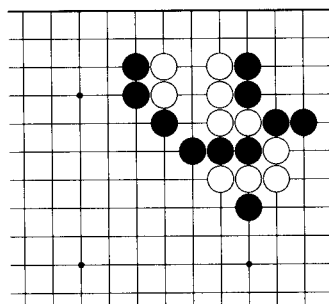


Variation 2: Attack on the Corner

After White plays the hanging connection in the game, if Black responds with ①, White harasses the corner with the sequence ② to ⑨, and then goes on to make a move in the center, taking a lead in the game. ⑧ menaces Black’s eye shape on the left side as well.

Problem 7: Double Connection

If your opponent's surrounding stones are weak, a resource that defends your stones can also be an attacking resource. It is important to first create weaknesses in your opponent's position.



White to Play

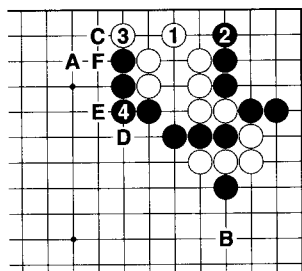


Diagram 1:
Defensive Resource

① is a resource to play when the surrounding stones are stronger. In this case it allows Black to descend to ②, and then the hane at ③ allows Black to cover his back with ④. If White A, Black B will be severe; if White B, Black C is sente.

Instead of ③, White at ④ is not good after Black D, White E, Black at ③. Instead of ④, if Black C, White cuts at F.

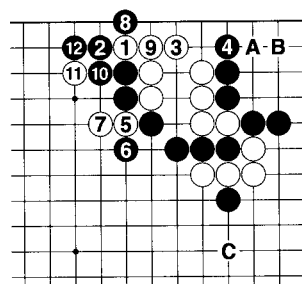


Diagram 2:
More of the Same

If White first plays the hane at ①, then if ②, perhaps White can make *miai* of the left and the right with ③. If Black plays elsewhere instead of ④, then White at ④, Black A, White B is crushing.

However, White's cut at ⑤ is a bit unreasonable, so instead of ⑤, play will probably continue with a cut by White at ⑩, followed by Black at ⑤, ⑪, Black C. This is not much different from the previous diagram.

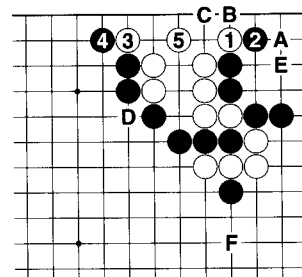


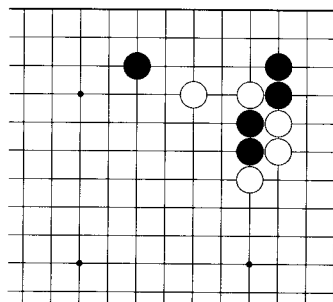
Diagram 3:
⑤ is the tesuji.

It's best for White to play a hane at ① and another at ③, creating clear weaknesses in Black's position, and only then play ⑤. Black must find a way to defend against White A, but if Black B, White will start a ko with C. So this time it seems White will get the opportunity to cut at D.

Instead of ④, if Black D, White will play out ⑤, Black E, before turning to play White F.

Problem 8: Empty Triangle

More important than abstract shape are ideas for lines of play, and more important still is reading concrete variations. When stones come together in close combat, you don't need to insist that all of your moves have a pretty shape.



Black to Play

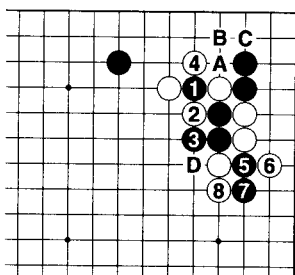


Diagram 1:
Gripping a Stone

Gripping a stone with ① may seem like a “safety-first” policy, but the cross-cut at ② makes the situation quite complicated. If the ladder favors White, ③ followed by the cut at ⑤ will be crushed by ⑥ and ⑧.

If White A instead of ②, White will not be well off after Black at ④, White B, Black C. Instead of ③, if Black A, then White at ③, Black connects, White D—this is not promising for Black.

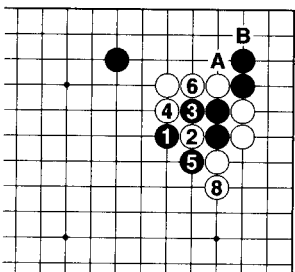


Diagram 2: (⑦ at ②)
Jump

Jumping to ① brings an immediate squeeze with ② and ④. White makes shape naturally in the course of this sequence while Black is left with a dumpling shape in the center. Black cannot hope for a good result in the fighting that will ensue.

Instead of ①, if Black plays the jump-attachment at ④, blocking at A is a good response for White. This makes *miai* of the hane at B and the clamp at ①, leaving Black in a painful situation.

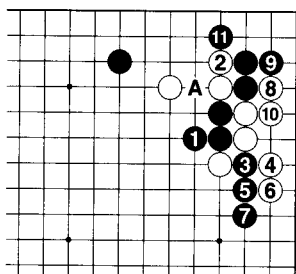
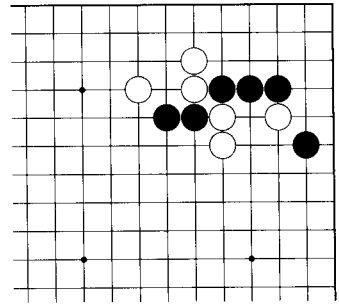


Diagram 3:
① is the tesuji.

① makes an empty triangle, which is usually bad shape, but in this case is the best move. If White ②, cutting with ③ is good. Instead of ②, if White connects at ⑤, Black grips a stone with A, treating A and ③ as *miai*—more than anything else this is a clear, easily understood way to play.

Problem 9: Diagonal Move

A double threat may misfire if you become too focused on it. Finding the right point to call off the attack is also an important component of tesuji.



White to Play

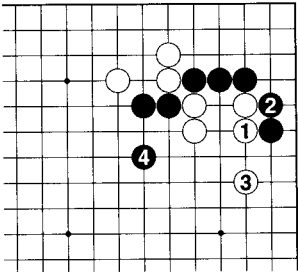


Diagram 1: Resourceless

Resolving the situation with ①, ② leaves no room for fireworks. White has no choice but to protect with ③, allowing Black to move out comfortably to the center with ④. This is disadvantageous for White—there is nothing to aim for in the corner and White has thin positions on both left and right.

White would like to improvise something in the center that leaves open the option of thrusting through at ② at some point. To do this White must make use of the two black stones in the center.

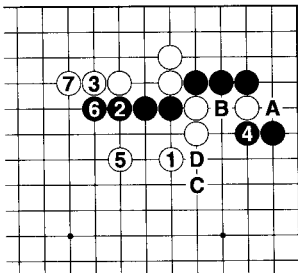


Diagram 2:

① is the tesuji.

The diagonal move at ① is easy to understand. Instead of ②, if Black plays ④ immediately, White will push at ②. White should be satisfied to develop on the upper side with ③ and ⑦ while attacking the heavy black stones in the center. If Black does not play ④, White can seal him in with White A, Black B, White at ④.

Instead of ①, if White C, the situation is unclear after Black at ①, White D, ④.

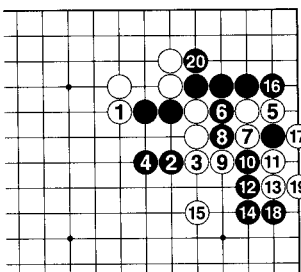


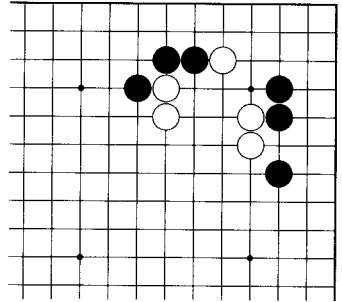
Diagram 3: Greedy

White tries pushing with ①, followed by pushing at ③ and thrusting with ⑤—this is such an ambitious way of playing that it is not surprising that Black has an effective counterattack in ⑥ through ⑩. White must try to live in separate groups with ⑪ through ⑮. Rather than attacking, White has started an unfavorable fight.

The previous diagram is quite good enough for White.

Problem 10: Descent

Black has already put his head in a trap set by White. White can deliver the decisive blow with the next move, ensuring Black will come away with a disadvantage. There is a key point that eyes threats on both the left and the right—where is it?



White to Play

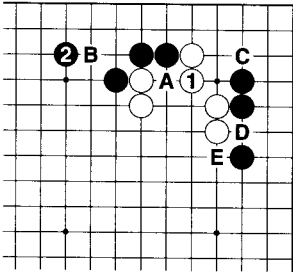


Diagram 1:
One Dimensional
Forcing Move

If White opts to defend with ①, then after Black extends with ②, White is left with a sluggish shape. Instead of ①, White A and Black B would be the same. Or, instead of ①, if White emphasizes the right side with White C, Black defends with D or E, and White doesn't cause much damage at all. White would like to attack both sides at once.

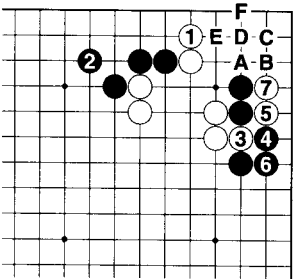


Diagram 2:
① is the tesuji.

The descent to ① is the move. If ②, White throws in a cut with ③ and ⑤. If Black prevents the ladder with ⑥, White captures two stones with ⑦. After this, if Black A, then after the sequence White B through F, ① is perfectly positioned to take away a black liberty. If it were possible for Black to reply to ⑤ at ⑦, White would start by cutting at ⑥ instead of ⑤.

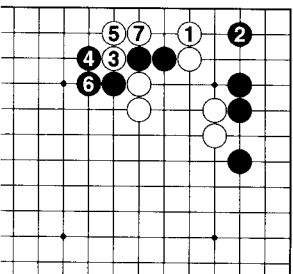
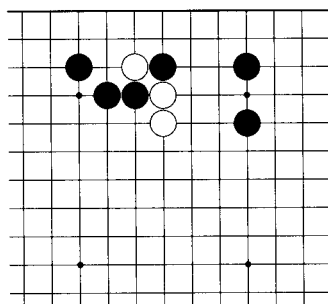


Diagram 3:
Black plays patiently.

If Black defends the corner with ②, of course White cuts with ③, capturing two stones. It may seem at first as though Black has come off well by playing on both sides, but White is settled and has gotten thickness, as well as a fair amount of profit. This result is a bit better for White. Still, after White plays the descent at ①, about the best Black can do is to grit his teeth and accept this result.

Problem 11: Attachment

If your opponent has a big weakness against which multiple forcing moves are available, the tesuji is the forcing move furthest from the weakness, in a position to take a bite out of another set of your opponent's stones. This position is from *Katsugo Shimpyo*.



White to Play

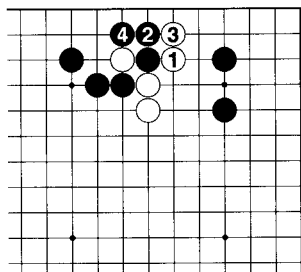


Diagram 1: Squandering the Forcing Potential

It's true enough that the atari and block of ① and ③ are forcing, but it's fair to say that this just squanders the forcing potential that White has in this position. Instead of ①, it is also possible to play an atari at ②; instead of ③, there might be a possibility to play at ④. Forcing this resolution just leaves White with a heavy shape.

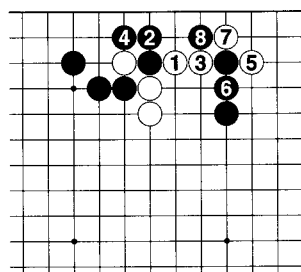


Diagram 2:
One Possibility

Giving atari with ① and slapping with ③ makes *miai* of the attachment at ⑤ and the capture at ④. After ⑥, however, Black gets to cut at ⑧, and while White has broken into Black's corner, the result is still not too promising. Compare this to the result if Black plays at ⑦ instead of ④, and White plays at ④.

Note though that ⑤ is a tesuji. If Black at ⑦, White wedges at ⑥.

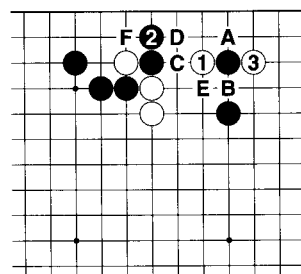
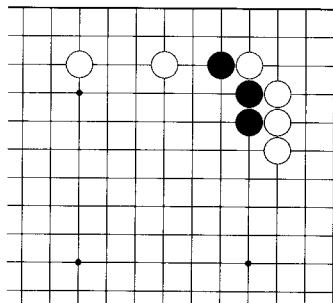


Diagram 3:
① is the tesuji.

White can simply attach at ①. If Black A, White can atari from underneath at ②. If Black plays ②, White attaches at ③. Now after Black B and White A, the possibility has been created that White will force not at C but at D. Instead of ②, if Black C, then White E, Black B, White D, ②, and the hane at White A is good. Instead of ②, if Black F, White plays to manage the weak stones with ③, and after settling the situation White can aim for ②.

Problem 12: Attachment

If you play a double threat that is too unsophisticated, you may actually incur a loss. In this situation, how can you use the cutting *aji* in the corner to make shape?



Black to Play

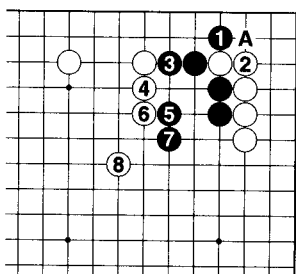


Diagram 1: Settled

Black would rather not lose the possibility of playing the atari at ① followed by making shape with ③ and ⑤. It is highly likely that Black will get to play A in sente, and this point is quite large both in terms of territory and of being a key point for both sides in making a base.

Forcing White to make the extension at ④ is not something Black really wants to do, but after ⑤, this group is out of any immediate danger. However, White is happy to be able to push with ⑥.

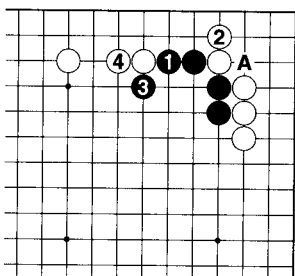


Diagram 2:
Double Threat

Bumping with ① makes *miai* of the cut at A and the hane on top of White's stone with ③. However, descending to ② is quite large, and Black's chance to make an eye on the side is now completely gone, so this is actually not so promising for Black.

One problem is that while ③ is forcing, there is no clear follow-up move that makes shape for Black. These black stones will likely come under attack.

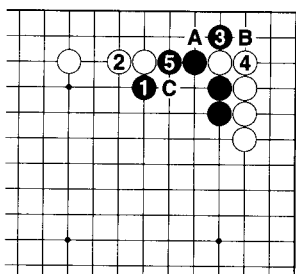


Diagram 3:

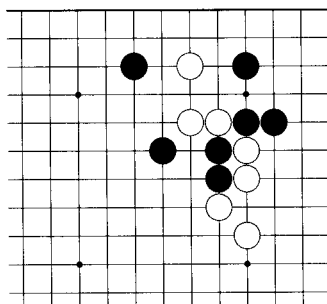
① is the correct order.

Black first plays the attachment at ①. If ②, Black gives atari at ③ before bumping with ⑤. It goes without saying that this result is better for Black than Diagram 1.

Instead of ②, if White descends to ③, Black starts a trade by playing the hane at ②. Instead of ②, if White at ⑤, Black forces at ④, White at ③, Black A, White B, and Black blocks with C.

Problem 13: Attachment

Here you need to correctly evaluate what sort of weakness your opponent has and zero in on its core. If you do not start correctly, you will end up with only a small gain. This position is from *Katsugo Shimpyo*.



White to Play

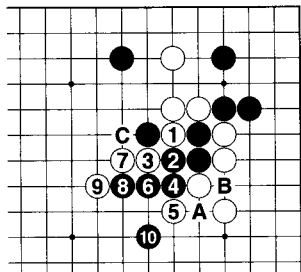


Diagram 1: Going for the Cutting Point

White may think Black's weakness is the cutting point and play the push and cut with ① and ③. White plays the rest of the sequence through sheer momentum, but after ⑩ it will be hard for White to salvage the situation. Instead of ⑤, if ⑦, then Black A, White B, Black C leads to a fight.

By misjudging the nature of Black's weakness, White has gotten himself into a difficult fight.

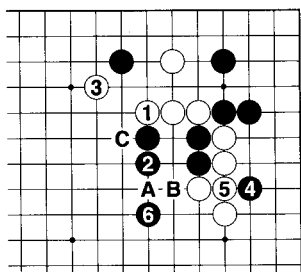


Diagram 2: Shortage of Liberties

The push at ① shows that White thinks Black's weakness consists of a shortage of liberties. This move allows White to aim for the attachment at ②, which would capture Black's cutting stones. Once White jumps out to ③, neither the upper side nor the right side will come under any immediate attack.

Instead of ②, if Black A, White plays ③ anyway, and since White can force at B or C, Black's situation is even worse.

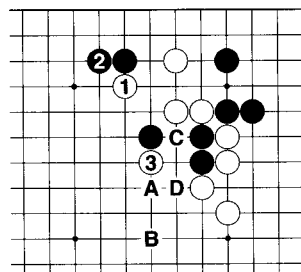
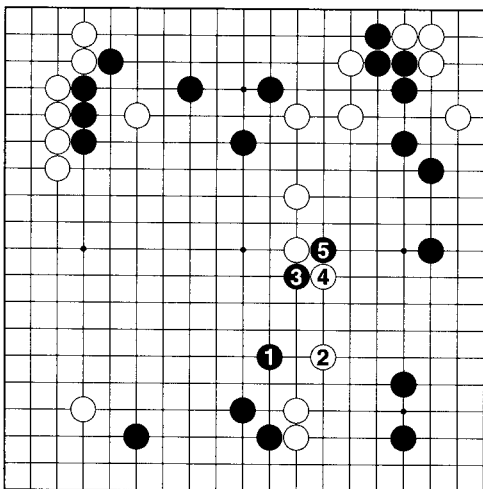


Diagram 3:
① is the tesuji.

White attaches at ①, and if ②, White lands a blow at ③. Therefore, instead of ②, the probable sequence will be Black A, White at ②, Black B, but this sequence is better for White than the previous diagrams.

Instead of ①, suppose White first plays the attachment at ③. This would be effective after Black C and ①, but it seems likely that after White attaches at ③ Black will counterattack with D.

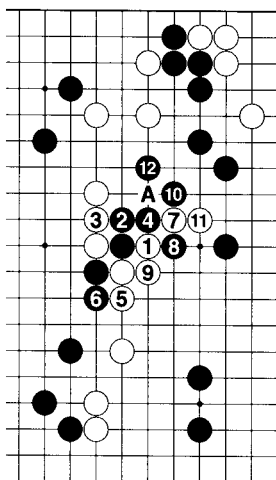


Game Record 26
15th NHK Cup, Title Match
White: Hashimoto Shoji
Black: Otake Hideo

Game Example 26: Attach and Cut

If you take a broad view of double threat tesuji they can include strategic attacks on two weak groups, and leaning attacks. These are tesuji that come closer to being whole board in scale.

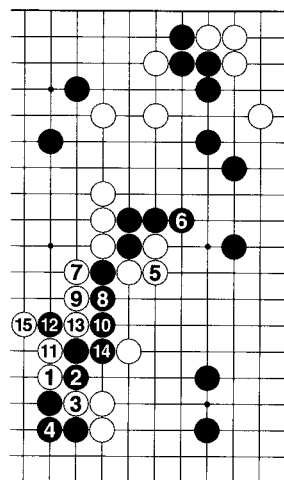
Black first plays ①, forcing White to flee with ②, before playing the attach and cut of ③ and ⑤, which sets up a combined attack on the two white groups. Black's stones are all working effectively and he holds the initiative.



Variation 1:
Game Continuation

Continuing from the game record, ① and ③ are good style, but as long as Black can keep the upper and lower white groups separated he will be able to get some benefit, even if he takes on bad shape. Instead of ⑨, squeezing with White A would be meaningless.

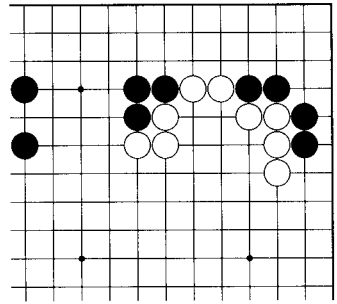
Instead of ⑤ in the previous diagram, if White first exchanges with ① and ③, White can connect at ⑤, which works well with the block at ⑪. However, this is not what would happen. Instead of ②, Black can first extend to ⑦, attacking White's upper side group.



Variation 2: Managing
the Weak Groups

Problem 14: Jumping Descent

This move makes threats against both the corner and the side. First you must accurately evaluate the opponent's weakness on both sides; then play on a point that affects both.



White to Play

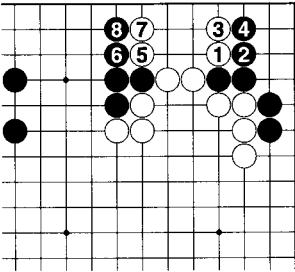


Diagram 1: *Yose*

① and ③ are sente against the corner, while White's ⑤ and ⑦ are sente against the top side. Further, on both sides there is a sente hane and connection on the first line, so this is a very large sente *yose*. However, a *yose* sequence is no more than that—a *yose* sequence. If you resolve the position like this in the middlegame you will only make your opponent happy.

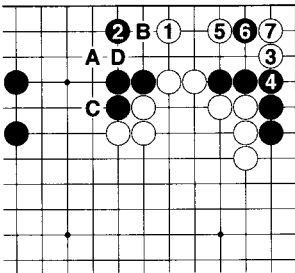


Diagram 2:
① is the tesuji.

① is an accurate move that makes two threats. If Black defends the side with ②, White peeps with ③, then comes back with ⑤, leaving the corner on the brink of destruction.

Instead of ②, if Black defends the corner at ⑤, White plays on the angle at A, a key point that exposes the shortage of liberties of the three black stones. Now if Black B, White C is good; if ②, then White D. In all cases the result is clearly better for White than the previous diagram.

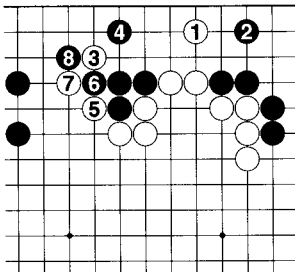
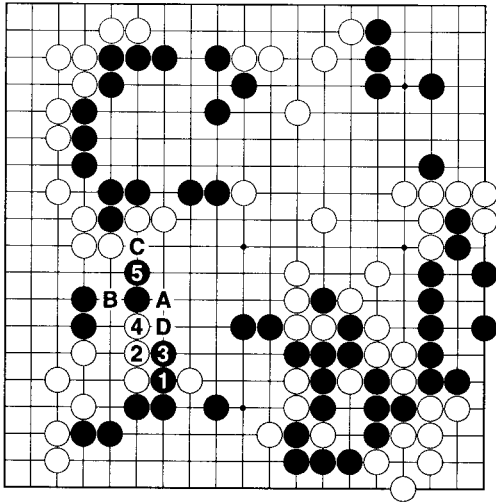


Diagram 3:
Duffer's Move

White has two jumping descents available, but it would be soft-headed to think both are the same. Jumping to ① lets Black defend the corner with ②. ③ causes Black no real damage. This ① leans too far in the direction of the corner. White has only proven the adage "the move next to a tesuji is a duffer's move."

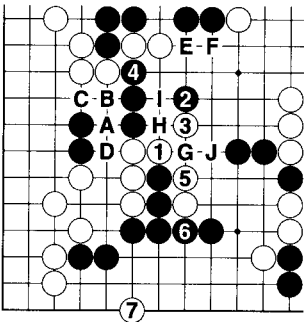


Game Record 27
22nd Oza Title Match, 3rd Game
White: Rin Kaiho
Black: Ishida Yoshio

Game Example 27: Solid Extension

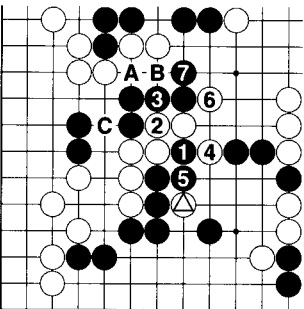
This tactic is a double threat tesuji that arises in the context of a weak group trying to escape. It makes use of the opponent's weak points in a roundabout way. Also worthy of attention is a resource that guards against both threats at once.

Black takes profit with ① and ③ before securing safety with ⑤. Instead of ⑤, if Black extends to A, White wedges at B and the two stones on the left side fall. If White connects at C, Black D is simple, but



Variation 1:
Game Continuation

White pushes out with ①. After ②, ③ threatens both ④ and ⑤. Instead of ②, if Black hurries to cut at ④, then White A, Black B, White C, Black D, White E, ②, White F. Instead of ③, if White connects at ④, then Black G, White H, Black I, ③, Black J swallows a stone on a large scale. But ④ is a bad move—connecting in sente with ⑤ is quite large.

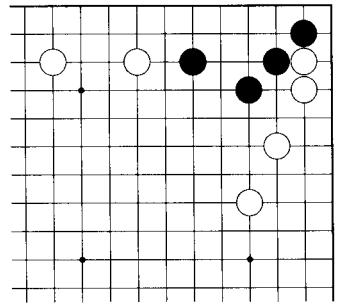


Variation 2:
Double Escape

To meet the double threat of ③ in the previous diagram, ① is effective. This move guards against both threats at once. After ②, Black connects at ③—swallowing up \triangle is larger than capturing the two white stones in the center. It is not necessary to make use of the weakness at A by cutting. Instead of ③, if Black A, White at ③, Black B, White at ⑦, and the possibility of C reappears.

Problem 15: Peep

Peeping from the outside is a valuable move, but unless you have a definite follow-up planned, a peep from the inside may end up being a gift to your opponent.



White to Play

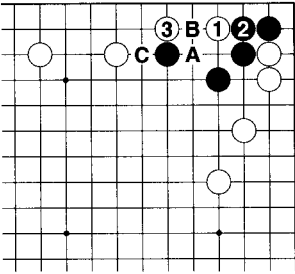


Diagram 1:

① is the tesuji.

① is a tesuji to carve out a chunk of Black's position. It makes *miai* of the cut at ② and linking up at ③. It not only immediately takes away Black's base and a portion of his territory, it makes this black group a target for attack, so White can expect to get additional benefits in the future.

After this, Black can press White down with Black A, White B, Black C, but this is the only solace Black can take here.

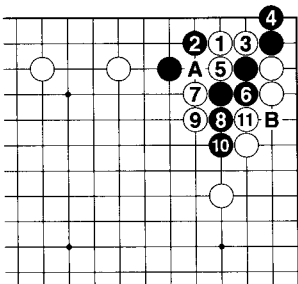


Diagram 2:

Black can't defend both.

It may seem as though the diagonal attachment at ② will defend against both threats, the link-up and the cut. After ③, Black descends to ④, and instead of ⑦, if White A, Black at ⑦ catches White in a shortage of liberties.

However White can play energetically with ⑦ and ⑨, not giving Black the option of making a trade with Black B. ⑪ threatens both a ladder and A.

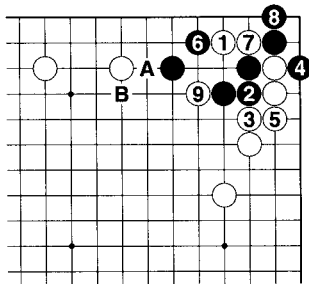


Diagram 3:

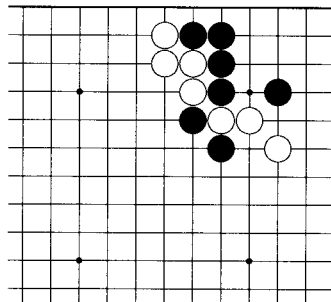
Thrashing About

Once your opponent has gotten in a decisive move, it is too late to thrash about trying to resist. If Black forces with ② before trying ⑥, White has ⑦ followed by the nose attachment at ⑨.

It follows that about the best Black can do here is Diagram 1, protecting the corner stones and running out into the center. Instead of ②, if Black A, then ⑦—in this shape hitting White with Black B would not have much effect.

Problem 16: Solid Extension

Even if you have played a move that makes two threats, unless you have a complete grasp of the follow-ups against both of your opponent's groups it doesn't really mean much. This position is from *Katsugo Shimpyo*.



Black to Play

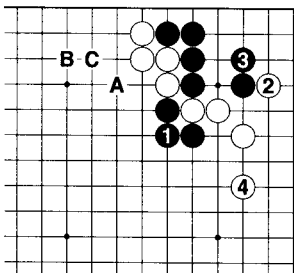


Diagram 1: No Impact

Connecting with ① does not exert much power against White's group on the left nor against the one on the right. So White will defend the one that seems slightly weaker with ② and ④. Because ① is not in a good position, there is no really severe follow-up for Black against the upper side. If Black A, then White B. If Black C, White A.

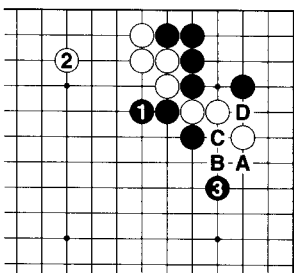


Diagram 2:

① is the tesuji.

① is a key point for taking away the resilience of White's shape on the top, and it is also a tesuji that makes threats on both the left and the right. If White reinforces the upper side with ②, Black loosely confines White with ③, and after this will be able to attack these white stones without worrying about being attacked himself.

Instead of ③, Black A also comes to mind, but after White B, Black C, White D it is remarkably difficult to apply the finishing blow.

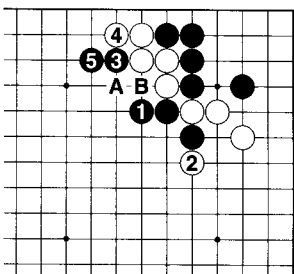


Diagram 3:

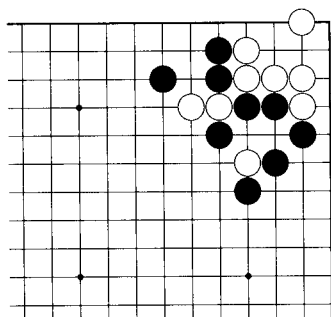
A Pressing Tesuji

If White reinforces the right side with ②, the attachment at ③ is a tesuji that takes advantage of White's shortage of liberties. If ④, Black extends to ⑤—Black is willing to make as many of these exchanges as White wants. Instead of ④, if White tries the hane at A, Black cuts at B, and in the end White needs to crawl at ④ anyway.

The previous diagram is a less dangerous option for White.

Problem 17: Blocking Extension

It is possible to layer multiple levels of *miai*. Wide-ranging reading and correct move order are important. This position is from *Katsugo Shimpyo*.



White to Play

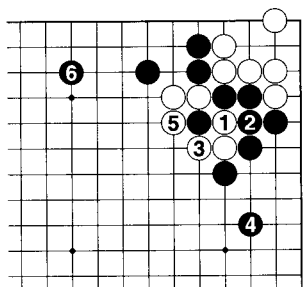


Diagram 1: Crude

If capturing a stone in a ladder with ① and ③ were good enough, this would be an easy problem. However, Black sets up a position with ④ and also gets to extend on the top with ⑥—after this it is hard to exploit the power gained from capturing a stone. White can try skipping the capture at ⑤ and attacking the upper side directly, but it will be hard to attack effectively as long as Black has the possibility of pulling out at ⑤.

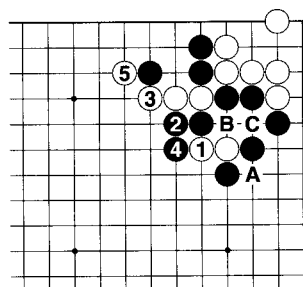


Diagram 2: ① and ③ is the correct sequence.

White extends out with ①, threatening both the block at ② and the cut at A. If Black resists with ②, this just forces White to play a good move at ③, threatening both the block at ⑤ and the atari at B. Instead of ④, if Black extends to ⑤, then White B, Black C, White at ④ captures in a ladder, and still looks to cut at A. This is clearly much thicker than the previous diagram.

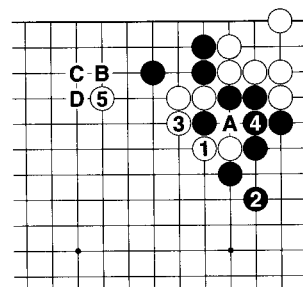


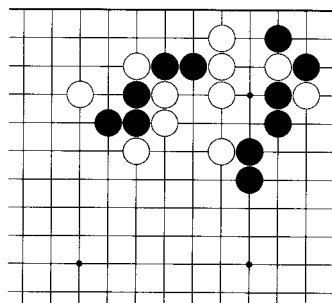
Diagram 3: White is fine.

If Black protects the cutting point on the right with this ②, ③ strengthens the center while threatening a snapback. Next White gets to play the press at ⑤—this is fine for White. Compared to Diagram 1, White has saved a move at A.

After this, about the best Black can do is Black B, White C, and then cross-cut at D to try to manage his weak group.

Problem 18: Crawl

A forcing move that looks forward to a follow-up is theoretically a sort of double threat tesuji. Forcing moves are more effective, and take on more of the aspect of a double threat, the farther they are from the weakness.



Black to Play

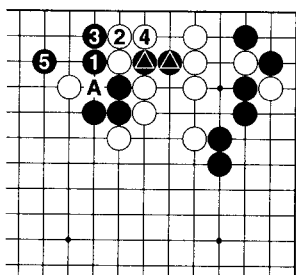


Diagram 1:
Direct Method

There is no way to save the \blacktriangle stones, so the question becomes how best to sacrifice them. ① is a natural start—the question is what to do next.

After ③, White has little choice but to respond at ④. After this, Black can jump to ⑤ and has started to develop a position on the upper side. But there remains a cutting point at A, which leaves Black's setup a bit weak.

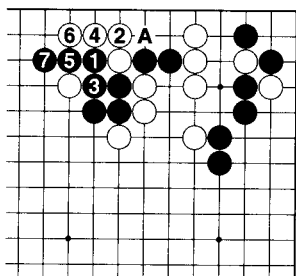


Diagram 2: Bad Shape

The connection at ③ is a more indirect way to force than the previous diagram. It looks to play A next, but the shape it creates is quite bad.

What's more, it allows White to force with ④ and ⑥, capturing the two black stones in sente—this is a bit hard to swallow. The wall that Black creates is not so much thickness, but rather more like a dumpling, and it seems White will be able to badger it with some severity.

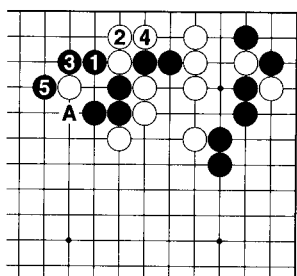
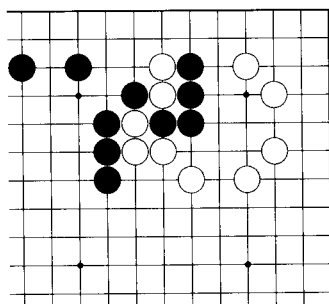


Diagram 3:
③ is the tesuji.

Black crawls with ③, looking to capture White's two stones with Black at ④. White has no choice but to play ④. Now Black plays the hane at ⑤, getting a much more stylish shape than in either of the previous two diagrams. If White tries to escape with A, Black can sacrifice once more, giving up the three stones to extend on the upper side. However, Black needs to be careful—if the ladder favors White, it may be possible to resist by playing A instead of ④.

Problem 19: Hane

If a move is absolutely forcing, it's best not to resolve the situation too soon. Rather, you should hold off, thinking of a way to get the most possible value from it.



White to Play

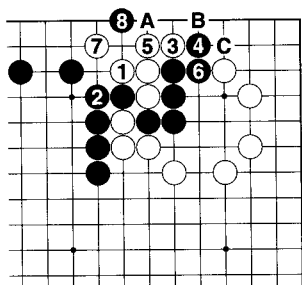


Diagram 1:
Capturing Race

Resolving the position with the atari at ① gives up some of the fighting potential of these stones. With the hane and connection of ③ and ⑤ White starts a capturing race—but White simply doesn't have enough liberties. Instead of ⑤, White can try A, but after ⑥ and White B, Black gives way with C. After this, no matter how White struggles he can get no better than an unfavorable one step approach ko.

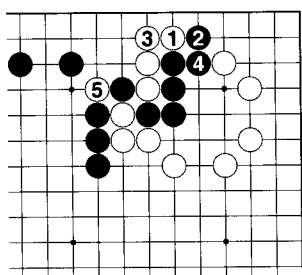


Diagram 2:
① is the tesuji.

White plays the hane at ① directly. If Black blocks at ②, White connects at ③, and Black collapses in the face of the double threat of ④ and ⑤.

Instead of ①, it might seem that White could also simply play at ③, threatening both to link up with ① and to cut at ⑤. But this allows Black to block at ①; White shortens his own liberties, and fails.

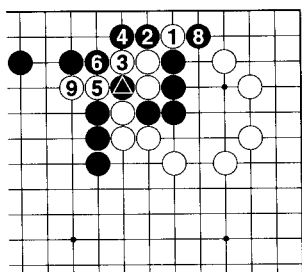


Diagram 3: (⑦ at ▲)
Black salvages the situation.

After ①, Black can give atari with ② and ④ and then grip a stone with ⑧, making the best of a bad situation by linking up some of his stones. White extends to ⑨, leaving the three black center stones floating, but this is a problem for later. Getting a stone in position at ⑧ opens up some *yose* possibilities in the corner and limits the damage Black incurs to the minimum. This is a fair result for Black.

TESUJI FOR TAKING AWAY YOUR OPPONENT'S BASE

Attacking from above aims to seal in; attacking from below aims to take away your opponent's base and chase him out into the open. In many cases, while taking away your opponent's base you also reduce his territory and increase your own. What's more, while attacking you will likely solidify your surrounding territory. If your opponent makes a mistake, or ignores your attack, you may be able to capture his group. However, as a matter of principle you should avoid chasing an opponent into your own moyo. You will incur a large loss by doing so, and it will be extremely difficult to generate an attack so effective that it makes up for this loss.

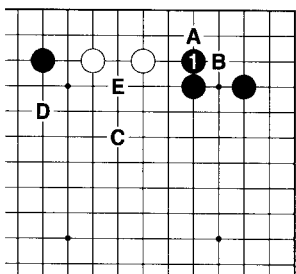


Diagram 1:
Solid Extension

Extending to ① takes away White's base while also protecting the corner territory. If Black did not play ①, White could slide to A. Even if Black then defends at B, White gets some breathing room.

After ①, if White develops toward the center with C, there are no immediate attacking chances against this group. If White ignores ①, D and E are the shape points for Black's continuing the attack.

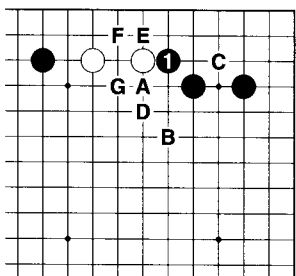


Diagram 2:
Diagonal Attachment

The diagonal attachment at ① looks to play the hane at A next, so it demands a response. If White A, Black continues the attack with B, an active way to play that attempts to remove the possibility of White C while maintaining an attacking posture. White may feel that standing with A is heavy, and can instead try jumping to D, a lighter way to manage the group that involves a ko after Black E, White F, Black A, White G.

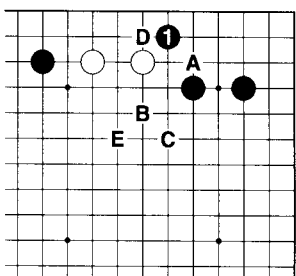


Diagram 3:
Knight's Move

In terms of territory, the most profitable way to attack is with ①. However, White can aim for the waist of the knight's move at A, so this is a bit thin for Black. Further, there is no particularly severe follow-up that Black can aim for.

White can *tenuki*. Jumping to B just gives Black a good chance to respond with C. White can wait until Black plays D and then jump to E.

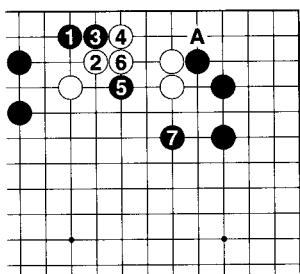


Diagram 4: Slide

Compare the situation after Black slides to ① with what the situation would be if White were able to play a defensive move there. Not only is this a big swing in terms of territory, but White will now have a difficult time making a base. If ②, then ③ followed by the peep at ⑤ lets Black attack the group as a whole.

Instead of ②, if White attaches at ③, Black can play a hane at ②. Instead of ②, if ⑥, Black descends to A.

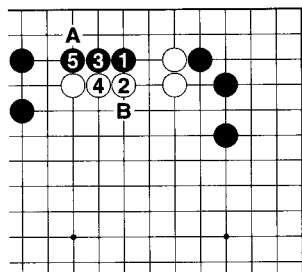


Diagram 5:
Low Invasion

① is severe. It scoops out the roots of White's position. If White attaches at ②, Black links up with ③ and ⑤, and Black's profit is greater than in the previous diagram. However, it will be easier for White to develop in the direction of the center from this shape.

Instead of ②, if White A, Black fights vigorously after separating White with ③, White at ⑤, Black B.

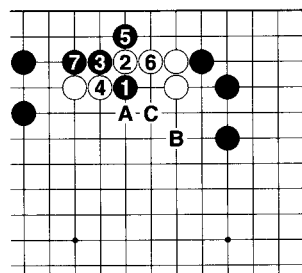


Diagram 6:
High Invasion

Black can also consider invading on the fourth line with ①. This is a light way to play, looking to induce White to make bad shape. The atari at ⑤ is a valuable move, and after linking up with ⑦ Black has not only taken profit but also left White with the painful necessity of making a defensive move at A.

② seems to fall in too easily with Black's plans—B or C would probably be better.

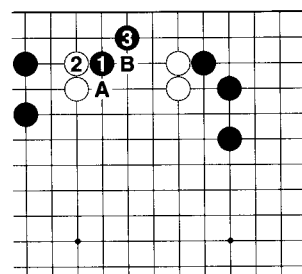


Diagram 7: Angle Play

Invading with the angle play of ① is also powerful. If ②, ③ threatens to link up to both the left and the right. Instead of ②, if White A, then Black B, and we can expect play to continue as in Diagram 5.

Instead of ①, it is also possible to invade at ③. You must choose among all of these invading possibilities based on the whole board situation.

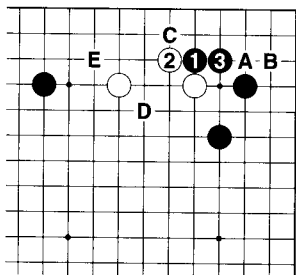


Diagram 8:
Attach and Draw Back

Compare the situation after ① and ③ with what the situation would be if White attaches and draws back with White A, Black B, White at ③. The difference in territory is large. What's more, C now becomes a key point for both territory and base, so White will play C. Then Black can attack from above with D or from below with E. Either way, attaching and drawing back with ① and ③ is effective.

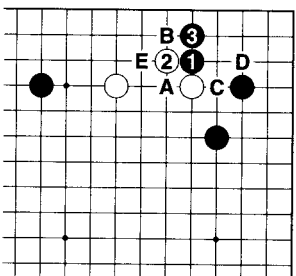


Diagram 9:
Attach and Descend

Attaching and descending with ① and ③ has much the same purpose as attaching and drawing back in the previous diagram. It combines profit taking with attack. Black's stones seem a bit scattered, but Black can consolidate his shape in various ways, depending on what White does: if White A, Black B; if White B, Black C; if White C, Black D.

Instead of ①, neither Black at ② nor Black E would work because White can play D.

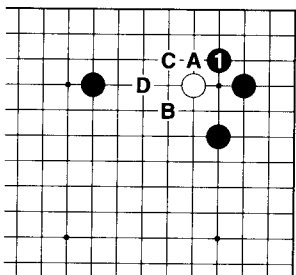


Diagram 10:
Diagonal Move

If White A, Black will attack with B—that's the aim of ①. Instead of ①, attaching at A would be a bad move that only strengthens White after White C, ①.

After this, if White wants to run out the single stone, about the best he can manage is jumping to D, making *miai* of developing toward the center and blocking with A.

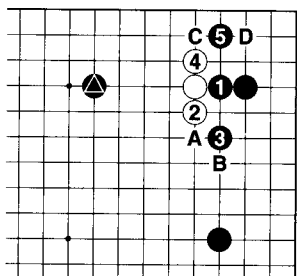


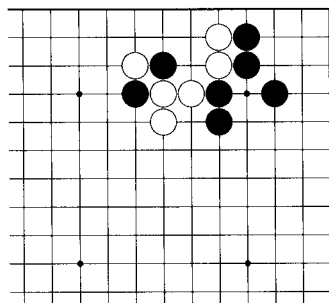
Diagram 11: Bump

The bump at ① is a way to make White heavy while taking away his base. However, while White is forced to play ② and ④, these moves also strengthen White. This method will not succeed unless conditions are such that \triangle can participate fully in the attack.

After this, Black needs to be prepared for the possibility of White A, Black B, White C, Black D.

Problem 1: Atari

This is a technique that aims to play inside an opponent's territory and chase him out, so it is a tesuji to take away your opponent's base. But in the end, the result will be to cut the opponent's position in two. You need to find a sequence that starts with an atari.



Black to Play

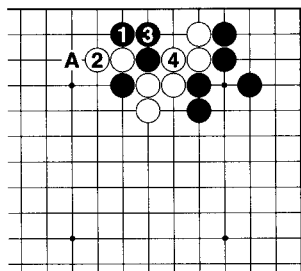


Diagram 1:
Struggle to Survive

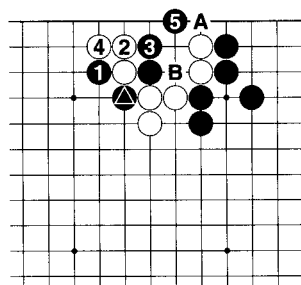


Diagram 2:
① and ⑤ are the tesuji.

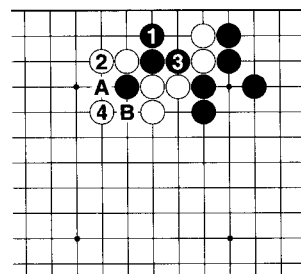


Diagram 3:
An Important Atari

If Black makes the mistake of giving atari from beneath with ①, the rest of the sequence will be a struggle to survive. After White connects with ④, Black has the attachment at A, but this is no more than a way to limit the damage and salvage the best of a bad bargain.

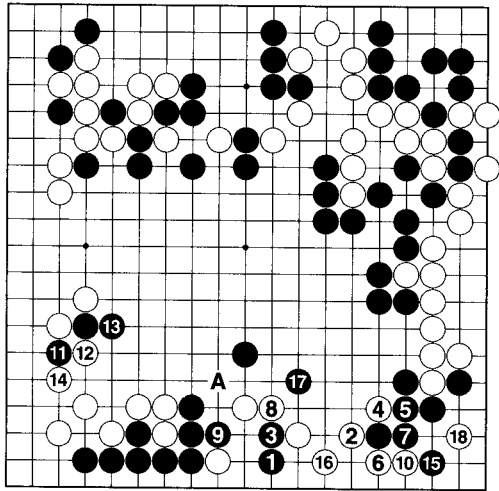
Playing an atari from the inside, such as ①, is generally very bad unless you see some clear way to get a significant benefit.

Black gives atari with ①, forcing White to play ② and ④. The diagonal move at ⑤ is the finisher. If White A, Black cuts with B and wins the capturing race.

If White plays B and Black links up with A, then because △ cannot be captured, it will be a struggle for White to manage his two weak groups. Black has taken away White's territory and base—a big success.

If Black simply plays the descent to ①, then even if the ladder with A favors Black, White can still cut his losses to the bare minimum with ② and ④. Black cannot continue the attack.

Also, instead of ②, White could connect at ③, and after Black at ②, White gives atari with B, escaping with the main group. Both of these possibilities are available if Black neglects to play the atari first.

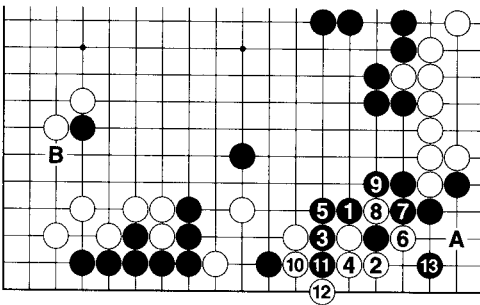


Game Record 28
10th Meijin Title Match, Game 5
White: Rin Kaiho
Black: Fujisawa Shuko

Game Example 28: Placement

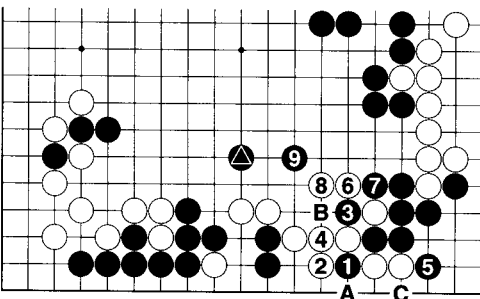
After a game takes shape, fighting keeps a series of attacks going based on combinations of various tesuji. If you fail to coordinate your tactics, your attacks will grind to a halt.

The placement at ① is a crucial point, but ③ is a mistake. Again, ⑪ and ⑬ prepare to meet the possibility of White A, but ⑮ is another mistake. After White gets to counterattack with ⑱, the survival of this weak white group is nearly assured.



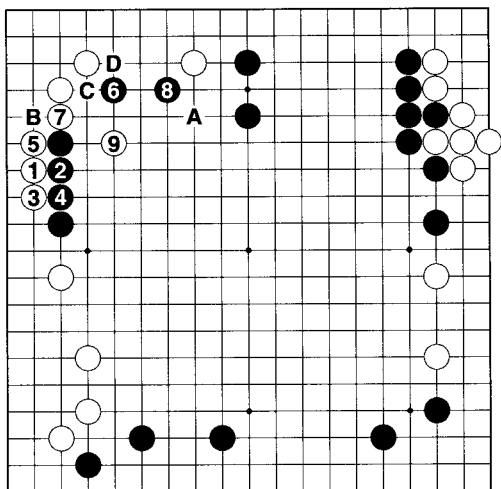
Variation 1: Creating Center Territory

Instead of ③ in the game record, Black should play this hane at ①, threatening both to attack White's group and to create center territory. Instead of ⑩, White can live with A, but then Black B, looking to play ⑪ next, would take profit in the center. White cannot win that way.



Variation 2: Throw in a cut.

Instead of ⑮ in the game record, Black should throw in this cut with ①, then give atari with ③. Instead of ④, if A, Black extends to B, making territory in the center. But after ④, Black can block at ⑤, and now the hane at C will be forcing.



Game Record 29

16th Honinbo Title Match, Game 5

White: Takagawa Shukaku

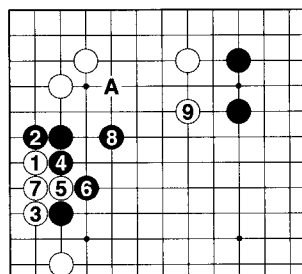
Black: Sakata Eio

Game Example 29: Placement

A placement against a two space jump occurs frequently in actual play. It can have a large impact in terms of territory and in terms of taking away an opponent's base.

Instead of ①, jumping to White A would allow Black to make the diagonal move at B, and White would fall behind on territory. ① seizes the opportunity while it is available. The sequence through ⑤ is forced for both sides.

Instead of ⑥, if Black first plays at ⑦, after White B, ⑥ meets up with White C. Instead of ⑦, White D allows Black to force at ⑦.

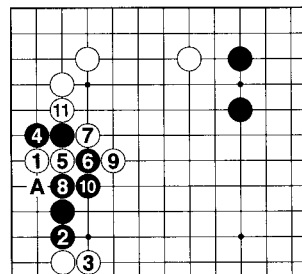


Variation 1:

The jump is well timed.

If Black blocks with ②, White links up with ③, and now White gets to play the jump to ⑨ with good timing. ⑧ looks to play the shoulder hit at A, making it easy for Black to settle this group, but letting White push out into the center like this makes Black's moyo thinner.

In the game record, Black takes the policy of protecting the moyo first, and just tries to survive with the stones on the left.



Variation 2:

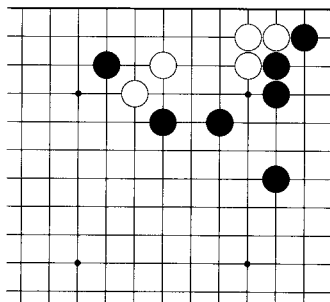
Counterattack?

Bumping with ② counterattacks by making *miai* of playing at the head of White's stone at ③ and blocking with ④, but White profits by playing ③, and even after blocking with ④ Black meets up with the squeeze tesuji of ⑤ and ⑦.

Instead of ①, should White make the placement of White A, the situation is different after ⑧, ①, ②.

Problem 2: Placement

Many tesuji that take away the opponent's base start with a placement on the second line. They are also termed *eguri*—tesuji to scoop out the opponent's position. This position is from *Katsuyo Shimpyo*. You need to prepare first.



Black to Play

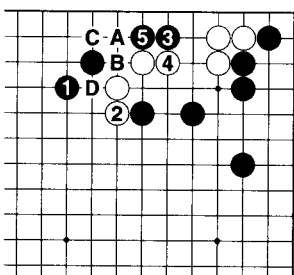


Diagram 1:

③ is the tesuji.

Black plays the diagonal move at ①, exchanging this move for ②. Then the placement at ③ is the key point. Without the preparation of ①, ②, after ⑤ White would be able to play the hane at A and after Black B, White C, Black's two stones would be captured.

Instead of ①, pushing with Black D would give Black bad shape, and the effect of the placement would be diminished.

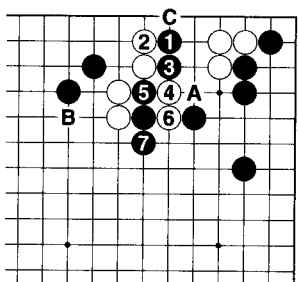


Diagram 2: Captured

Answering the placement at ① with ② this way would be foolhardy. Black cuts White to pieces with ③ and ⑤. Instead of ⑤, Black A would also work.

After making the mistake of blocking with ②, the best White can manage is to play an attachment at B instead of ④, developing these stones and looking for a chance later to play the hane at C. In place of ④, a hane at ⑦ will also be sente.

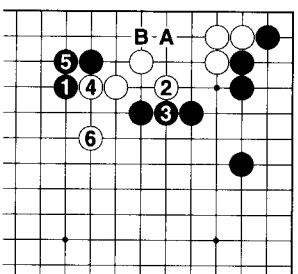


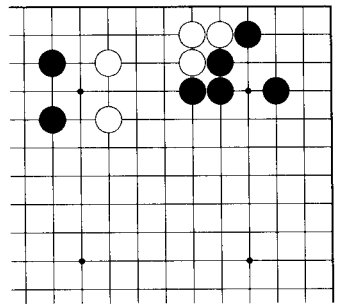
Diagram 3:
White resists.

When Black plays the diagonal move at ①, White should force with this diagonal move at ②, preparing to meet Black A with White B. Continuing, White wedges into the angle with ④ and after ⑤, ⑥ gets White out of danger.

The upper side has only one eye, but there is a big difference in territory compared to Diagram 1, and once White gets out into the center there is no immediate danger of attack.

Problem 3: Placement

This tactic is a placement on the second line that scoops out White's position and takes away his base. White needs to defend cleverly in light of the surrounding conditions.



Black to Play

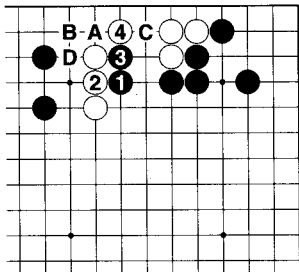


Diagram 1:
Solidifies White

The peep at ① has little power. It induces White to connect at ②, but there is no follow-up. If Black pushes in with ③, White blocks with ④. Black can capture three stones with Black A, White B, Black C, but this gains Black absolutely nothing.

Instead of ②, it is also possible for White to bump at D. White will have no problem managing this group.

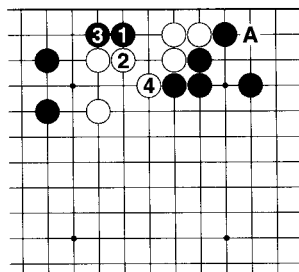


Diagram 2:
① is the tesuji.

① is a placement in the middle of White's position, threatening both to capture three stones and to link up. If ②, Black links up with ③. Black has gained territory and taken away White's base—mission accomplished.

As consolation for White, the shape after the bulge at ④ is remarkably rich in eye shape, and saving the three stones leaves open the possibility of a clamp at A later.

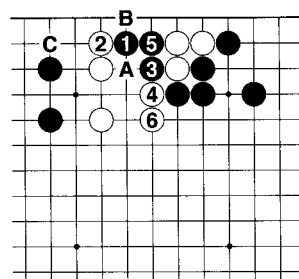


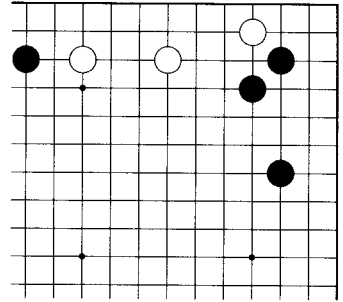
Diagram 3:
Repairing the Shape

If White blocks with ②, then ③. Instead of ④, White can save the three stones with White at ⑤, Black A, White B, but White's base would be completely gone. This would be difficult for White.

White's cut with ④ is followed by ⑤ and ⑥. In this shape, White A and C are both forcing so White is nearly settled already. Instead of ④, White A would allow ⑤, ④, Black at ⑥.

Problem 4: Placement

If you want to scoop out the upper side, what possibilities catch your eye? You should destroy your opponent's territory while making profit of your own.



Black to Play

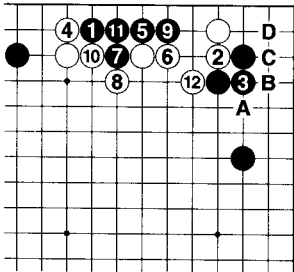


Diagram 1: A Placement from the Front Door

The placement at ① doesn't work because White can reinforce in sente with ②. If ③, ④ swallows up Black's invasion. Instead of ③, if Black at ⑫, White first throws in the cut at ③, then squeezes with Black A, White B, Black C, White D, after which White can come back to block at ④.

Instead of ①, a placement at ⑪ would come to a bad end after White at ⑦, ①, ④.

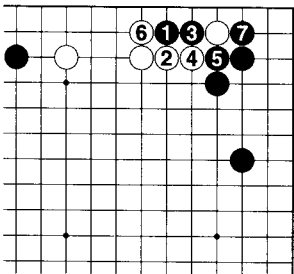


Diagram 2:

① is the tesuji.

①, making a placement from the side, is the right shape to scoop out White's position. After ② to ⑦, Black has gotten a big territory and White's base has been considerably narrowed.

Instead of ②, if White tries for more with White at ⑤, this time Black should be able to just come out at ②.

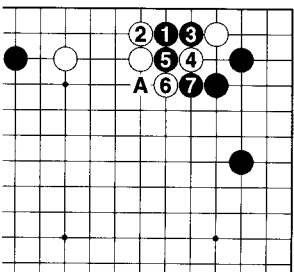


Diagram 3:

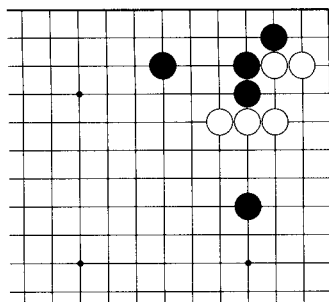
White comes off worse.

In response to the placement at ①, blocking with ② is not good. Black bumps with ③ and about the best White can do is the sequence through ⑦. It is clear that White comes off worse here than in Diagram 2.

Also, instead of ③, Black can probably also play ⑤, ⑥, Black at ④. Either way, White will wind up in gote because of the cutting point at A.

Problem 5: Placement

What is the most effective way to exploit the thinness of Black's group on the upper side? If you wait to make your own stones safe before attacking, it's possible your opponent will find a way to give up a few stones and settle.



White to Play

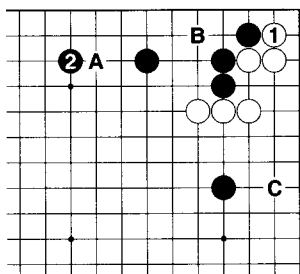


Diagram 1: Key Point

① is a key point for both sides, both in terms of territory and in terms of a base. However, there is no great urgency to play here immediately. Black may well look upon the corner as light and extend with a move like ②. Depending on the whole board situation, White may want to play a checking extension at A, exchanging this for Black B. If White is just looking to settle, the slide to C is also quite large.

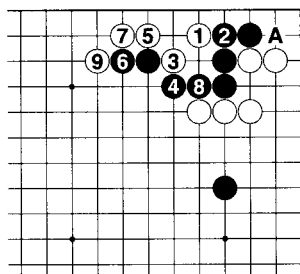


Diagram 2:

① is the tesuji.

It is hard to pick the correct time to play ①, but there is no question that there is a line of play here that scoops out Black's base. You can reason that rather than playing A and then capturing at ②, playing ① and capturing at ② is better for White. If Black connects at ②, play follows the sequence ③ through ⑨. Instead of ⑧, if Black extends to ⑨, White pushes through at ⑧ and wins the capturing race by one move.

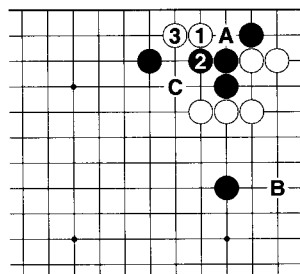


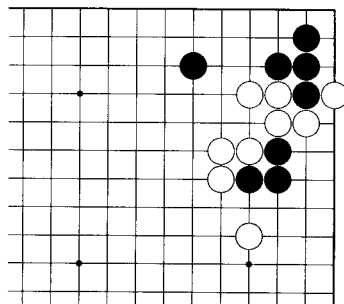
Diagram 3:

Hard to Sacrifice

If ②, White will force with ③ before cutting at A. Instead of ②, if Black plays at ③, White will play at ② before cutting at A. There is no good way for Black to sacrifice here, but if it's just a matter of the territory White will get in the corner plus the slide at B, then Black should consider sacrificing with C instead of ②.

Problem 6: Placement

Placements are frequently used to take away an opponent's base, but you need to play the follow-up precisely—otherwise, you may just be making a gift to your opponent. This position is from *Guanzi Pu*.



White to Play

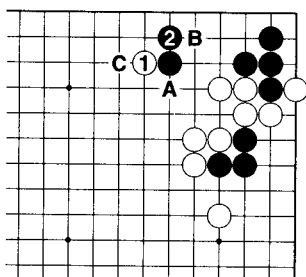


Diagram 1:
Wishful Thinking

① is not a bad thought. If Black plays at A instead of ②, White B hits the spot. But there is no reason for Black to go along with this. Black is fine after hunkering down with ②. White has only helped Black consolidate.

Instead of ①, if White C, once again ② is the correct defensive shape. And instead of ①, if White at ②, Black can play B and nothing happens.

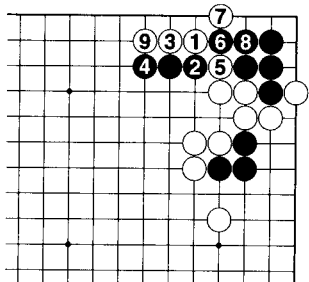


Diagram 2:
① is the tesuji.

White starts with the placement at ①. After ②, White crawls with ③, and if ④, White extends his liberties with the sequence ⑤ through ⑨ and wins the capturing race. Instead of ①, if White starts with ⑤, then after ⑥, ①, ②, ③, Black will block at ⑨. Changing to the correct move order is part of what makes a tesuji.

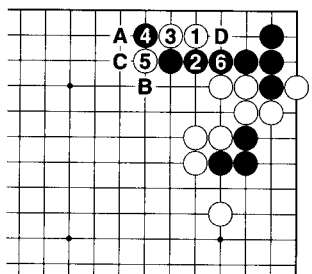
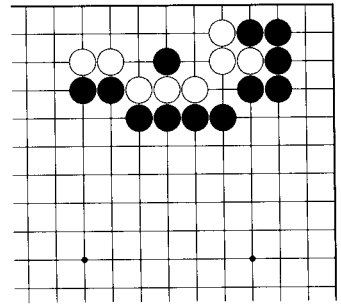


Diagram 3:
⑤ is a follow-up tesuji.

However, Black will probably block at once with this ④, and now White must be prepared with the follow-up tesuji, simply cutting with ⑤. Instead of ⑥, trying to rescue the single stone at ④ is unreasonable as long as White can push through at ⑥. In the end, Black needs to connect at ⑥. Then if White A, Black will get to force at B; if White C, Black will get to force at D.

Problem 7: Cut

In this situation you can sacrifice some stones by starting a capturing race, and if your opponent resists too strongly you can capture everything. If your opponent gives up on resisting, the result will be that you take away his base. This position is from *Gokyo Shumyo*.



Black to Play

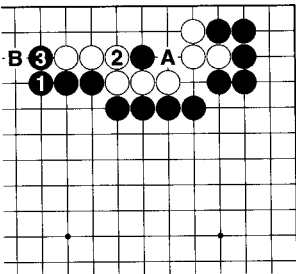


Diagram 1: Slack

Extending to ① is a key point, but allowing White to defend with ② lets slip a big opportunity. Even if Black blocks at ③, White is alive and can play elsewhere.

Instead of ①, ③ also allows White to play ②, and the cutting point will be a burden for Black. After ①, if White plays at ③ instead of ②, then Black at ②, White A, and after Black blocks at B, White must come back to defend.

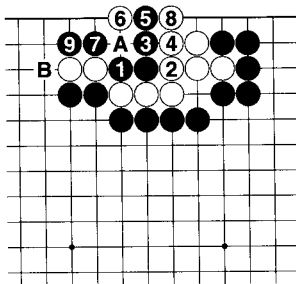


Diagram 2:

① and ③ are clever.

The most direct way to exploit a weakness is to cut. After White starts filling liberties with ②, Black should not give up too soon. Black sets up a capturing race with ③ and the descent to ⑤. ⑥ and ⑧ use a common tesuji to get more liberties than Black, but now ⑨ seals White's fate. Even if White captures four stones with A, everything dies after Black B.

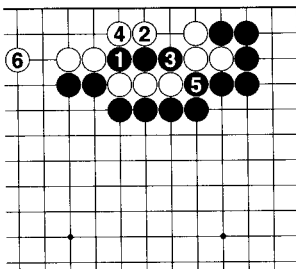


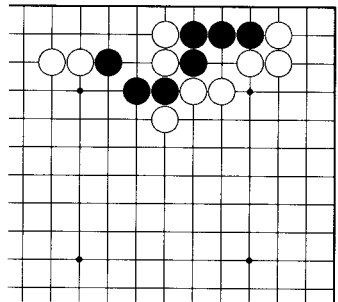
Diagram 3: Sacrifice

After the cut at ①, White has nothing better than to attach at ② and sacrifice part of his group. If ③ and ⑤, White extends to ⑥, and has limited the damage to the absolute minimum.

Instead of ③, if Black at ④, White fills liberties at ③. In this shape White wins the capturing race, and there is no sacrifice strategy that takes away White's eyes as in the previous diagram.

Problem 8: Diagonal Move

White has a diagonal move that is rather like a prison inmates' rebellion. It also threatens to link up with the outside. If Black resists, White can win a capturing race and even shut the door on Black's escape to the center. This position is from *Xuanxuan Qijing* (*GenGen Gokyo* in Japanese). The problem is named "Fang Shuo Steals the Peaches."



White to Play

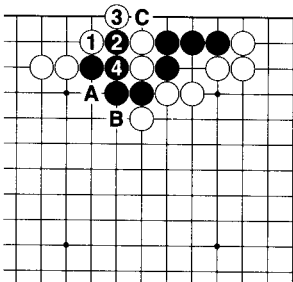


Diagram 1:
Shortage of Liberties

If White hurries to link up with ① and ③, Black defends with the commonplace ② and ④, and captures White in a shortage of liberties. Instead of this it would be a bit better for White to play A instead of ③, sealing Black in with sente after ④, White B, Black C. But this will let Black achieve a clearly living shape. Since there are better options, this diagram has to be considered a failure.

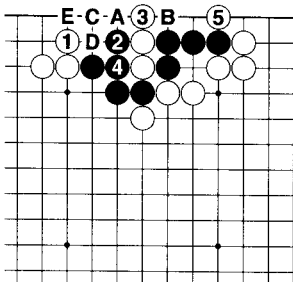


Diagram 2: Chased Out

White descends to ①, and after ② and ③, makes the group to be sacrificed three stones in order to limit Black to one eye. ⑤ chases Black out into the center—a concept that is the converse of sealing Black in. Instead of ②, Black at ③ would give Black an eye in sente after White A, ②, White B, Black C, White D, ④, so this is probably better for Black than the sequence in the diagram. Instead of ①, if White E, Black A leads to much the same result.

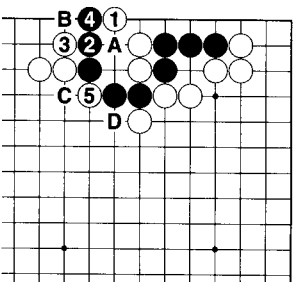


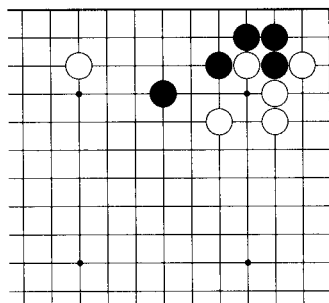
Diagram 3:
① is the tesuji.

White plays the diagonal move at ①. If Black prevents White from linking up with ② and ④, the angle wedge at ⑤ annihilates Black's army. Instead of ②, if Black at A, White B neatly links up.

It follows that instead of ④, Black should head out into the center with C or D. Black has lost both territory and a base, and faces a tempestuous journey.

Problem 9: Diagonal Move

This tesuji uses a diagonal move that forces the opponent to accept a sacrifice stone, and can really be thought of as a sort of slide. It leaves the opponent with a false eye. This position is from *Katsugo Shimpyo*.



White to Play

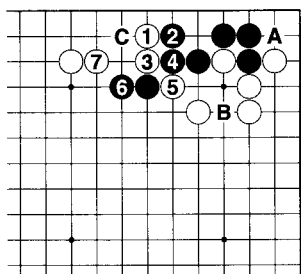


Diagram 1: Slack

The plain slide to ① is probably the first move that comes to mind, but Black can live easily with the diagonal attachment at ②. After ⑦, Black can play elsewhere, or he can play A, a large territorial move. Black can also aim for a wedge at B. Instead of ②, Black could also bump with Black at ③, aiming to move out into the center. Cutting at the waist of the knight's move with C is also a possibility.

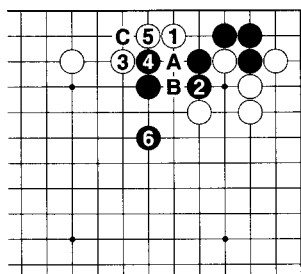


Diagram 2: Jumping In

Jumping in as far as ① is a powerful line of play and it is difficult for Black to find a response. However, Black can bump with ② and then get out into the center with ④ and ⑥, so it seems ① may be too deep an invasion. Instead of ②, an attachment by Black at ⑤ would be unreasonable—White A, Black B, White at ④. Instead of ②, a diagonal move at ③ would not work out well: White plays C.

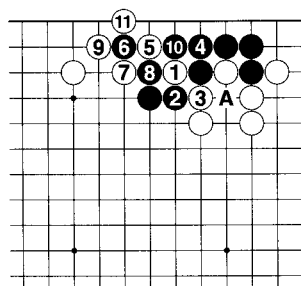
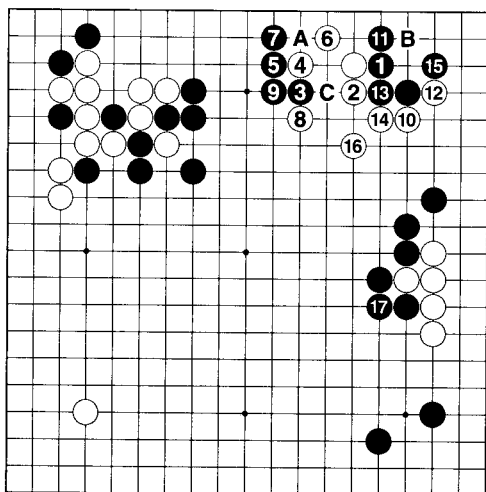


Diagram 3:

① and ⑤ are the tesuji.

Cutting at the waist of the knight's move with ① is a tesuji to force a resolution of the shape. If ②, White gives atari at ③ followed by the diagonal move at ⑤. This move invites ⑥. The sequence through ⑪ follows and the result is better than the previous diagram. Instead of ②, if ⑩, then ③, Black A, White at ⑧ is good. Instead of ④, if Black A, then White at ⑧. Instead of ⑤, if ⑦, then ⑧, ⑤, ⑩, White at ⑥ would not be good enough. Instead of ⑥, if ⑧, White at ⑥ makes Black take gote.



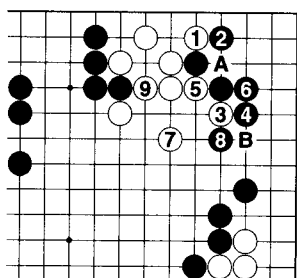
Game Record 30
10th Meijin Title Match, Game 5
White: Rin Kaiho
Black: Fujisawa Shuko

Game Example 30: Descent

A hane by your opponent creates a flexible shape with possibilities for making eyes. The descent is a technique for taking away those possibilities and reducing your opponent's chances of managing a weak group.

① and ③ start an attack, and the descent to ⑦ is a key point. Note that if Black plays the atari at A instead, this leaves open the possibility of a ko with White at ⑪, Black B, White C.

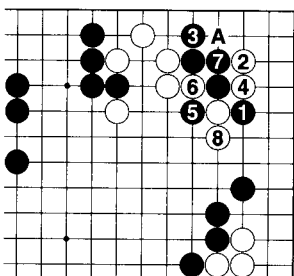
⑪ is another descent.



Variation 1: *Sabaki*

Instead of ⑩ in the game record, it would have been better to force with the hane at ① here first. Black needs to defend at ②, and then if ③, ④, after which White gives atari with ⑤ and creates a shape with ⑨ that will live easily.

Instead of ⑥, if Black connects at A, White plays the double hane at B. Black will be hampered by his shortage of liberties.



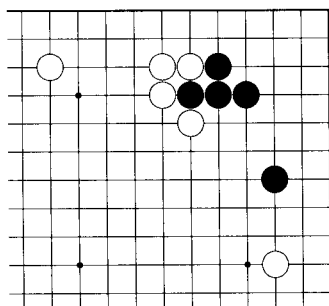
Variation 2: Impossible

Instead of ⑪ in the game record, the hane at this ① would give White chances to make *sabaki* based on the 3-3 point invasion with ②. Now if Black descends to ③, White cuts at ④, and after ⑧ it is Black who faces a difficult situation.

Instead of ③, if Black connects at ④, White plays the hane at ③ and Black can't block at A. White would make life comfortably.

Problem 10: Attachment

This is a tesuji that scoops out Black's position by exploiting a shortage of liberties. If you hit the key point first, a variety of good moves become available. Black needs to find a way to limit the damage.



White to Play

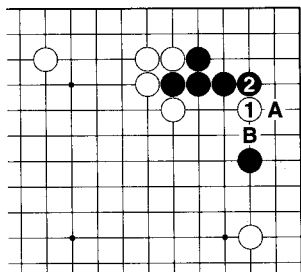


Diagram 1: Little Damage

① is a key point for invading, but in this case Black blocks at ② and there is not a good continuation. The single black stone on the side is light, and from here struggling by White will only increase the loss.

Instead of ①, White A is an interesting idea. But in this case the corner is so solid that this stone just becomes a gift after Black B.

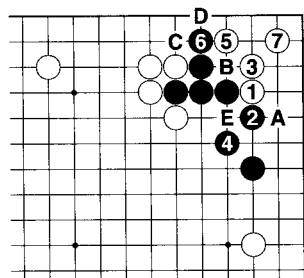


Diagram 2:

① is the tesuji.

The nose attachment at ① is the key point. If ②, White extends to ③. Instead of ④, if Black at ⑤, White plays the hane at A. Instead of ④, if Black A, then White at ⑥, Black at ⑤, and the cut at White B links up. Now if Black cuts at C, White extends to D and can start a stone pagoda squeeze with E. ④ may seem to be yielding to White, but inducing White to play ⑤ isn't bad.

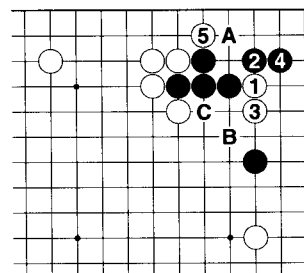


Diagram 3:

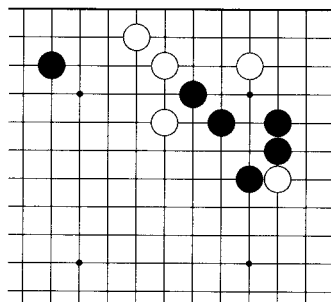
⑤ is also a tesuji.

If ②, White extends to ③. Black can now choose between ④, A, and B. If ④, White plays the hane at ⑤, and now if Black A, White plays C, starting a sequence that creates a wall by squeezing Black.

Instead of ④, if Black B, White can make a living shape after a hane at ④. Instead of ④, if Black A, White can fight starting with the diagonal move at B.

Problem 11: Attachment

This case is a classic example of a compound tesuji that starts with an attachment. Depending on the response, it may transform into a tesuji that separates. This position is from *Katsugo Shimpyo*.



Black to Play

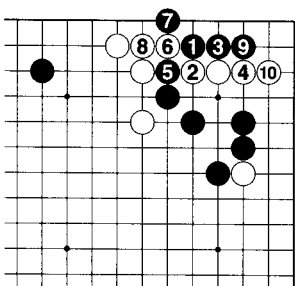


Diagram 1: Direct Action

Taking action directly with ① meets up with ② and Black has fewer liberties. Instead of ①, if ⑤, then ⑥. If this is going to be the result, instead of ①, it would be better for Black to play an attachment at ④. After White at ⑨, Black at ⑩, Black can aim for the placement at ①. Or, instead of ①, Black can dive in as far as ⑨. Then if ④, Black can aim for ③, ②, Black at ⑩. This would be better than the diagram.

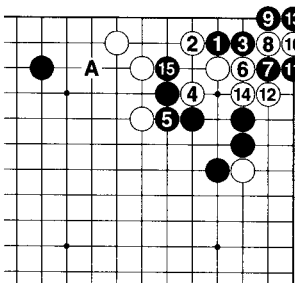


Diagram 2:

① is the tesuji.

Black attaches at ①, and if ②, Black extends to ③, taking away White's territory in the corner and White's base. ④ makes *miai* of the cut at ⑤ and the block at ⑥, but in this case it doesn't work. After ⑬, White collapses.

Instead of ④, play will continue with White at ⑮, Black at ⑥, but since Black A is forcing, this white group does not yet have stable eye shape.

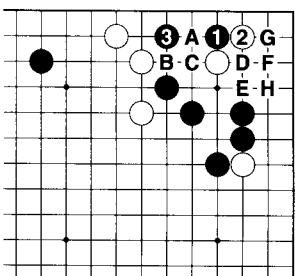
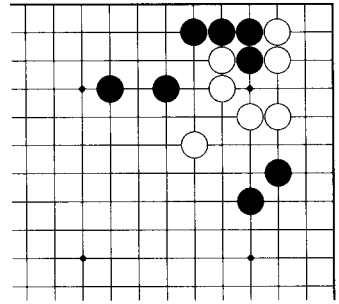


Diagram 3: Separating

If White tries to fight with ②, Black switches to a related possibility, separating White by jumping to ③. After White A and Black B, the corner still needs another move, so White is in a bad way. Instead of ③, it's true that pulling back to A is also possible, but after White C, Black D, White E, Black F, White G, when Black plays B, White will get the corner with H—the power of Black's attack is greatly lessened.

Problem 12: Attachment

When defending would be too slow, but a placement would be too far, sometimes an attachment right on the borderline will enable you to move forward.



Black to Play

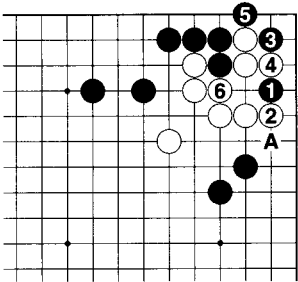


Diagram 1:
White can resist.

The placement at ① is one possible aim, but after White blocks with ② it is difficult for Black to continue. The attachment at ③ is a tesuji, but even after Black links up with ⑤, White still has plenty of eye shape.

That said, instead of ①, just playing the diagonal move at Black A would allow White to defend at ②, after which White is already nearly alive.

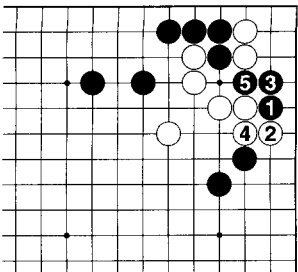


Diagram 2:
① is the tesuji.

Black attaches at ①, and if ②, Black extends to ③. If ④, ⑤, and now Black will win the capturing race. Instead of ④, if White at ⑤, Black's cutting at ④ is fine.

If Black makes the placement at ③ immediately, he does not have enough power to fight after White blocks at ①. The attachment at ① lets Black gather power first, then extend to ③. This is the proper move order.

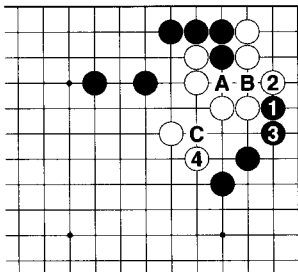


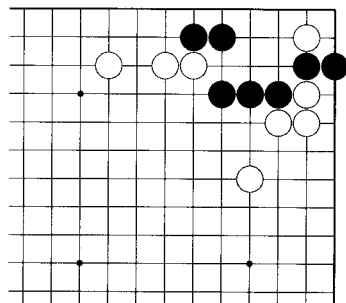
Diagram 3:
Guarding against the Cut

② defends from the inside, taking sente to be able to set up at ④ and develop toward the center. ④ also guards against the possible cut of Black A, White B, Black C. This is about the best White can do.

Even after blocking at ②, the corner still has only one eye, so this group is not yet clearly safe. The territory gained by ① and ③ is also large.

Problem 13: Push Through

If you try to play a tesuji against an amorphous enemy position, it is unlikely you will land a blow. First force your opponent to resolve the shape; then you can choose the tesuji to play.



White to Play

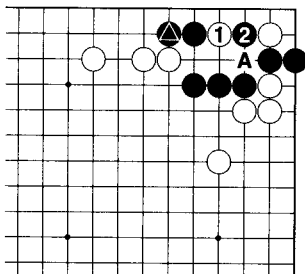


Diagram 1:
From the Inside

The attachment at ① is often a tesuji but only when \triangle is white instead of black. After Black wedges in with the hane at ②, White has nothing. Likewise, White's cutting at A would not be good after ②. All attempts to move the inside stone out will fail here. The point occupied by ② seems to be the key point, but

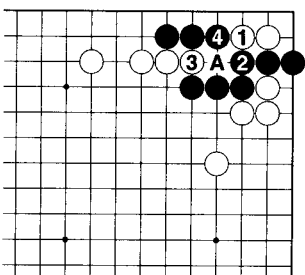


Diagram 2:
Dashed Hopes

Extending to ① forces Black to connect with ②, but when White eagerly pushes through with ③ Black just gives ground with ④. All the excitement winds up being for nothing, and Black just takes a loss. If Black plays at A instead of ④, White at ④ would win the capturing race—but you shouldn't expect your opponent to be so cooperative.

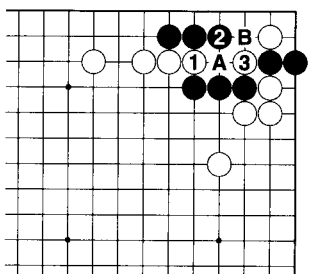


Diagram 3:

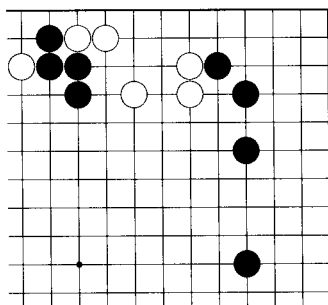
① is correct move order.

The correct move order is to first push with ①, an asking move. If Black pulls back with ②, the cut at ③ is decisive, cutting off the three black stones in the center with sente.

Instead of ②, if Black A, White extends to B, threatening cuts at both ② and ③. Attacking from the outside is the right idea here.

Problem 14: Push Through

Even when it's clear what the key point is, before playing there you need to precisely resolve the position. Otherwise your opponent may be able to confuse matters and you will hit thin air.



Black to Play

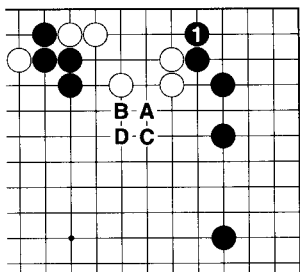


Diagram 1: Slack

There are doubtless some game situations in which you can be satisfied with the descent to ①, solidifying the corner while attacking White. But in most cases this move is slack, and gives White the ability to choose among ways to play. Instead of ①, peeping at A would be too impatient. White pushes out with White B, Black C, White D.

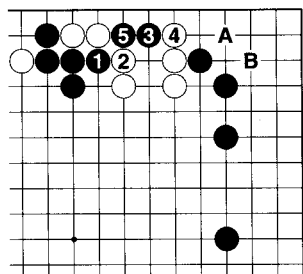


Diagram 2:

① is correct move order.

Pushing through with ① to see how White will respond is an attacking idea that is surprisingly difficult to find. If ②, the placement at ③ hits the spot. If White follows up ④ with A, Black B leads to a natural solidification of the corner territory; White cannot dive in as far as B. Instead of ①, if ③, then after ④ and ①, White can give way at ⑤.

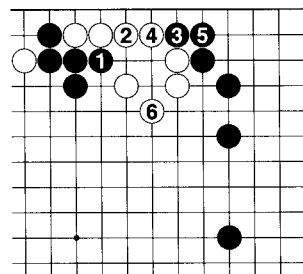


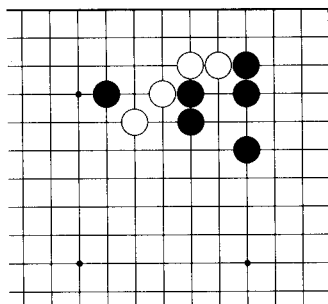
Diagram 3:

White's shape is heavy.

If White gives way with ② to avoid Black's placement in the previous diagram, now is the time for Black to play the hane and connection with ③ and ⑤. After making shape with ⑥, White need not fear any immediate attack, but it should be obvious that White's shape here is heavier than in Diagram 1. If White chooses a different developing move than ⑥, the possibility remains that Black will be able to aim for the peep at ⑥.

Problem 16: Peep

Even if a peep will take away an opponent's base, the effect varies greatly depending on which type of peep you choose.



Black to Play

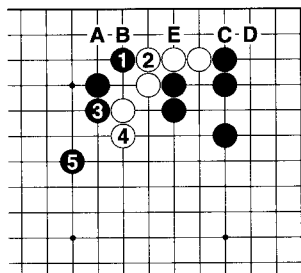


Diagram 1:

Peep from Underneath

This peep from underneath with ① forces White to connect at ② and leads to a fine attack after ③ and ⑤. If Black just plays ③ without first using this peep to resolve the position, White may well dodge the attack with the slide at A.

However, in this position White can hang tough with White B, Black A, White C, Black D, White E.

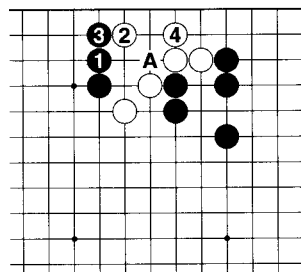


Diagram 2:

Distant Forcing Move

There is a proverb that says distant forcing moves are better, but aiming for the cut at A with ① lets White reinforce with ②, and then if ③, White defends against a cut with ④ for a nicely resilient shape. A distant forcing move has greater effect on the outside, but playing far from the key point can give your opponent freedom to make a good shape.

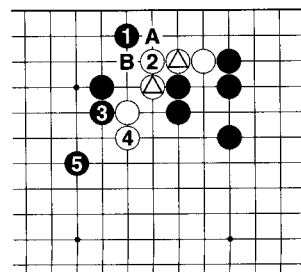


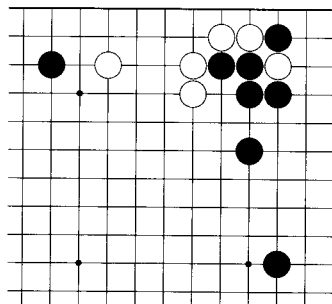
Diagram 3:

① is the tesuji.

The peep at ① forms a double knight's move shape in relation to the two △ stones. Instead of ②, if White A, Black B is forcing. Instead of ②, if White B, Black A is forcing. White has no choice but to connect at ②, and Black gets to build an attack with ③ and ⑤. It may not seem that this is any different than Diagram 1, but this line is better—it removes the possibility for White to resist with a ko.

Problem 17: Peep

This tactic is a commonly used idea. Black can't cut directly but peeps from the outside, forcing White to connect, and using the peeping stone as the spark to ignite an attack. Depending on the shape of the cutting point there are any number of variations on this theme.



Black to Play

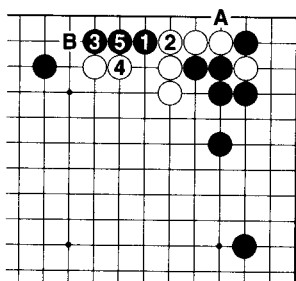


Diagram 1:

① and ③ work together.

The peep at ① induces White to connect at ②, after which Black can no longer force at A. This is a bit of a loss for Black, but Black has the related move at ③, linking up and taking away White's base.

Instead of ②, if White at ⑤, Black cuts at ②. This loss is too big for White. Instead of ④, if White B, Black plays the bulge at ④, cutting White in two.

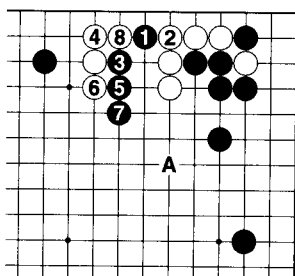


Diagram 2: Overplay

The diagonal attachment at ③ anticipates White at ⑤, Black at ④, and aims to damage White's shape even more than in the previous diagram. However, White can hang tough with the descent to ④. After forcing once with ⑥, White can link up stylishly with ⑧, and White still has the possibility of jumping to A.

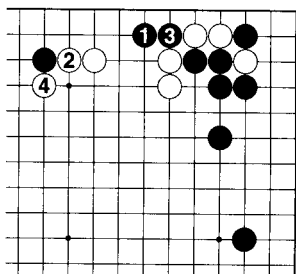


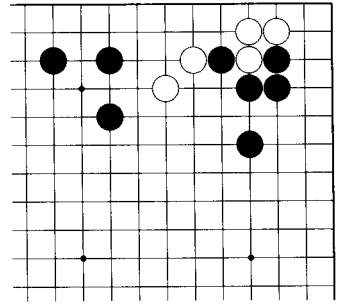
Diagram 3: Trade

White may feel it is too difficult to connect and allow his entire group to be attacked. If so, White can bump at ②, taking away Black's opportunity to link up. If Black cuts with ③, ④ begins a trade.

The correctness of this alternative will depend on how much value ④ has in the context of the game situation as a whole.

Problem 18: Inside Extension

This commonly used tesuji makes a sacrifice in order to squeeze from several directions and impoverish the opponent's eye shape, leading to attacking possibilities.



Black to Play

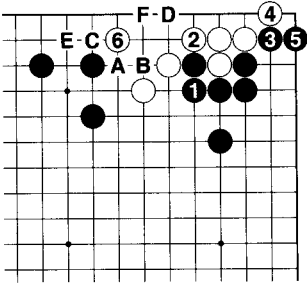


Diagram 1:
Commonplace

Connecting with ① to save a stone, then playing the hane and descent with ③ and ⑤ takes away White's base and territory in the corner. This method of attack costs Black nothing. However, White can make eye shape on the side with ⑥, and there is an opening to escape into the center as well. After this if Black A, White B, Black C, White can live with White D. Instead of Black C, if Black makes the placement at D, then White C, Black E, White F.

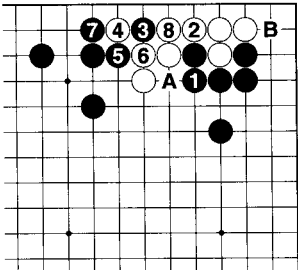


Diagram 2: Counter-Cut

Peeping with ③ anticipates that White will respond at ⑧, allowing Black at ⑥, White A, Black B. But this is hoping for too much cooperation from White. White cuts at the waist of the knight's move with ④, then counter-cuts with ⑥. ⑧ makes *miai* of capturing in a *ponnuki* and playing the hane in the corner. Instead of ①, if Black B, White at ①. Instead of ①, if ③, ⑧. In either case, White will live easily because of the weakness at ①.

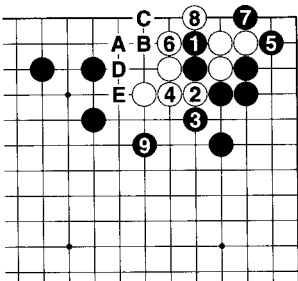


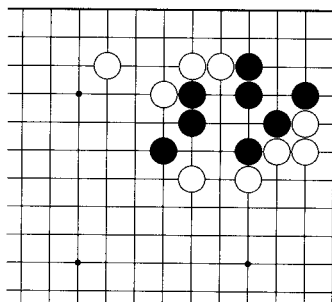
Diagram 3: ① sacrifices.

Black takes his weakness and makes it larger with ①, converting it to an advantage by sacrificing it. White has no choice but to cut at ②, and Black gives atari with ③, then forces with ⑤ and ⑦ before sealing in with ⑨. White's situation is painful.

After ⑨, Black can aim for a nasty ko with Black A, White B, Black C, White D, Black E.

Problem 19: Clamp

This technique launches an assault against a lightly defended point, making *miai* of invasions on the left and the right. This tesuji is used often, both for *yose* and in life and death situations.



White to Play

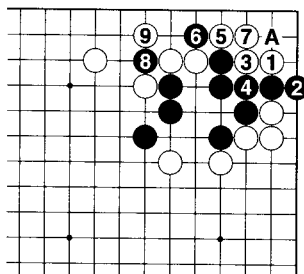


Diagram 1:
① is the tesuji.

White clamps at ①, and if Black prevents White from linking up with ②, White links up on the other side with ③ and ⑤. Black's attempt to exploit cutting points with ⑥ and ⑧ comes to nothing. Black loses both territory and a base in the corner.

Instead of this ②, it is better for Black to descend to ⑤ and allow White to link up at ②. Black could make an eye at A and get more territory as well.

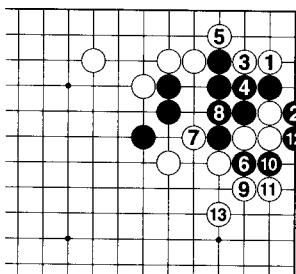


Diagram 2:
Capturing loses ground.

If Black plays the hane at ②, then after White links up with ③ and ⑤, Black has the possibility of cutting at ⑥. But if Black tries this immediately, White can force with ⑦, giving Black bad shape, then sacrifice with ⑨ and ⑪, building a new outside wall. Capturing loses ground for Black.

Even after capturing three stones, Black has to worry about being reduced to one eye.

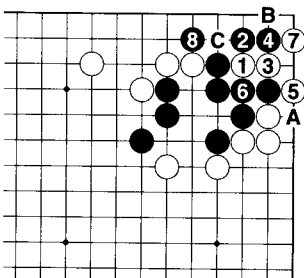


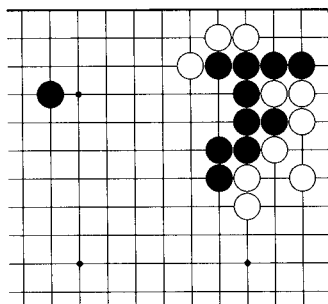
Diagram 3:
Only a Small Profit

White might also attach at ①, but if Black just plays a normal defense with ② and ④, White doesn't gain very much. White plays ⑦ to try to take Black's eyes, but this shape lets Black aim at the possibility of creating a shortage of liberties for White with the throw-in at A followed by B.

Instead of ①, if White at ④, then Black C.

Problem 20: Clamp

This clamp launches a flank attack that halts the movement of the opponent's stones. If it succeeds it is extremely powerful, but it is a bit prone to misfiring.



Black to Play

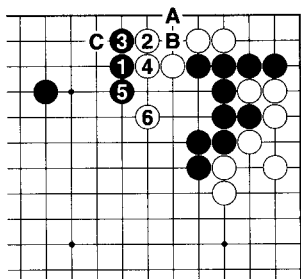


Diagram 1: Pincer

The pincer at ① is a basic tesuji for taking away White's base. However, in this shape White can quickly secure life with the diagonal move at ②. Since White is fighting within Black's sphere of power, Black won't be satisfied with this result. ⑥ is a way to create *aji* before living with A.

Instead of ②, ④ would lead to danger after Black at ②, White B, Black C.

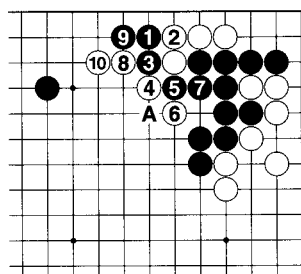


Diagram 2: Peep

In this shape even the peep with ① is not severe enough. After ② about the best Black has is ③, but White can happily sacrifice with ④ through ⑩.

Instead of ③, Black may think that he can attack the white group as a whole with a diagonal move at ⑧. But after White at ③, ⑨, White A, Black lacks a good way to seal White in.

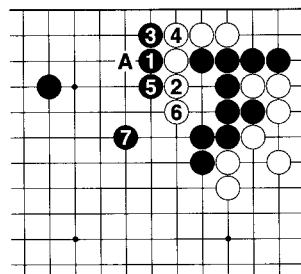


Diagram 3:

① is strong.

In this position, the clamp at ① is a strong-arm tactic that works by taking advantage of Black's thickness. Usually it would be bad to exchange this move for the extension of ②. But here Black can force at ③ and then surround and capture White with ⑦.

Instead of ②, White has no choice but to play the hane at ③. After Black at ②, White sacrifices by playing the atari at A.

TESUJI FOR CAPTURING

It goes without saying that it's an advantage to capture your opponent's stones. This is all the more true when you capture key stones that would cause trouble if they got away. Even when such captures are small, if you can thereby make your stones secure, you give yourself a free hand for later fighting.

Capturing stones can happen in various ways. You may take off one or more stones; you may take away the eyes of a group to kill it; or you may halt the movement of a group to capture it. First, as in previous sections, let's look at some examples of basic capturing techniques.

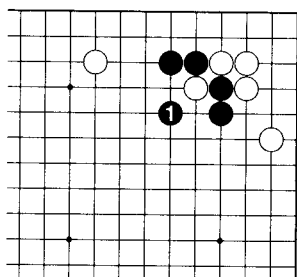


Diagram 1: Net

① is called *hakase* (a Japanese term for the act of putting footwear on someone) which led players to describe it as a *geta* (a type of wooden sandal). Classical Chinese texts call it a “gate”, doubtless to indicate that the stones are shut in by the gate. (*Geta* is translated into English as “net”.) White cannot move; if he pushes in either direction he immediately runs into an atari. About the best White can do is force with peeps from the outside.

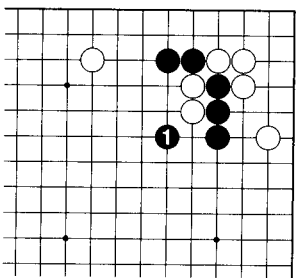


Diagram 2: Large Net

This is also *hakase*, but when the number of stones trapped in the net is larger, the situation is frequently called *ashida* (translated as “large net”).

The principle is the same as for the *geta*—whenever the trapped stones try to move they run into a shortage of liberties. However, when the trapped stones are more numerous, it becomes necessary to carefully examine the surrounding positions.

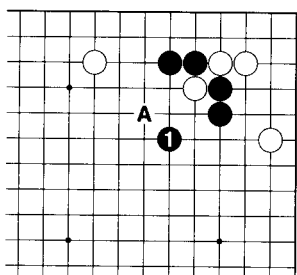


Diagram 3:
Knight's Move Press

This move involves the same principle as a *geta* or *ashida*, but the surrounding takes an asymmetrical shape, leaning toward a direction in which you want to develop. While you still prevent your opponent's stones from escaping, this shape accomplishes more. If Black wants to lean toward the right he plays ①; if he wants to lean toward the upper side he plays A. However, this also creates a variety of forcing moves for your opponent.

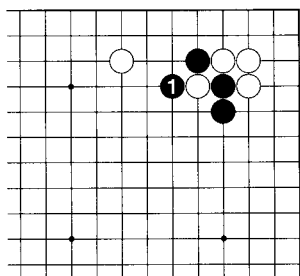


Diagram 4: Ladder

Compared to a net, this method of capture saves a move. This is an efficient way to play and there is no doubt of its effectiveness when the situation is busy. However, the capture won't succeed if your opponent has a stone in the opposing corner, and even if it succeeds you still need to deal with ladder breakers. It's necessary to take the stone off the board as soon as possible.

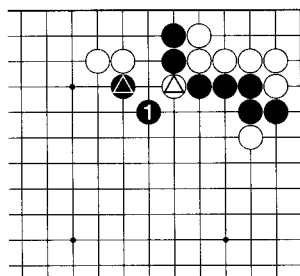


Diagram 5: Chin Strap

⊖ cannot be caught in a ladder nor in a simple net, but Black can cover and capture the stone with ①, taking advantage of the position of ⊖. This is called a chin strap, and the basic principle is the same as for a net: if the captured stone tries to move it runs into a shortage of liberties. If you don't know this shape, this move is psychologically a bit hard to play. It's a loose sort of capturing mechanism.

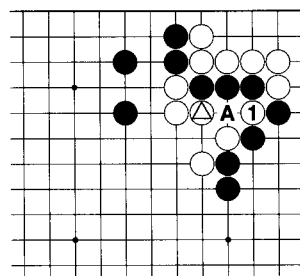


Diagram 6: Snapback

You let the opponent capture a stone, and then recapture—this is called a snapback. A number of tesuji to spoil the opponent's shape use a snapback as their ultimate aim, and this is one of the fundamental tesuji needed for fighting. There are some cases in which White has ⊖ in place and captures with ①; in other cases White plays ① first, followed by ⊖. When White plays ① first, it is better to capture with ⊖ than with A.

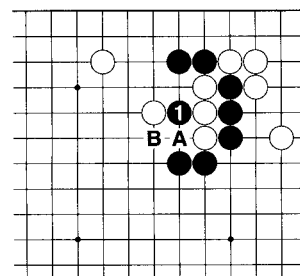


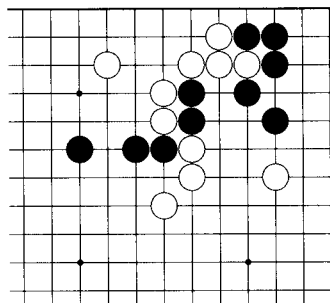
Diagram 7:
Connect and Capture

Occuring most frequently in the corner and along the side, this tesuji can play a large role in *yose* and in life and death situations. It can occur in the center as well—① is an example of this technique. This particular position is called a crane's nest.

A throw-in can be an effective way to take away the resilience of your opponent's stones. In this case for example, if White responds to ① at A, Black gives up a stone with B.

Problem 2: Jumping Angle Wedge

This tactic is a jumping attachment that has features similar to an angle wedge. As in an angle wedge, this move strikes at the key point for creating a shortage of liberties. In this shape, you need to prepare first. This position is from *Guanzi Pu*.



White to Play

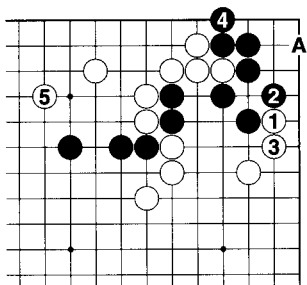


Diagram 1: Creating Aji

The attachment at ① is a powerful tesuji, reinforcing the right side while forcing Black to live with ② and ④. Black cannot play ② at ③—White will extend to ②. ④ looks to make forcing moves on the outside and is a better way to live than A. But in the end, there is no necessity to play ① and ③ now, nor is the benefit they yield all that overwhelming.

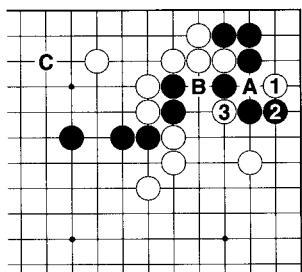


Diagram 2:
Proper Order

White makes the placement at ①, then plays the jumping angle wedge at ③—this combination captures the two key black stones. White threatens both A and B, so Black is helpless. The three black stones in the center are just floating, and White no longer needs to worry about a checking extension at C.

Playing ③ first fails after Black B, ①, Black A.

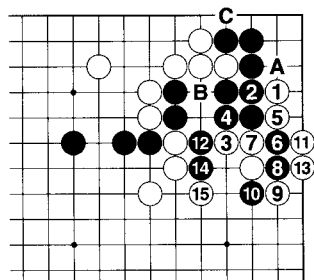


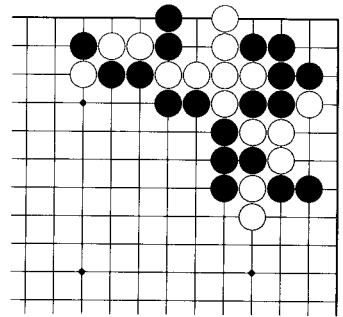
Diagram 3:
Total Destruction

If Black connects at ②, White forces with ③ before pulling out with ⑤. Forcing with A would still not give Black two eyes in the corner, and even if Black tries the technique of ⑥ and ⑩, there is still no escape route.

Instead of ④, Black's only chance is to connect at B, then after ⑤, to force with A and C and try to get into a capturing race with White's stones on the upper side, but the chances of success are remote.

Problem 3: Shortage of Liberties

It is rare that a single tesuji decides matters immediately. More usual are cases in which a combination of tactics appears. This position is from *Guanzi Pu*. It features a connect and capture shortage of liberties in conjunction with a ladder.



White to Play

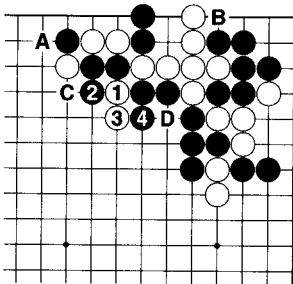


Diagram 1: White loses.

The white stones on the upper side have only three liberties, so White A would fail after Black B. White needs to find a move that requires less than three liberties, and a quick assessment yields ① and ③, threatening both C and D.

But Black has a good move in ④, which breaks the ladder by taking away a white liberty. White needs to think some more to pass the next hurdle.

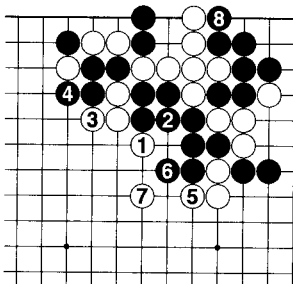


Diagram 2:
Not Enough Liberties

Continuing from the previous diagram, it is easy for White to hallucinate and try to resolve the position by playing ① and ③ and then surrounding with ⑤ and ⑦. Black has increased his liberties in the center by one, so he can now quietly fill a liberty with ⑧, winning the race without incident by one move.

Direct attacks like ① and ③ are often vulgar lines of play.

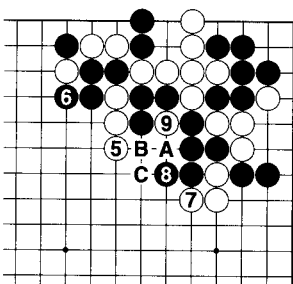
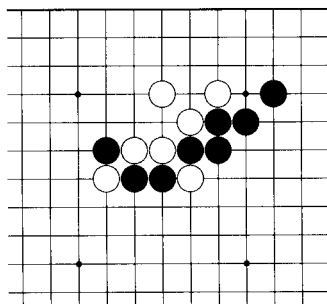


Diagram 3: Tesuji

After Diagram 1, White extends to ⑤, a quiet move that makes threats on both the left and the right. If Black prevents the ladder with ⑥, White settles the position with ⑦ and the throw-in at ⑨, a standard tesuji that creates a shortage of liberties. If Black A, White gives atari with B; if Black B, White gives atari with C. Instead of ⑧, if Black B, White C works.

Problem 4: Fencing In

When there are several ways to capture, it's natural to choose either the one that also performs some other developmental task, or the one that leaves behind the least bad *aji*. The ladder must favor White in this case.



White to Play

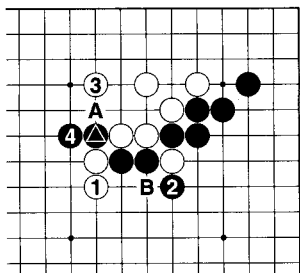


Diagram 1: Fight

Forcing with ① is a mistake and has little impact on ④. There is no move to capture this stone. Instead of ③, if White gives atari at ④, Black extends to A and eludes capture.

③ and ④ lead to a fight. White can squeeze after B, which is a plus, but the thinness of the upper side will be a minus.

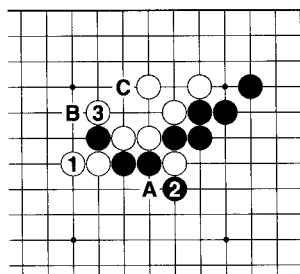


Diagram 2:
Hard to Get a Benefit

Extending to ① threatens a ladder with A and forces Black to capture with ②. Now White can capture a stone with ③.

However, ③ allows a ladder block somewhere, so it is remarkably difficult to get any benefit here as White. Instead of ③, if White plays the fencing in move at B, Black still has the possibility of an attachment at C, so White is left with bad *aji*.

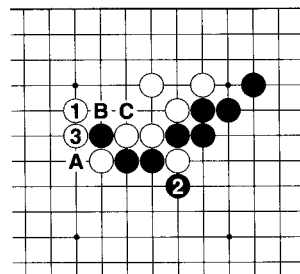
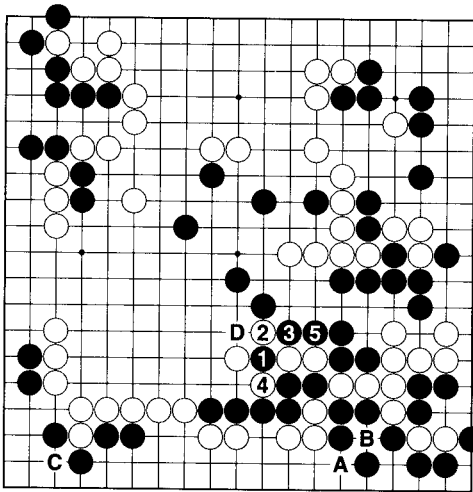


Diagram 3:
① is the tesuji.

White's best plan is to hold the forcing move at A in reserve and simply play the fencing in move at ①. About the best Black can do is grip a stone with ②, and now capturing with ③ results in clearly better *aji* than in the previous diagram.

Instead of ①, trying to set up a double ladder with White B, Black at ③, White A doesn't work—Black can give atari at C, escaping from one of the ladders.

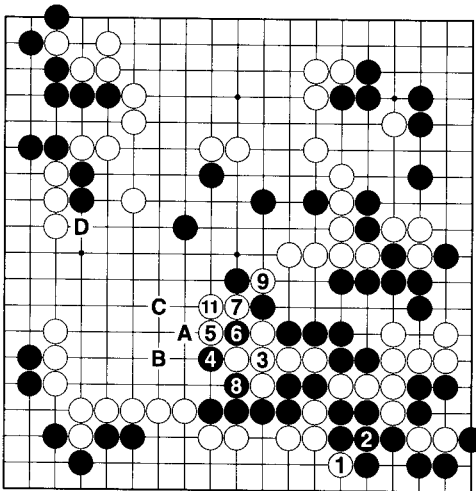
Game Example 31: Spiral Ladder



Game Record 31
24th Honinbo Title Match, Game 6
White: Kato Masao
Black: Rin Kaiho

Even if stones cannot evade capture, until they are actually taken off the board they retain some possibilities that can be aimed for. Often there is a powerful line of play that involves making the sacrifice larger.

Black wedged with a hane at ① and squeezed with ③ and ⑤, capturing the key white stones. After this, the game continued with White A, Black B, White C, but Black can wait for the right time to reinforce with D, so White is lost.



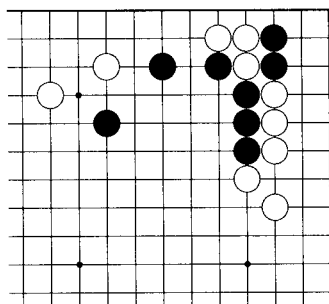
Variation: Make a larger sacrifice.
(⑩ at ⑥ captures six stones.)

Continuing, after the exchange of ① and ②, White connects at ③, inviting Black to play the spiral ladder starting with ④ and ⑥. After Black gives atari at ⑧, if White connects at ⑥, Black plays a ladder with A. But here White has a brilliant resource: the counter-atari with ⑨.

Black has no choice but to capture the six stones, allowing White to cut off the center by connecting at ⑪. Reducing with Black B, White C is not enough for Black in this situation, so Black needs to push at D and risk the game on whether or not he can live in the center. When you play a tesuji that captures stones you are usually walking a fine line, so it is not improbable that there is a counter-atari like this. The sequence starting with ③ is a brilliant resource that was discovered after the game.

Problem 5: Spiral Ladder

Ultimately, this tactic is a ladder, but when it arises unexpectedly as the result of a squeeze, it is frequently called a spiral ladder.



Black to Play

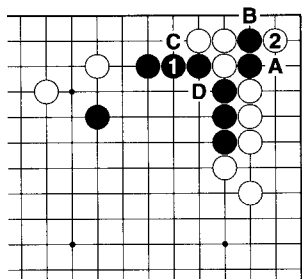


Diagram 1:
Belly Attachment

If Black connects at ① from fear of being cut, White can play the belly attachment at ②, a tesuji to win the capturing race. If Black A, White B.

It follows that in order to win the capturing race in the corner Black will need to block at C. But how can Black handle the atari at D?

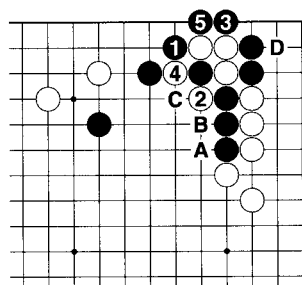


Diagram 2:
③ is the tesuji.

After ②, Black gives atari from the weak side with ③, setting up a squeeze. Black links up and gives atari again with ⑤. Reading out the finish after this is also important.

Instead of ③, if Black connects at ④, of course White can capture three stones with A. Instead of ③, if Black gives atari at B, then ④, Black C, White D, and Black has not gained much.

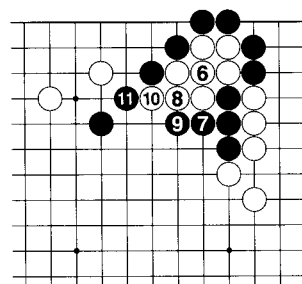


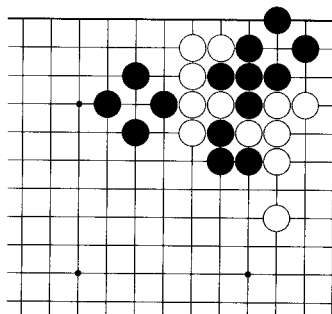
Diagram 3: Ladder

After White connects at ⑥, ⑦ and ⑨ neatly catch White in a ladder. Even here, if Black carelessly plays at ⑩ instead of ⑨, he gets hit with an atari—be careful!

The Japanese name for spiral ladder, *guru guru mawashi*, is a rather unsophisticated way to describe spinning something in a circle—but when you see it in action, the name is rather apt.

Problem 6: Diagonal Attachment

This situation is a tight spot for White unless he can capture the three black cutting stones. The first move is clear enough, but to finish the capture unconditionally will require a variety of techniques.



White to Play

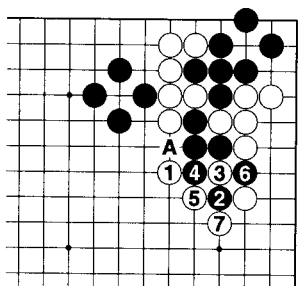


Diagram 1: Ko

The fencible move at ① is the only move. If White pushes at A instead, then Black at ⑤. Black hangs tough by attaching at ②. White can play ③ followed by the counter-atari at ⑤. When Black captures with ⑥, the tesuji is to play at ⑦ without giving atari at A. Black can't connect so the result is a ko. It is White's turn to take the ko, but if there is a way to capture unconditionally, it's a shame to allow a ko at all.

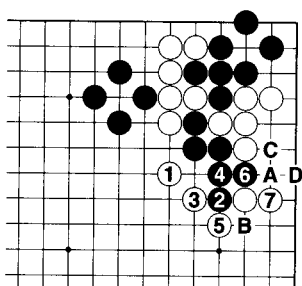


Diagram 2:

③ is the tesuji.

White plays the diagonal attachment at ③, and if Black pushes through with ⑥, White gives way with ⑦. This move seems to have terrible *aji*, but if Black lacks an effective response, a move with bad *aji* is no different from one with good *aji*. Instead of ⑦, if White blocks at A, then Black at ⑦, White B, Black C, White D leads to a stone pagoda squeeze on the side and eventually results in a ko. ⑦ aims consistently for an unconditional capture.

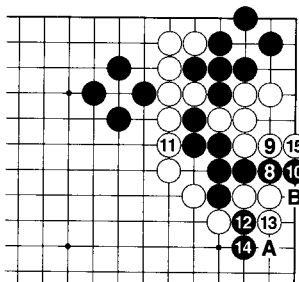
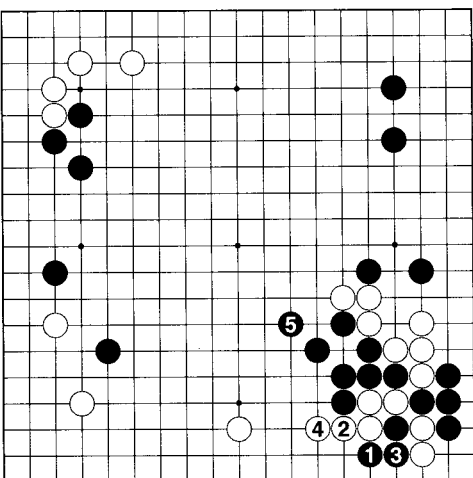


Diagram 3: Winning the Capturing Race

Continuing from the previous diagram, if Black pushes through with ⑧, White blocks with ⑨. Instead of ⑩, if Black at ⑬, White can link up at ⑩. If ⑩, ⑪ fills an outside liberty and halts Black's further movement. If Black cuts at ⑫, ⑮ wins the capturing race by one move. Instead of ⑫, if Black makes the placement at A, White blocks at B.

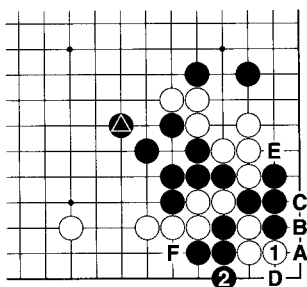


Game Record 32
10th Meijin, League Game
White: Rin Kaiho
Black: Kajiwara Takeo

Game Example 32: Descent

When there are stones that will be captured even if you don't make a move, it is still sometimes better to finish the capture to remove forcing moves from the outside. This is a difficult determination to make.

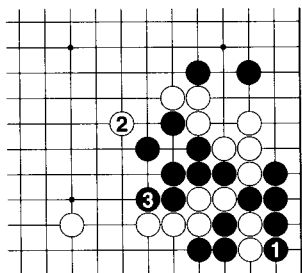
① is a capturing race tesuji. After inducing ②, ③ captures the two corner stones in sente. Instead of ②, if White captures at ③, the atari by Black at ② would be crushing. ⑤ is an important point in the center.



Variation 1: Tesuji

Continuing from the game record, if White turns at ①, the descent to ② is the only way. Instead, if Black plays the hane at A, then White B, Black C, White D leads to a ko.

However, this shape is a bit weak—it offers White forcing moves at both E and F. Therefore, the value of playing first in the center with ① needs to be deeply discounted.

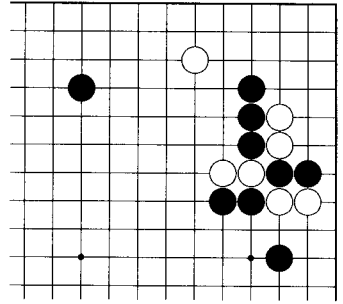


Variation 2:
Coming Back

Rin indicated after the game that instead of ⑤ in the game record, he was more afraid of the possibility that Black would just come back with ① here. Now neither block (E or F in the previous diagram) will be forcing for White. ② is a key point, but Black can easily create eye shape with ③. That Black's line in this diagram is also powerful is a testament to the wonderful breadth of go.

Problem 7: Ladder

The course of a ladder can shift based on the position of friendly and opposing stones nearby. You can't afford to be careless just because there seems to be a ladder breaker.



Black to Play

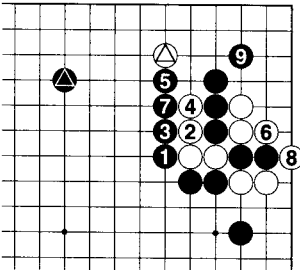


Diagram 1: Squeeze

① and ③ make Black's outside influence a bit thicker, and ⑤ sets up a squeeze that tightens the pressure on △. This move order is a joseki. White captures with ⑧, and in this shape Black can emphasize territory in the corner by defending with ⑨.

This result isn't bad. But there's a line of play that makes use of △ to crush White.

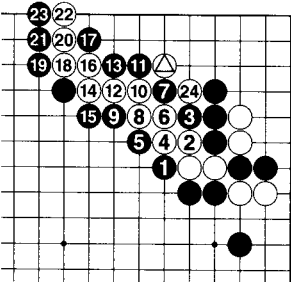


Diagram 2:

⑬ is the tesuji.

Black chases White in a ladder with ① and ③. △ seems to serve as a ladder breaker, and it appears that Black will have to give up after the atari of ⑩. But Black can continue with the atari at ⑪, and ⑬ is a tesuji that shifts the course of the ladder. After White captures at ⑭ ...

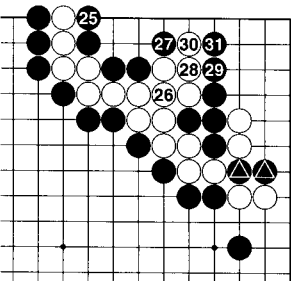


Diagram 3:

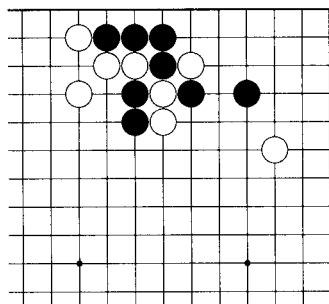
Round and Round

... Black gives atari with ⑫, starting up the ladder once more. ⑬ is the finisher. Of course, White will not play all of this out, but if the two △ stones are rescued, White is cut in pieces and crushed anyway.

Note that ⑫ is the only direction from which Black can give atari here. Playing out a ladder requires more technique than you might think.

Problem 8: Squeeze

This tactic is a tesuji to reduce your opponent to a dumpling shape that is incapable of movement. This case involves a capturing race, and there are times when you will need to read out long sequences of moves.



Black to Play

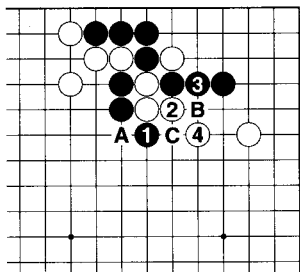


Diagram 1:
Stopping Halfway

Giving atari with ① to induce ②, then connecting with ③ is a tesuji, but it allows White to separate the top and bottom with ④ or A. Now Black has a fight on his hands.

That said, instead of ①, if Black plays A, then White at ③, Black at ② and White gives atari at B and gets the corner in exchange for the two stones. Instead of ③, if Black tries the atari at B, White C gets away.

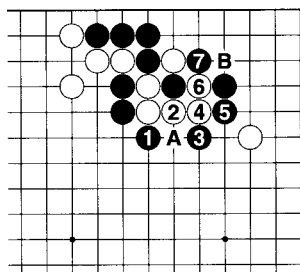


Diagram 2:
③ and ⑦ are the tesuji.

Black gives atari once with ①, then presses at ③. White captures with ④ and ⑥, threatening both A and B. It seems Black's situation is hopeless, but ⑦ is another tesuji that provides the finishing blow. This move creates a shortage of liberties that defends the weakness at A and ensures that Black can win the capturing race on the upper side.

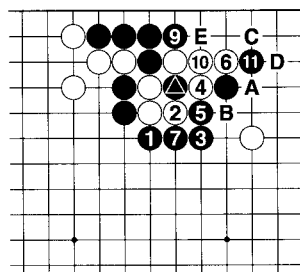


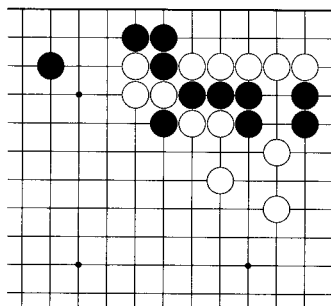
Diagram 3: (⑧ at ▲)
Linking Up to the Center

If White captures with ④, Black resolves the position with ⑤ and wins. After ⑥, Black gives atari with ⑦ and ⑨, then plays the hane at ⑪. After this, White A, Black B, White C, Black D is simple.

Instead of ⑥, if White blocks at ⑨, then ⑦, White connects, Black E finishes matters. Once Black gets in the magical move at ③, White has no way to escape. Black links up to the center and gets great thickness.

Problem 9: Pressing Move

This tactic is a line of play that makes use of a forcing move to create a net. To make this happen, you often need to play some tesuji along the way. This position is from *Hatsuyoron*.



Black to Play

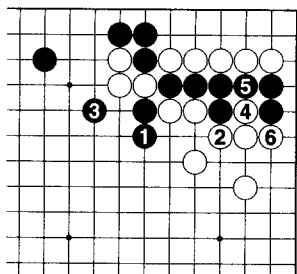


Diagram 1:
Too Much Preparation

If Black extends to ① and fences in with ③, it's true that the three white stones can no longer move. But White fills liberties starting with ② and Black's main army falls in a capturing race.

① does too much preparation. Playing unnecessary moves is one form of vulgar play. However, it's also true that ③ by itself, without ①, won't succeed either.

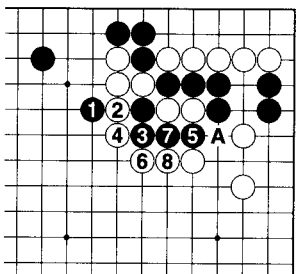


Diagram 2:
Too Little Preparation

Simply playing the fencing in move at ① immediately does not work—there's too little preparation. White pays Black no mind and just comes out with ② and ④. Black captures two stones with ⑤, but White seals him in with ⑥ and ⑧, and the group still has only one eye. That said, if Black plays at ⑥ instead of ⑤, White blocks with A and the result is not even a capturing race.

You need to make at least the bare minimum preparation.

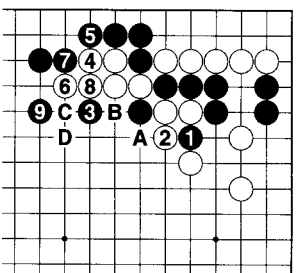
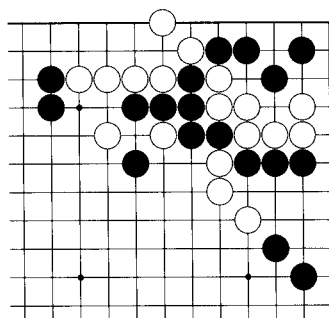


Diagram 3: Tesuji

Black plays the atari at ①, securing the ability to play A as a forcing move, then plays the fencing in move at ③. In this shape, if White B, Black A will capture three stones, a big difference from the previous diagram. It follows that White can only try to wriggle free with ⑥ and ⑧, but ⑨ snuffs out White's last hope. If White C, Black D. As long as Black can force with A, there is no way for White to escape.

Problem 10: Attachment

When there are two escape routes, if you can land a blow at their intersection you can block both at once. This difficult position, from *Guanzi Pu*, displays the essential elegance of tesuji.



White to Play

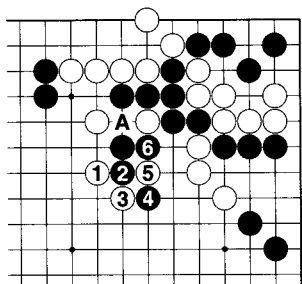


Diagram 1: Escape

The white stones in the corner have five liberties, so if White can just prevent Black from escaping, he can win the capturing race. The fencing in move at ① comes to mind right away—if Black answers at A, White blocks at ② and cannot lose the capturing race.

However, Black can fight with ② and the hane at ④. After ⑤, ⑥ just manages to escape.

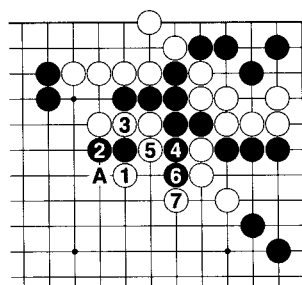


Diagram 2:

① is the tesuji.

The attachment at ① is wonderfully skillful. If ②, White settles the position with ③ and ⑤, then blocks with ⑦. ① is waiting in just the right place to block Black's escape.

Instead of ②, Black might try ④, expecting White at ⑥, followed by ②. But White can just quietly extend to A, after which Black can neither increase his liberties nor break out.

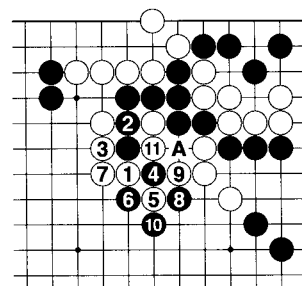


Diagram 3:

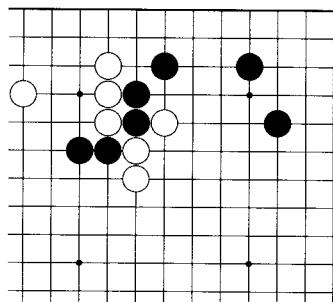
Connect and Capture

If Black connects at this ②, White fills a liberty with ③. When Black plays the hane at ④, it may seem that he has gotten out, but White persists with the double hane at ⑤, setting up the throw-in at ⑪.

After this, if Black A, White throws in again at ⑪, and Black is caught in a shortage of liberties and cannot connect.

Problem 11: Cross-Cut

This tactic is a tesuji that uses the basic idea of connect and capture to attack the weakness of a group that is short of liberties. This is a commonly used tesuji, but you need to examine Black's strongest line of resistance. This position is from *Katsugo Shimpyo*.



White to Play

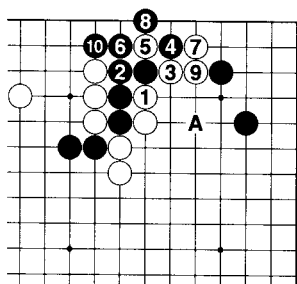


Diagram 1: Vulgar

If White could capture with ① and ③, this would be the clearest way to play. But after Black plays the hane at ④, White needs to sacrifice a stone with ⑤ to make the block at ⑦ possible. ⑨ succeeds in preventing Black from linking up, but Black lives with ⑩, and White has gained nothing.

Instead of ⑩, Black could first peep at A.

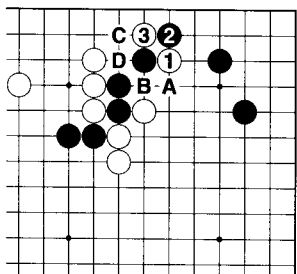


Diagram 2: Tesuji

White attaches at ①, and if Black ②, White can cross-cut with ③, a stylish idea. Now White has an answer for any Black response: if Black A, White B; if Black C, White D.

Instead of ①, of course ③ would not be good after Black at ①. Instead of ②, if Black at ③, White blocks at ②. Instead of ③, if White A, Black at ③ and nothing happens.

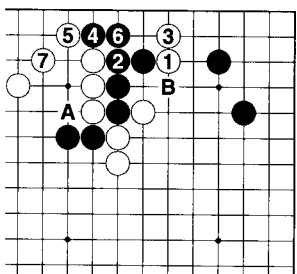


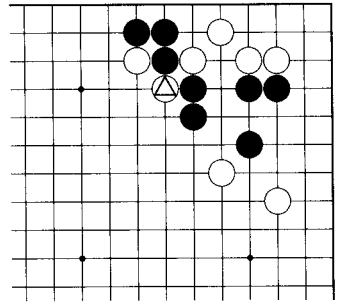
Diagram 3: Strongest Line of Resistance

Black's strongest line of resistance is to make the empty triangle at ②. If Black has a stone at A, this resource can turn the tables on White's tesuji.

Here, however, White can descend to ③. Now even after Black plays the hane and connection of ④ and ⑥, starting a capturing race with Black B is not a legitimate threat. Instead of ②, if Black tries the diagonal move at ⑥, White still answers at ③.

Problem 12: Distant Net

Separated into two groups to left and right, it is clear that Black faces a difficult fight. The key stone is \triangle , but it doesn't seem possible to capture it with a direct assault. However, there is a tesuji that might be thought of as a sort of net against a double hane.



Black to Play

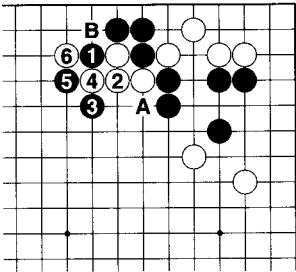


Diagram 1:
Direct Assault

After Black's atari at ① and ②, if ③, White easily breaks through with ④ and ⑥. Likewise, instead of ①, if Black gives atari at A, then after ② and ③, White can escape with any of ⑤, ⑥, or B.

Instead of ①, Black's cutting at ② will be hopeless after White A. There is no direct method by which Black can succeed in this shape.

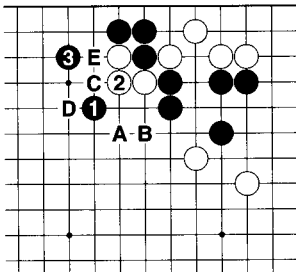


Diagram 2: Tesuji

① is a remarkable resource, peeping from a distance and forcing White to connect at ②. After this, Black surrounds with ③ and quite remarkably White is unable to move out. After White A or B, Black can push and cut. After White C, Black gives way with D.

It is worth comparing this with the previous diagram, in which ③ (as ①) is positioned at E instead.

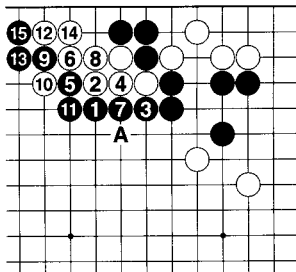


Diagram 3:
Resistance is futile.

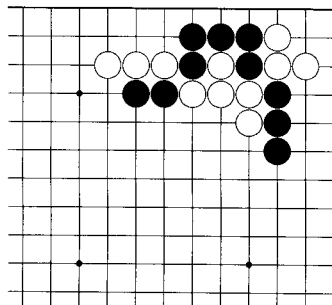
If White tries to fight back with the hanging connection at ②, Black plays the atari at ③ and firmly blocks with ⑤ and ⑨. Black wins the capturing race.

Instead of ②, if White plays the hanging connection at ⑦, Black blocks with A, and after ⑧, ③, ④, Black plays the attachment at ⑥ and wins the capturing race.

After ①, White cannot move out.

Problem 13: Jump

There are many cases in which an indirect technique is the most severe alternative—and this is one of those cases. How should Black attack the five white stones in the center? This position is from *Hatsuyoron*.



Black to Play

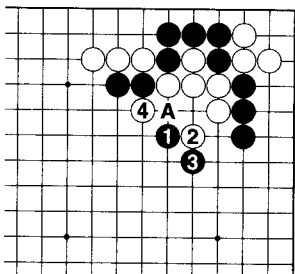


Diagram 1: A Brilliant Move to Escape

Black has four liberties to White's three, so if Black can prevent White from escaping he will win the capturing race as a matter of course. The most hopeful try seems to be ①, but after ② it meets up with the brilliant hane at ④, and White punches through, assuming the ladder favors White.

Instead of ①, if Black plays at ②, White A gains an extra liberty.

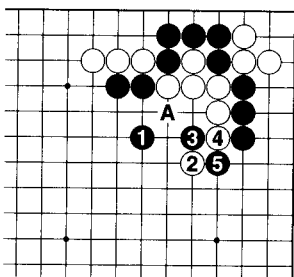


Diagram 2:
① is a brilliant move.

There are no direct attacks that succeed: instead of ①, if Black A, then ④; instead of ①, if Black at ④, then White A.

After Black jumps to ① it actually is impossible for White to get out. If ②, Black cuts at the waist with ③, setting up a snapback. Instead of ②, if ④, then ⑤, ②, ③ leads to the same result. Instead of ②, if White at ③, Black attaches at ②, setting up a shortage of liberties.

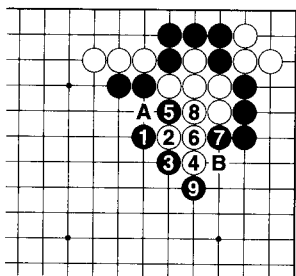
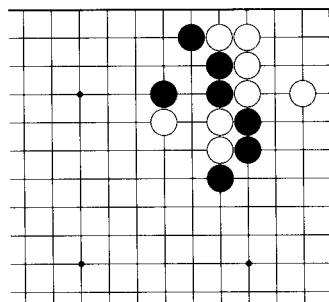


Diagram 3: Ladder

② and the hane at ④ probably put up the best fight. That is because it is not easy to find the correct response: Black gives atari with the rather crude-looking ⑤ and ⑦, then catches White in a ladder with ⑨. If White captures at A, Black gives atari from the rear and White cannot connect. Instead of ⑤, if Black at ⑥, then White at ⑦, Black B, ⑧, ⑨ leads to a ko.

Problem 14: Jump-Attachment

This move indirectly exploits a shortage of liberties. It's a perfectly commonplace tesuji, but if you don't know it you are unlikely to find it. This position is from *Katsugo Shimpyo*.



Black to Play

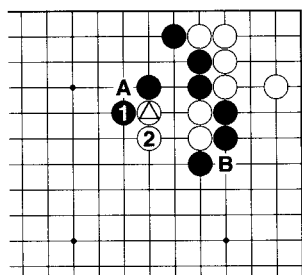


Diagram 1:
Cut to Shreds

Assuming White has just attached with \triangle , Black may follow the proverb and respond with a hane. But this allows White to extend to ②, threatening cuts at both A and B, and leaving Black half crushed.

After White has extended to ②, there is no way to continue attacking White—Black can only sit and wait for White's counterattack.

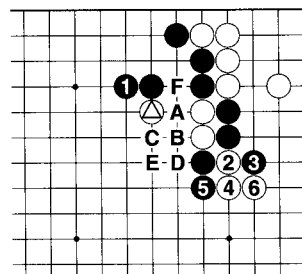


Diagram 2: Almost

Playing the extension to ① is a bit better. It denies White any moves to build momentum and help him reinforce. However, White's attachment at \triangle gives White a bit of breathing room, enough to be able to cut at ② and capture two stones on the side. If Black threatens a ladder with ③ and ⑤, then ⑥, and now if Black tries to set up a ladder with A through E, White F captures a stone in sente.

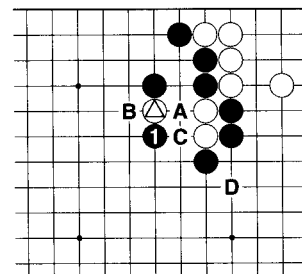


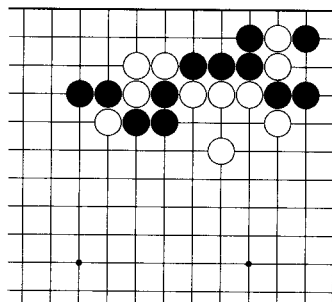
Diagram 3:
① is the tesuji.

Black attaches with ① and it's all over. If White A, Black B. No matter what sleight of hand White may try he soon ends up in atari—the situation is hopeless.

Instead of the attachment at \triangle , White should have played the turn at C or the jump at ①. Black would defend at D and the fight would continue.

Problem 15: Net

When there is a capturing race involved, part of the skill required in setting up a net is to take care that your own liberties are not shortened. Assume that the ladder favors White.



White to Play

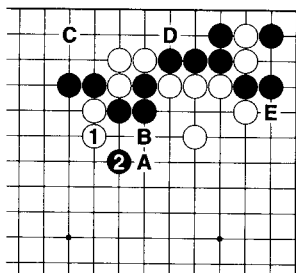


Diagram 1:
Can't Capture

Extending to ① allows Black to jump out of reach with ②. Instead of ②, if Black A, White can wedge at B, neatly setting up a ladder.

If White decides that the three black stones cannot be captured, play will continue White C, ②. White can get sente with White D or White E, but this situation is still a bit difficult for White.

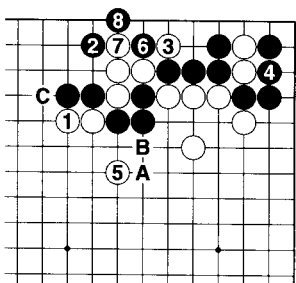


Diagram 2: Losing the
Capturing Race

Pushing at ① meets up with the jump to ②. The three white stones on the side are in a capturing race they cannot win. White can force with ③ and halt Black's escape with ⑤, but after ⑥ Black wins by one move.

⑤ is a good move—if Black responds at A, then White B. If Black cannot get out, it is clear that Black has three liberties. If Black had played at C instead of ②, ⑤ would be just what White wants.

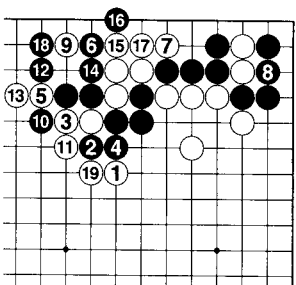


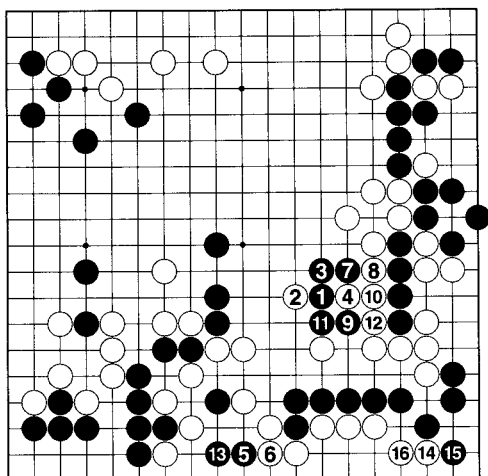
Diagram 3:
① is the tesuji.

The right idea is ①, directly setting up the net. Because the ladder is unfavorable, Black has no choice but to try poking his head out with ② and ④. Because White has gotten a stone in place at ③, he can block at ⑤ and the following flow naturally leads to a white stone being placed at ⑪. After White blocks at ⑲, the capturing race favors White, and if Black tries to move out there is a ladder.

Game Example 33: Clamp

In a game, simply capturing stones is not in itself enough. The precise manner in which you capture the stones, or allow them to be captured, is an important issue.

① is a questionable move that receives the brilliant answer of ② and ④. Black sacrifices four stones, but the remaining five black stones end up with a heavy shape and will also be a burden. In this sequence, ⑤ is a forcing move that looks forward to the later capture at ⑬.

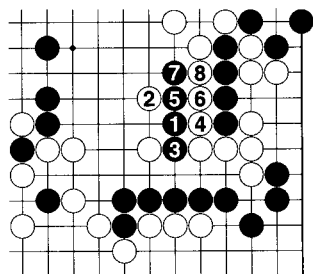


Game Record 33

20th Honinbo Title Match, Game 4

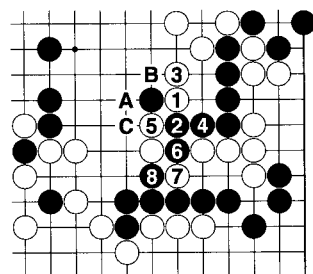
White: Yamabe Toshiro

Black: Sakata Eio



Instead of ① in the game record, Black should sacrifice the four stones by peeping from this side. ② is a good move, but Black pushes through with ③ and after ⑧, the presence of a stone at ③ gives Black nearly a full move advantage over the result in the game record. Black can take sente to play elsewhere, and it is still a game.

Variation 1:
How to Sacrifice



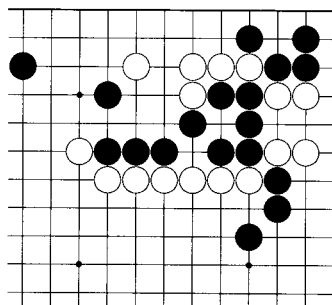
Instead of ② in the game record, rushing to play the attachment at ① gets crushed after ② through ⑧. In the game record sequence, the moves of White A and Black B are also on the board, which prevents the ladder starting with Black C.

In this sequence, instead of ③, if White at ④, Black gets out with the atari at ③.

Variation 2:
White collapses.

Problem 16: Hane-Wedge

When you chase your opponent through a long sequence, there are cases in which you must be careful to play the correct order. This position is from *Hatsuyoron*.



White to Play

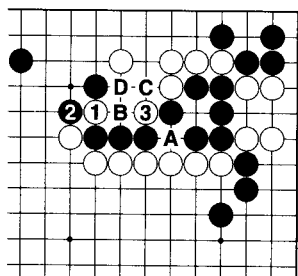


Diagram 1: ① is the correct move order.

White first needs to wedge in with the hane at ① to ascertain how Black will respond. After ②, the angle wedge at ③ is a brilliant move. Now if Black A, White B; if Black C, White A sets up a shortage of liberties. Instead of ②, if Black D, White still plays ③, threatening both A and B.

If White first settles the position with White A, Black at ③, Black can answer ① with ②—this order is not good for White.

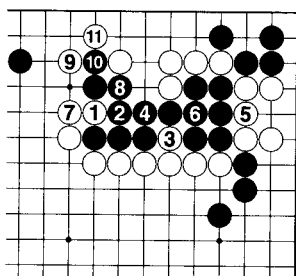


Diagram 2: Ladder

Black is forced to defend at ②. Now White resolves the position with ③ and ⑤. ② and ④ leave Black cramped for liberties, so after White connects with ⑦ and presses with ⑨, the rest is just a spiral ladder. If White can play both ③ and ④, the result is a connect and capture shortage of liberties—knowing that ③ will be forcing is part of the reasoning behind starting the sequence with ①.

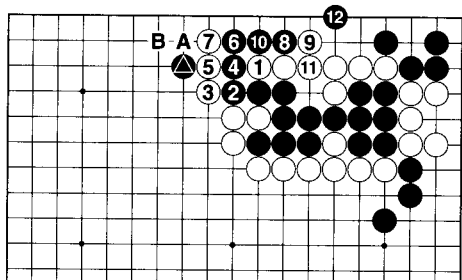
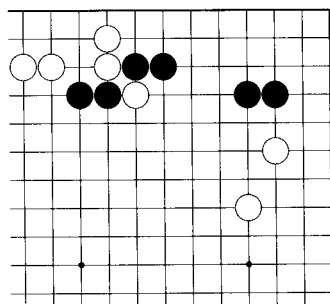


Diagram 3: Capturing Race

Instead of ⑨ in the previous diagram, if White pushes at ① and attacks with ③ and ⑤, ⑧ leaves White one move short in the capturing race. If \triangle is not present, then instead of ⑦, White can block at ⑩, leading to a difficult position after Black at ⑦, White A, Black B.

Problem 17: Loose Ladder

This tactic is a tesuji in which you chase an opponent the same way as in a ladder even though you have not put your opponent in atari.



Black to Play

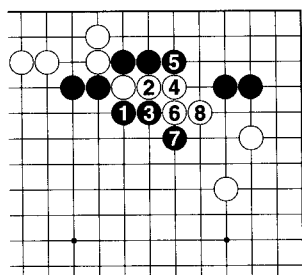


Diagram 1: Out of Gas

There is neither a ladder nor a net here. Naturally then, crudely chasing White with ① and ③ runs out of gas. The turn at ⑧ is bad shape, but Black's shape is full of cutting points. The center stones are cut off and Black is in for a difficult struggle.

Instead of ⑤, if Black at ⑥, then of course White at ⑤.

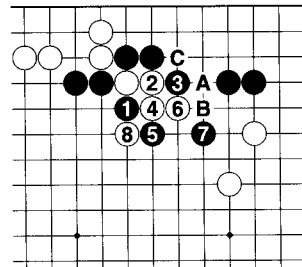


Diagram 2:
Backwards Squeeze

One idea that comes to mind is to start a ladder with ③ and ⑤, then play the fencing in move at ⑦. If White A, Black would be happy to squeeze with B and start a ladder moving toward the edge. But White plays ⑧, and Black cannot land a punch.

Even if Black now squeezes starting with B, there is a cutting point at C so he will end in gote.

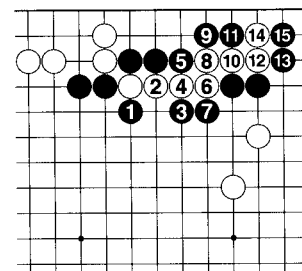


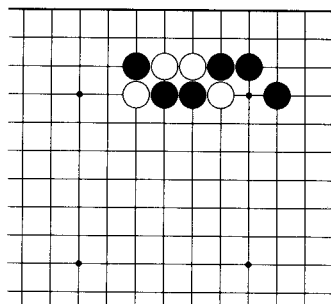
Diagram 3: Tesuji

Black starts with the atari at ①, then covers with ③—this is a stylish idea. After ④, Black pushes from below with ⑤ and continues taking liberties until White runs into a dead end after the block at ⑮.

The key to this tesuji is shaking White's tree with ⑤ and ⑦ and again with ⑪ and ⑬.

Problem 18: Double Ladder

This tactic is a tesuji that threatens two ladders at once. White is walking a dangerous line here so care is needed. The ladders must favor White for this to work.



White to Play

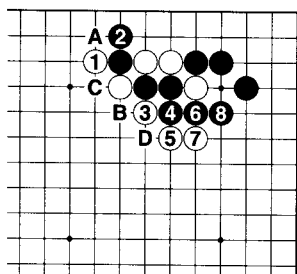


Diagram 1: Sacrifice?

White may consider sacrificing by giving atari with ①, ③, and ⑤. If White can make a wall cleanly by squeezing Black from the outside, this can be a powerful technique, but in this case after ⑧, if White A, then Black B, White C, Black D captures a stone. If White C instead, Black A.

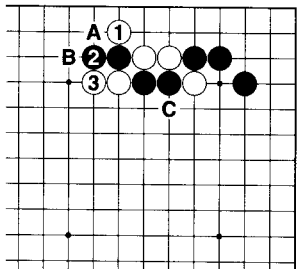


Diagram 2:
③ is the tesuji.

White decides to rescue the two stones with ①. After ②, crawling with White A would meet the extension to Black B, after which it is hard to find the silver lining for White. But White can switch directions and play a wonderful tesuji by pushing at ③. White threatens two ladders, one starting with White B and another starting with White C.

The atari at ① gains White two liberties.

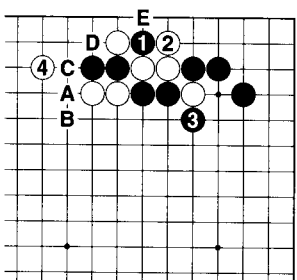


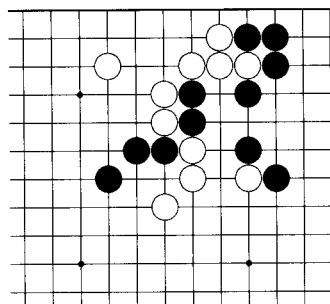
Diagram 3:
Black tries to save both.

The cut at ① is a measure that forestalls both ladders. But after White jumps out to ④ these black stones can't move, so in the end breaking the ladder doesn't help Black. If Black A, White B.

Instead of ④, White can also get a fine result by playing the atari at C followed by Black D and the capture at White E.

Problem 19: Wedge

This tactic is a wedge that exploits an opponent's shortage of liberties. If the conditions are all in place, you can break into what looks like a well-protected area of your opponent's. It may even be possible to capture the cutting stones.



White to Play

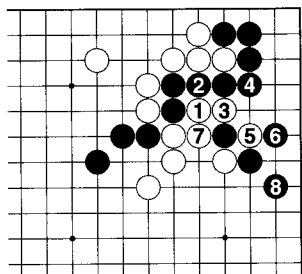


Diagram 1:
A Small Benefit

① and ③ lead up to gripping a stone with ⑤, opening a hole in Black's territory. Black regroups with ⑥ and ⑧ so the gain in territory is not great, but White has made eye shape, so the usefulness of the three black stones in the center is greatly lessened.

However, there is a clearer way to play.

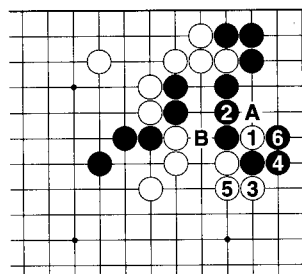


Diagram 2:
Another Small Benefit

① is a tesuji. If ②, ③ and ⑤ stop Black's development along the right side, settling this white group in sente so that White can attack the three black stones in the center. If White had simply played ③, Black would connect at ①—avoiding this is the purpose of the tesuji.

Instead of ②, if Black A, White gets to force twice with White B, ②, ③.

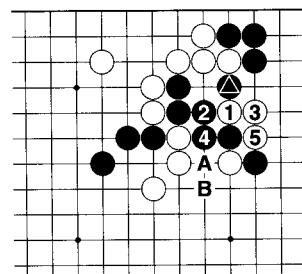


Diagram 3:
① is the tesuji.

The wedge at ① is decisive. ② and ④ are the most aggressive attempt at resistance, but after ⑤, Black A, White B squeezes and captures \triangle in sente. This is a losing situation for Black.

Instead of ②, if Black at ③, White at ② captures the two cutting stones, after which the three black stones in the center are mere baggage.

TESUJI FOR INTIMIDATING WITH KO

Unlike ko in yose or in life and death situations, ko in the middlegame is frequently a device to try to change the flow of the game. In some cases, ko is used as a technique to chase down an opponent; in other cases ko is a way to dodge an opponent's attack.

In this section, we'll examine the use of ko for attacking. When you set out to create a ko, of course an assessment of the ko threats is indispensable. First, let's look at two or three examples of basic tesuji.

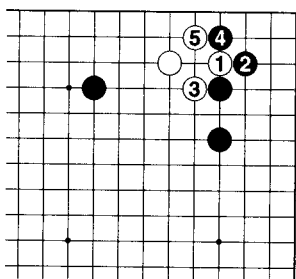


Diagram 1:
Attach and Bulge

If you are confident that you have enough ko threats, the attachment and bulge of ① and ③ is a powerful way to change the flow of a game. With an overall advantage in ko threats to back you up, you may be able to wrest an advantage by force that you would not be able to harvest just through local fighting.

If Black gives atari with ④, you start a ko to defend with ⑤, looking to give Black a hard time caring for his many cutting points.

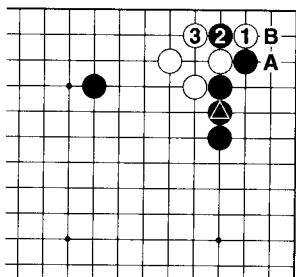


Diagram 2:
Double Hane

In response to the attachment and bulge of the previous diagram, Black can avoid a direct confrontation by connecting with \triangle instead of ④ in that diagram. However, White can still persist in trying for a ko by playing the double hane at ①. If ②, of course ③ sets up a ko. Instead of ②, if Black gives way with A, White can choose between B, ③, and playing elsewhere.

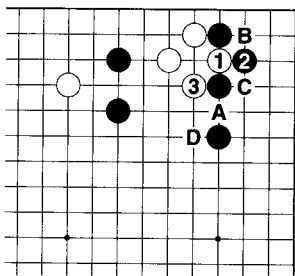


Diagram 3: Hane-Wedge

White wedges in with the hane at ①, then plays the bulge at ③. The resulting shape is the same as in Diagram 1. If White wins the ko, then if Black connects at A, White can play B; if Black connects at B, White gets out easily with the atari at A followed by D.

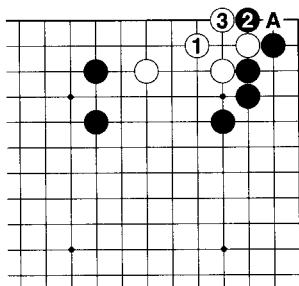


Diagram 4:
Hanging Connection

Not only in this position, but in general, when White plays the hanging connection on the second line at ①, you should always examine the possibility that Black gives atari with ② and White defends in ko with ③. If Black relents and plays A, White has been able to play ① in sente; if Black ignores the situation, White will be able to play the fine hane at A. This ko is light for White.

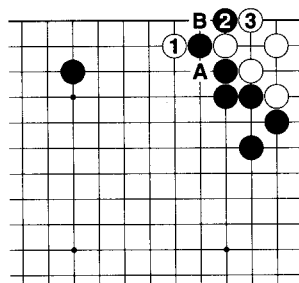


Diagram 5: Attachment

If your opponent does not start a ko of his own volition, you may be able to play a move to induce him to start it. When you have a second line hanging connection waiting, ① is just such a move. If ②, White is happy to start a ko with ③.

Instead of ②, if Black A, White B lets White live comfortably. Instead of ②, if Black B, White A starts a fight.

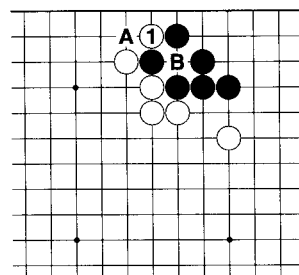


Diagram 6: Atari

White gives atari at ①, challenging Black to fight the ko. If Black A, White fights the ko. If White wins the ko and connects, Black A will be a wasted move.

That said, for Black to connect at B would be unbearably poor shape. If Black ignores the situation and plays elsewhere, the capture with White B will be sente because it menaces the thinness of the corner.

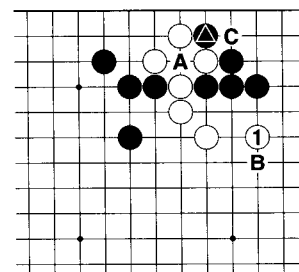
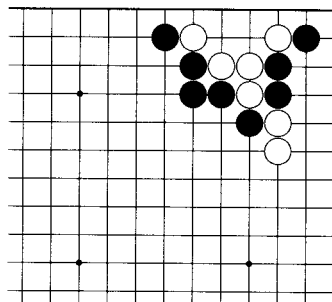


Diagram 7: Tenuki

Assuming that Black has just given atari with \blacktriangle , if White has abundant ko threats, ① is powerful. If White connects at A instead, extending to B is effective for Black. The exchange of \blacktriangle for White A will have been a useful one for Black since it prevents White from playing C in sente. If White seals in with ① instead, the threat of starting a ko with White C takes on greater urgency.

Problem 1: Avoiding Ko

When your opponent uses a ko to threaten you, and it's one you cannot win, then avoiding the ko is the better course of action. Assume the ladders favor White.



White to Play

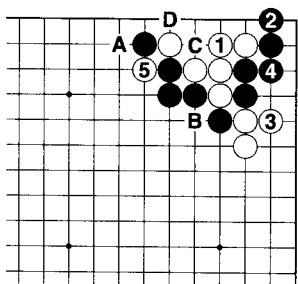


Diagram 1: Breakthrough

The connection at ① is an aggressive move that makes threats to both left and right. If the corner were the only question, White would have too few liberties after Black descends to ②. But White can break through Black's outer wall with the cut at ⑤. If Black A, White starts a ladder with B.

Instead of ①, White C may seem to be the same, but Black D would cut short White's resistance.

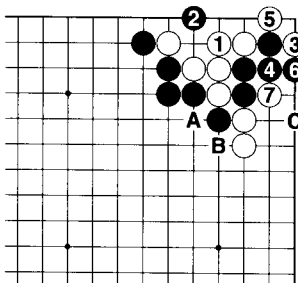


Diagram 2: Ko

The placement at ② puts Black ahead in the capturing race. If White cuts at A, Black can play B. However, White can attach at ③ to set up a ko. White has a ko threat at A so this ko favors White. Instead of ③, White can also start a ko with ⑤, Black at ③, ⑦, ④, White C, but if White loses this ko the damage is too great.

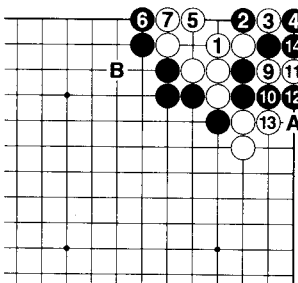
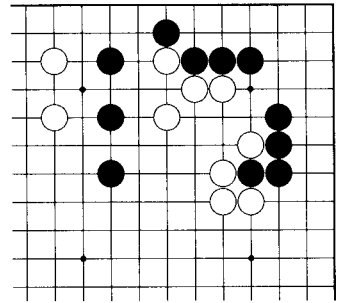


Diagram 3: (⑧ at ③)
② is the tesuji.

Black should start filling liberties with ②, even though it is obvious that White will throw in at ③. Even after White makes an eye with ⑤, Black should continue filling liberties at ⑥ and ⑧. After ⑨ and ⑪, the result will be a seki. After White plays A to cement the seki, Black protects at B. At the very least, we can say that this result is better for Black than the previous diagram.

Problem 2: Separating with Ko

A ko can make it possible to consider aiming at targets that would normally be out of the question. In this case, you can separate Black into left and right pieces.



White to Play

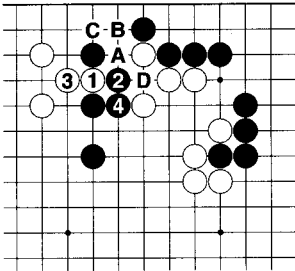


Diagram 1:
Commonplace Methods

Wedging at ① seems like a plausible attempt to separate the black stones above and below. However, Black can defend easily with ② and ④, and nothing comes of it.

Instead of ①, if White A and Black B, then White C doesn't work because the atari at ② will be forcing. White C will wind up being a gift. Instead of ①, if White B, then Black A, White D, Black C.

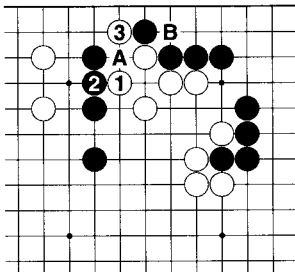


Diagram 2:
① is powerful.

The peep at ① is a strong-arm technique to do what commonplace methods cannot: break up Black's connection. Exchanging this for ② is a loss from the local perspective, but next White cuts with the hane at ③, and if Black A, White will start a big ko by cutting at B.

Instead of ②, if Black A, then of course White pushes through at ②.

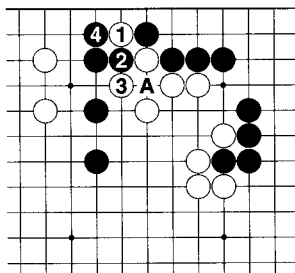
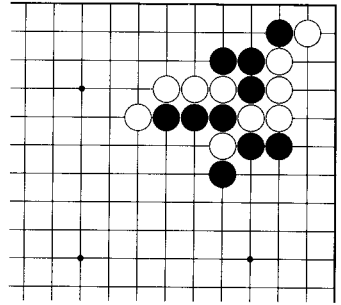


Diagram 3: A Gift

It's not impossible for White to play the hane at ① immediately, and after ②, to cut by playing the bulge at ③. However, letting Black grip a stone with ④ is clearly a gift. Black could also consider taking the ko at A to see how White responds. ① in the previous diagram is a much better way to proceed.

Problem 3: Attacking with Ko Threats

It should go without saying that if a line of play that would succeed on its own is played as a ko threat, it takes on that much more severity.



Black to Play

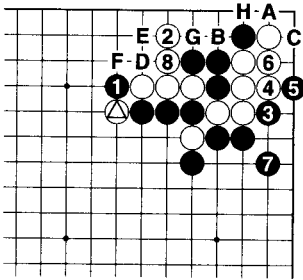


Diagram 1:
Rushing to Cut

If Black cuts immediately with ①, the jump to ② leaves the four black stones in a tight spot. The sequence starting with ③ threatens to set up a ko with Black A, White B, Black C, but after White reinforces with ⑧, △ starts to look like a very good cut in the center.

Instead of ③, if Black at ⑧, then White D, Black E, White F, Black G—but now it will be hard for Black to fight after White gives atari at H.

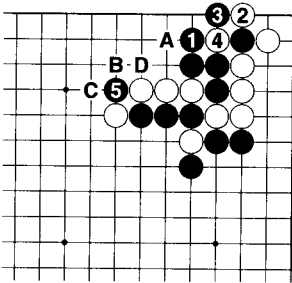


Diagram 2:
Correct Move Order

Black should first play ①, and if ②, Black sets up a ko shape with ③. Now Black can use ⑤ as a ko threat. Because capturing the ko is nearly sente for Black, White A would be too late here. In the end, this line will induce White B, Black C, White D, allowing Black to strengthen his outside influence.

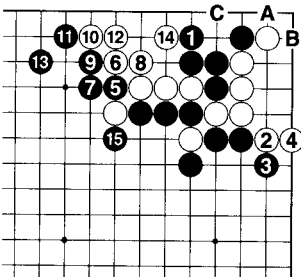
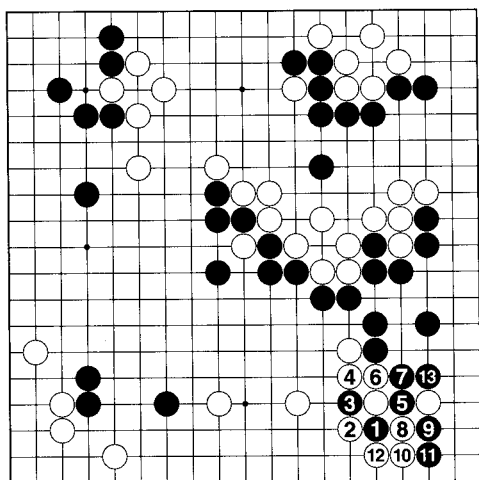


Diagram 3:
Playing for the Outside

If White first reinforces the corner with ② and ④, Black cuts at ⑤. This cut is much more severe than before. Black can play ⑮, sacrificing the corner in exchange for outside influence. Or, instead of ⑮, Black A, White B, Black C would also be powerful.

In any event, first playing ① to threaten White with a ko is an effective way to set up the cut at ⑤.

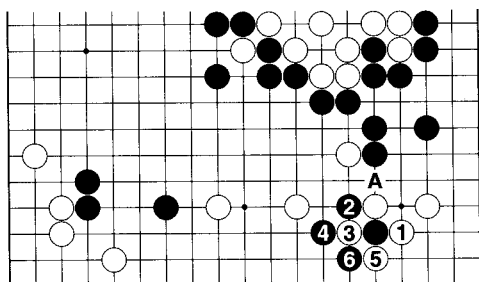


Game Record 34
18th Oza Title Match, Game 2
White: Sakata Eio
Black: Fujisawa Shuko

Game Example 34: Better Ko Threats

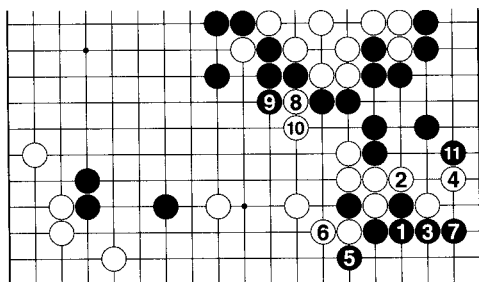
If you play to gain thickness, it means that you should have better ko threats; and if you have better ko threats you should be able to win a ko. When this is the case and you threaten your opponent with a ko, you should expect him to back down.

Black's attachment at ① is the key point. If ②, Black has the cross-cut at ③. Instead of ②, if White at ③, Black can extend to ⑧ and easily live. Black's thickness in the center is telling.



Variation 1: Ko

If White blocks at ①, Black digs in with ② through ⑥. Instead of ③, if White A, ④ reiterates Black's confidence in the superiority of his ko threats. No matter what, Black persists in setting up a ko to menace White's position.

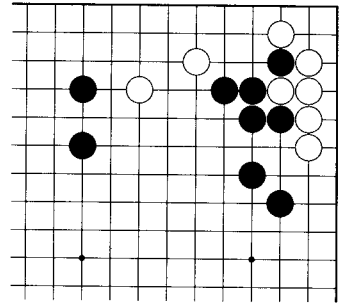


Variation 2: Thickness

Instead of ⑦ in the game record, Black can connect at ① here and make a larger corner. However, ⑧ turns the tables and gives White a chance to attack Black. Since Black has a group in the lower left that is not yet clearly alive, thickness is more important than territory here.

Problem 4: Ko as a Purpose in Itself

There are cases in which, rather than playing a brilliant tesuji that secures a small benefit, it is more promising to go for a ko that you only have half a chance of winning, but which promises big rewards if you do.



Black to Play

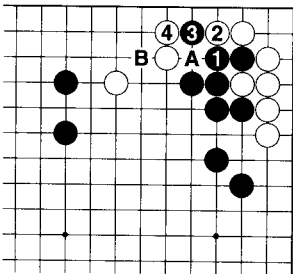


Diagram 1: Linking Up

Connecting with ① allows White to link up with ② and ④. White plays ④ rather than the cut at A to avoid later unpleasant aji related to a black attachment at B. Instead of ②, linking up with White at ③ is another possible shape.

Instead of ①, there is also the idea of ③, White A, ①, ②, Black B. But if Black plays this immediately, White grips a stone with ④, and Black doesn't really gain anything.

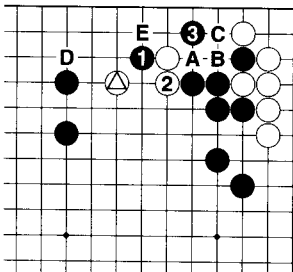


Diagram 2:
A tesuji, but ...

Black can play the attachment at ①, and if ②, Black neatly separates White with ③. However, in this shape White has the counterattacking possibility of White D, which works together with the possibility of White A, Black B, White C. Also, when Black plays ①, White can link up with White A, Black at ②, White E, giving up a stone—this is not very promising for Black. If △ were a more important stone, ① would be powerful.

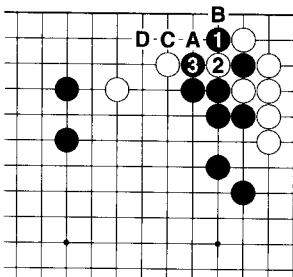
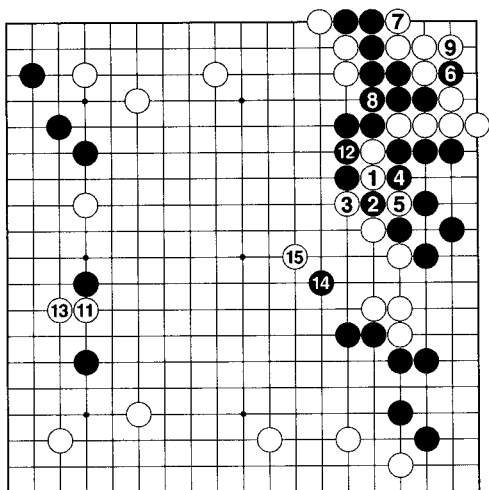


Diagram 3:
① is the tesuji.

Blocking at ①, inviting White to capture at ②, and then defending with a ko at ③ is a good way to play. If White cuts at A, it is important for Black to first descend to B—if Black recaptures the ko immediately, White might link up with B.

Instead of ①, another way to play is ③, White A, Black C, but giving White the opportunity to choose between ① and D seems questionable.

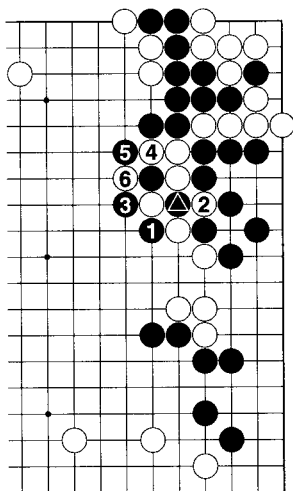


Game Record 35 (10 at 2)
 19th Honinbo Title Match, Game 1
 White: Sakata Eio
 Black: Takagawa Kaku

Game Example 35: Dissolving a Ko

When dissolving a ko it is sometimes difficult to decide between connecting and capturing a stone. In fact, there are sometimes other ways to dissolve a ko that are even more efficient.

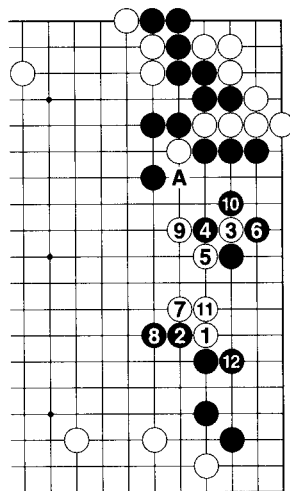
2 and 4 start a ko. When White plays the ko threat at 11, capturing at 12 is better than connecting at the point where 5 was played. That said, it is difficult to have to play 14, giving White a great response at 15.



Variation 1: (7 at \triangle)
 A Ko for Everything

Instead of 12 in the game record, Black should have played the cut at 1 here, threatening to make a ponnuki at 3. If White recaptures the ko with 2, Black plays 3 through 7 to recapture the ko, and will capture next no matter what.

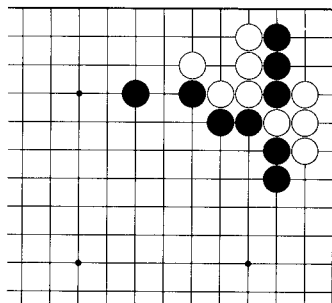
Here are the moves leading up to the ko in the game record. White plays 1 with an eye to the attachment at 3. Instead of 4, if Black at 5, White can pull out with A.



Variation 2:
 Leading Up to Ko

Problem 5: Forcing with Ko

It is common sense to play moves that create aji while they are still forcing. It is easy to forget about moves that don't succeed unconditionally, but creating a ko can be useful. The value of forcing moves on the outside based on the ko shouldn't be viewed too lightly.



Black to Play

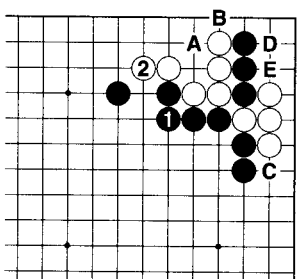


Diagram 1: Resourceless

If Black connects at ①, White extends to ②, and Black no longer has the opportunity to work his craft. If Black A, then White B, and there is not even any aji here.

However, in this shape the block at C is sente. If the game situation is such that the right side seems more important than the top, then instead of ②, White is likely to play the attachment at D. Then if Black A, White will capture with E.

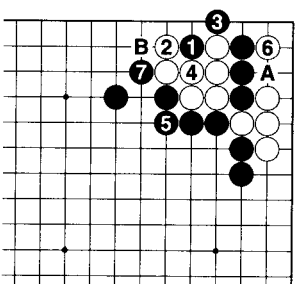
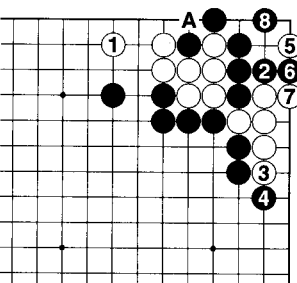


Diagram 2:

① is the tesuji.

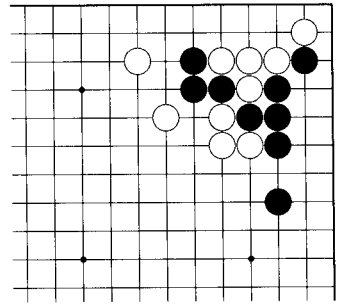
Black first attaches at ①, waiting to see how White will respond. If ②, Black gives atari with ③ and connects at ⑤. After ⑥, ⑦ is forcing—it threatens a ko.

Instead of ②, if White descends to ③, Black crawls at ②, followed by ⑥, Black at ④, White A, and the black connection at ⑤. Now if White at ⑦, Black has B.



Problem 6: Leaving a Ko Behind

Just because a position promises the possibility of a ko does not mean you need to play it right away. If the move your opponent has to play to dissolve the ko is a slack move that doesn't impact the outside, there are many cases in which it is more effective to watch the ko out of the corner of your eye, looking for a chance to play it later.



Black to Play

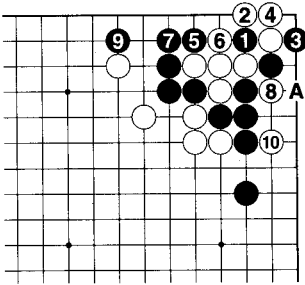


Diagram 1: A Good Move to Dissolve the Ko

The cut at ① is a commonly used tesuji, but it misses the mark after White defends at ② and ④. Instead of ②, if ⑥, Black can aim for a ko at ④. Likewise, if White plays ⑥ instead of ④, then Black at ④.

Black forces with ⑤ and ⑦, then attaches at ⑨ with an eye toward the ko at A. But ⑩ removes all aji related to the ko.

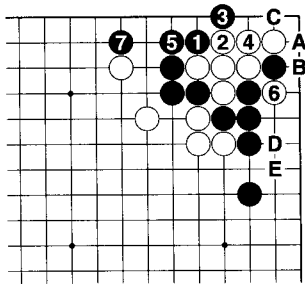


Diagram 2:

⑦ is a good, quiet move.

Giving atari with ① and ③ is commonplace. Then ⑤ forces White to respond at ⑥. After this the possibility remains for a ko with Black A, White B, Black C. If White attaches with D, Black blocks with E, and the possibility of Black A remains.

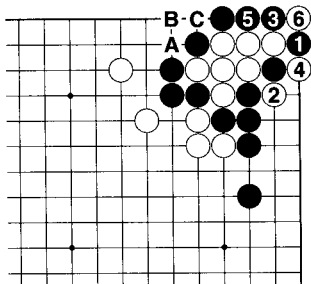


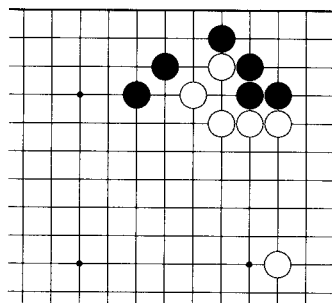
Diagram 3: Impetuous

Instead of ⑤ in the previous diagram, suppose Black plays the hane at ① here. If ②, Black can immediately start a ko with ③ and ⑤. However, White may just ignore any ko threat and dissolve the ko with A. There is no need for Black to play this aggressively.

Instead of ②, White can also cut at A and play the ko after Black B, White C. ① is too hasty.

Problem 7: Forcing with the Possibility of Ko

Even the smallest forcing move can have a big impact on the outcome of the game. But when playing small forcing moves, you need to take into account possible resistance by your opponent.



White to Play

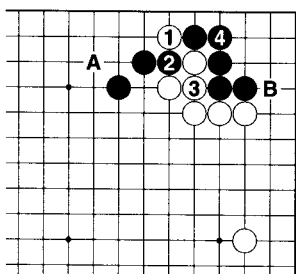


Diagram 1: Solidified

When White plays the hane at ①, Black defends simply with ② and ④. This can barely be called a forcing move—this sequence just helps Black solidify. The angle move at White A would have been sente anyway.

If White just ignores the situation and plays elsewhere, Black can wait for the right time and play the descent to B, erasing all unpleasant possibilities.

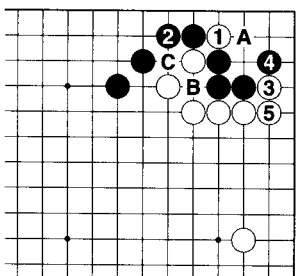


Diagram 2:

① is the tesuji.

White can cut at ① and see how Black responds. If Black pulls back with ②, White can play the hane and connection of ③ and ⑤. This is sente because of the possibility of extending to White A next.

Instead of ②, if Black plays the atari at B, White connects at C. Instead of ②, if Black gives atari from the other direction with Black C, White plays the hane at ③, and Black has nothing better than to defend at A.

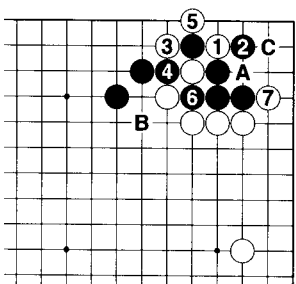


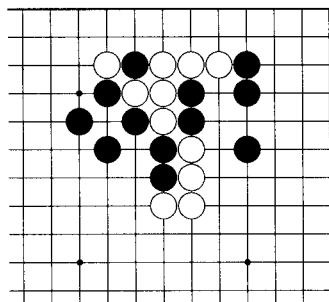
Diagram 3: Black resists.

Black's strongest response is to simply grip a stone with ②. White can aim to start a ko with ③ and ⑤. White gives atari at ⑦, squeezing Black while fighting the ko. This forcing move is by no means small.

After Black connects at A, White can decide whether to play B or C based on surrounding positions and an assessment of available ko threats.

Problem 8: Wraparound

One of the key requirements for leading the situation to a ko is to discover a “resilience point.” A middlegame position can contain unexpected opportunities to create a ko. This position is from *Guanzi Pu*.



Black to Play

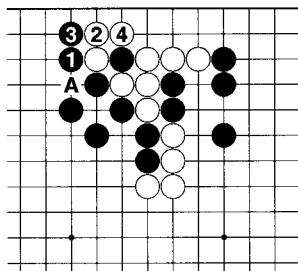


Diagram 1: Alive

Compare the situation after Black gives atari with ① to the situation after allowing White to threaten a ko with A. Playing here seems obvious, but after ② and ④, White is clearly alive. There is no way to battle it out here.

Instead of ②, if White plays ④, Black can start a ko at ②. Black wants to find a way to play at this “resilience point” first.

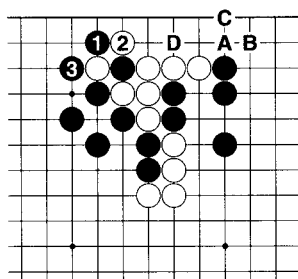


Diagram 2:

① is the tesuji.

Black plays the wraparound at ①. If ②, then ③ — at any rate, Black has succeeded in creating a ko.

As a practical matter, White has many opportunities to live in this ko fight. For example, if White A, Black B, White C, Black cannot for the time being go for the capture at D. However, there is a big difference between being able to see this line of play and not being able to.

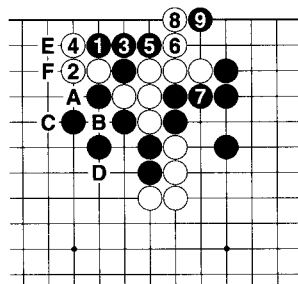


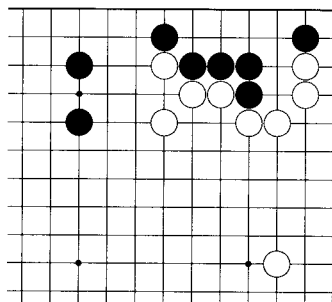
Diagram 3:

Capturing Race

If White extends to ②, Black wins the capturing race after the sequence starting with ③ and ⑤. Instead of ④, if White blocks at ⑤, Black crawls at ④. Now even if White forces with White A, Black B, White C, Black D, and then blocks with White E, unless there are other stones in the area to influence the situation, the cut at Black F will leave White crushed. There may be ladder considerations, but the value of ① remains the same.

Problem 9: Help for an Invasion

When trying to exploit thinness, if there is no unconditional technique that succeeds, you should try considering the possibilities for a ko. There is a shape that separates Black's stones on the left and the right, breaking into the upper side.



White to Play

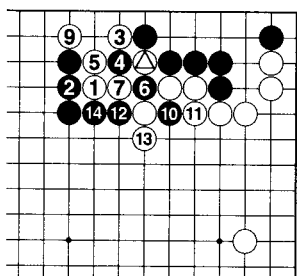


Diagram 1: (8 at \triangle)
Misfire

Exchanging the peep at ① for ② is a way to prepare for the hane at ③. When Black cuts at ④, ⑤ and ⑦ give atari and wrap around, but in this case the surrounding white stones are weak and things don't turn out as well as you might expect.

If Black wants to play it safe, instead of ② he can play at ⑤. This doesn't lead to much for White.

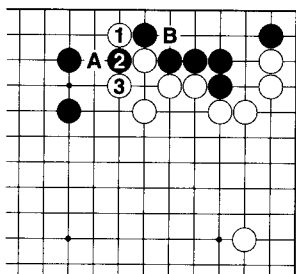


Diagram 2: Tesuji

White plays ① directly, and if Black cuts at ②, ③ starts a ko. Black will probably start by capturing the ko once, but eventually we can expect that Black will connect at A and White will cut at B.

If Black cannot win this ko, then after ③, Black will connect at B. If that is the case, though, it would have been better not to have played ②.

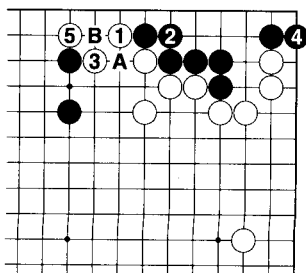


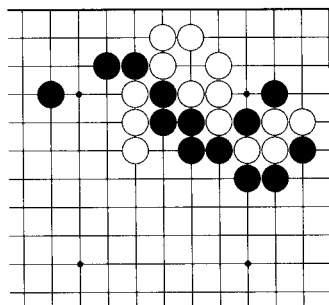
Diagram 3: Alive, but ...

If Black connects at ②, the hanging connection at ③ is just right. This forces Black to live with ④, so White has time to play ⑤. Instead of ①, suppose White had extended to A, exchanging this for Black at ①. This safe way of resolving the position would waste a good opportunity.

Instead of ①, ③ would not be promising—it allows Black to link up with B.

Problem 10: Immediate Dissolution

In most cases, the impact of a ko tesuji comes not from shape, but from detailed fighting considerations or from issues concerning move order. Many of these details remain beneath the surface.



Black to Play

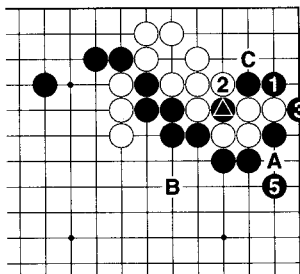


Diagram 1: (4 at \triangle)
Start with the block.

Blocking with 1 is a powerful way to fight. Instead of this, if Black connects at A, then White at 1. If Black protects his shape with B, then White A, and White's profit is too large.

If White retreats with 2, Black squeezes with 3 and links up with 5. Black also has a sente follow-up at C—this is a fine result for Black.

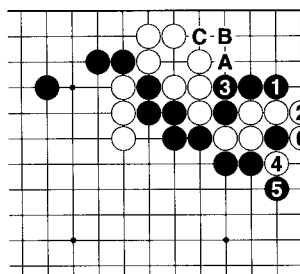


Diagram 2:
Capturing Race

If White plays this 2 to prevent Black from linking up, Black connects at 3, starting a capturing race. White naturally continues by capturing a stone with 4 and 6.

The outcome hangs on Black's next move. Black's position is riddled with cutting points, but if he stops to defend, White A will win the race. Black B would have no effect after White defends at C.

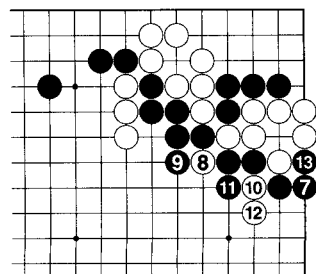
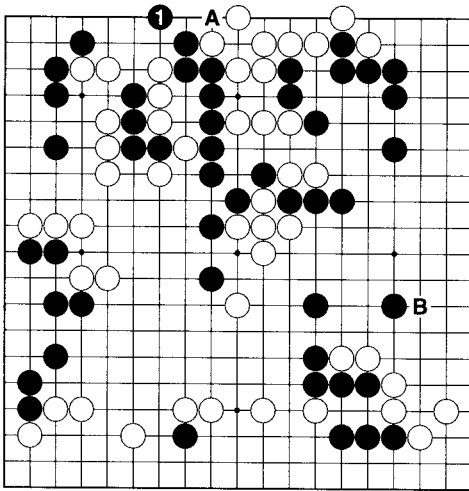


Diagram 3:
7 is the tesuji.

7 proceeds with the capturing race, heedless of the cutting points. If 8, after 9 and 11, 13 gives atari in ko. To play this way Black must already have in his mind that no matter what ko threat White plays, Black will capture and end the ko. This is quite dangerous for White as well. It follows that White has no choice but to give way and play as in Diagram 1.

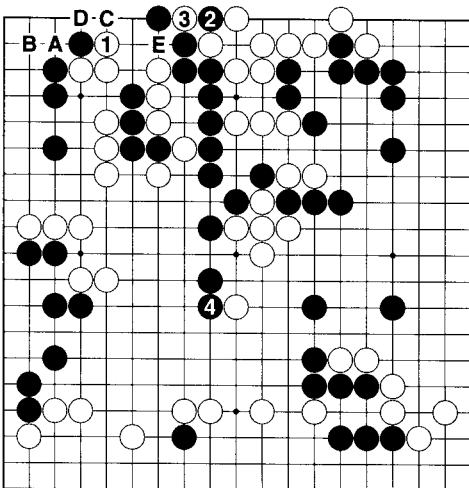


Game Record 36
 2nd Tengen Title Match, Game 2
 White: Sugiuchi Masao
 Black: Kobayashi Koichi

Game Example 36: Carrying Out Your Threat Immediately

When you threaten a ko but your opponent ignores your threat and plays instead to change the value of the ko, it takes some courage to carry out your threat.

Black plays a diagonal move at ①, securing a linkage for his group while threatening to throw in at A. If White defends at A, Black will solidify the right side with B and be far ahead on territory. White resigned at this point.



Variation: A Dare

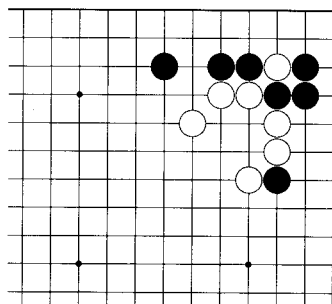
White's strongest way to resist is to push through with ①, but Black can start the ko immediately with ②, using the push at ④ and other moves in the vicinity as ko threats. Black can live easily in the corner after White A, Black B.

When White plays ①, defending with Black C makes the situation confusing. White can force with White A, Black D, after which the value of the ko increases. In this shape, Black would incur a larger loss if he loses, so it is more difficult for him to start the ko. If White wins

the ko, White E cuts with sente, threatening to kill the corner. This would create a huge difference in the center.

Problem 12: Striking at the Head of Stones

Making use of the resilience offered by a ko can enable you to play forcing moves you would not have imagined were possible.



White to Play

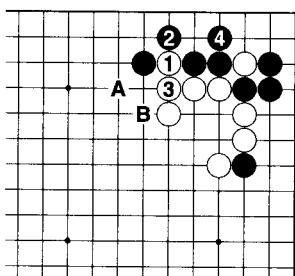


Diagram 1:
Resolving Too Much

Resolving the position with ① and ③ loses ground. White's own moves reduce the impact of a white followup at A.

If White just leaves the situation alone, Black can aim for the angle wedge at ③ or the attachment at B. But White can fight, reasoning that Black needs to invest a move in either of these options.

① and ③ are aji erasing moves.

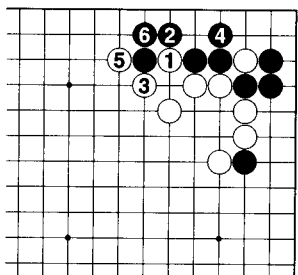


Diagram 2: Tesuji

If White is going to play in this area, then after preparing some ko threats, the line to play is ① and this ③. If Black cannot win the ko, giving way with ④ is the only option. Then White strikes at the head of Black's group with ⑤, and Black needs to crouch defensively with ⑥. This is a more than satisfactory result for White. Of course, in actual play Black will capture the ko once before each of ④ and ⑥.

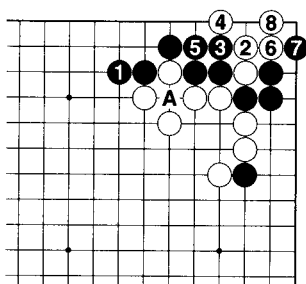


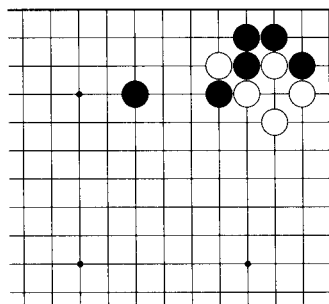
Diagram 3:
Black's Burden

Instead of ④ in the previous diagram, extending to ① here would be dangerous. White challenges Black to a capturing race with ④ and ⑥. Once White turns with ⑧, the ko at A becomes irrelevant—there is a ko in the corner.

This ko is a picnic for White, while Black's burden is quite heavy. Black does not have time to capture at A instead of ③ or ⑤.

Problem 13: Building Up Power

The fact that a shape allows for a ko does not mean that you need to single-mindedly play for the ko. There is a tesuji that lets you protect your own weaknesses and build power, looking to start the ko later.



White to Play

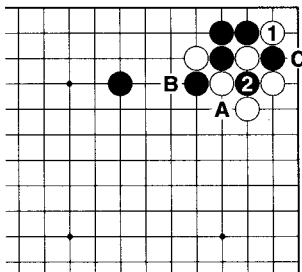


Diagram 1:
Rushing the Ko

Cutting with ① starts a ko, but when Black captures the ko he puts a white stone in atari. Allowing Black to make a ponnuki here would be such a loss that White needs a pretty substantial ko threat. If White connects at A, Black will connect the ko—① becomes a wasted move.

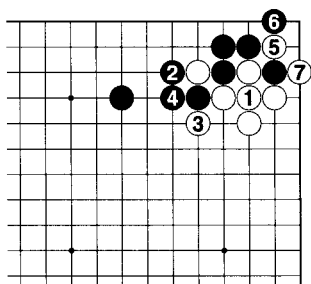


Diagram 2: No Follow-Up

That said, for White to connect the ko with ① isn't quite satisfactory either. After the sequence of ② through ⑦, Black's result is not bad at all. And if Black does not like allowing White to play ③, then instead of ②, Black can extend to ③, leading to ⑤, ⑥, ⑦, ②. After Black at ③, if White at ②, then Black at ⑤.

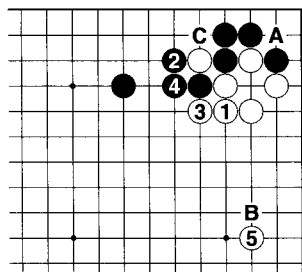
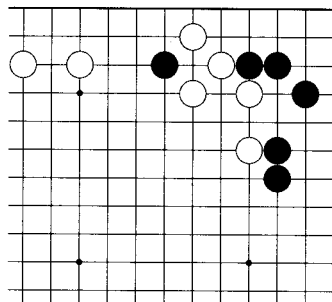


Diagram 3:
① is the tesuji.

Leaving the ko for later, White first defends his own weakness with ①. If Black prevents the ladder with ②, White plays ③, then extends to ⑤. White A is a treat for later. If Black does not want to allow the atari at ③, he might play ④ instead of ②. But then White extends to ⑤, and White's later aim of A becomes more severe since it threatens C next.

Problem 14: Attach and Bulge

It could be said that ko provides a way to hang a handle on shapes that would otherwise elude being grasped. If you have enough ko threats you can take a swing at just about any of your opponent's setups.



Black to Play

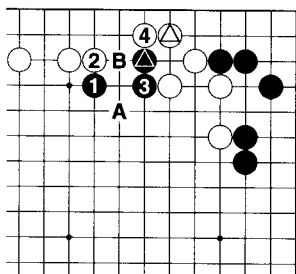


Diagram 1: Baggage

Black has just invaded with \blacktriangle and White has prevented Black from linking up by playing \triangle . After this, there are very few game situations in which it will be sufficient to simply run out toward the center with $\bullet 1$ and $\bullet 3$, or with just A. If $\bullet 1$ and $\bullet 3$, White links up with $\circ 4$; if A, White B links up—either way, this is not good for Black.

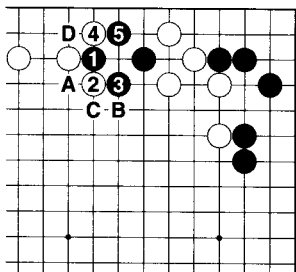


Diagram 2:

$\bullet 1$ and $\bullet 3$ are the tesuji.

Black attaches at $\bullet 1$, and if $\circ 2$, fights with a bulge at $\bullet 3$ to start a ko. Instead of $\circ 2$, if White A, Black jumps out to B. White has no single move that links up, so Black has less reason to worry that he will be subjected to a one-sided attack.

Instead of $\circ 4$, if White C, Black plays the hane at D, persisting in playing to provoke a ko.

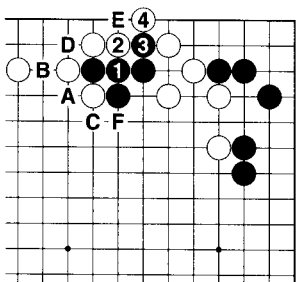
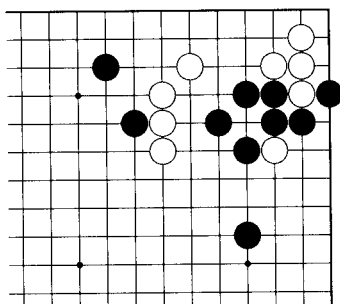


Diagram 3: Dumping

Instead of $\bullet 5$ in the previous diagram, Black might consider connecting at $\bullet 1$ here in order to force White to connect with a low position underneath. Indeed, if play continues Black A, White B, Black C, getting a ponnuki like this is fine for Black. However, White can answer Black A with White C. If play continues Black D, White B, then Black E captures two stones, but White F raises the possibility that the whole black group might die. If Black runs away with F, this is a difficult fight for Black.

Problem 15: Choosing among Tesuji

When you have more than one target to aim at, you need to think carefully to determine which will cause greater damage to your opponent. Once you apply one idea you will lose the opportunity to play the other.



Black to Play

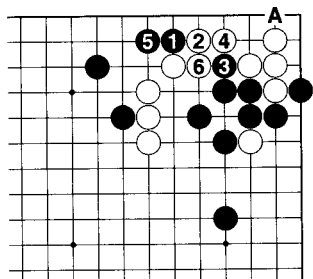


Diagram 1: Attachment

Attaching underneath with ① is a lively tesuji. However, in this case White already has his head poked out toward the center, so after White grits his teeth and defends with ② through ⑥, it's hard to say Black has accomplished anything.

After this, Black is still a long way from being able to start a ko with the attachment at A.

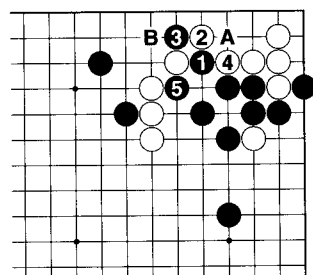


Diagram 2:

③ and ⑤ are the tesuji.

As long as Black has enough ko threats, ① and ③ is a scrappy idea for Black to target. If White tries to link up with ②, Black throws in a cut with ③, and if ④, ⑤ strong-arms White into playing a ko.

Instead of ④, if White A, Black pulls back at B and the white stones in the center are like uprooted grass. Whether or not White can resist with ④ depends on the balance of ko threats.

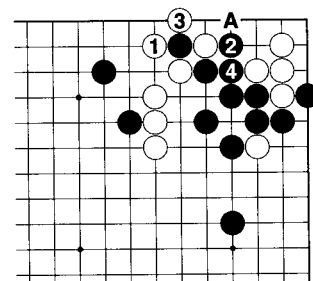


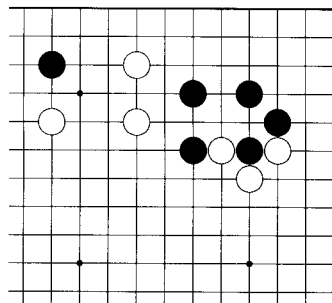
Diagram 3: Trade

Instead of ④ in the previous diagram, if White grips Black's stone with ①, Black trades with ② and ④, taking control of the corner. White makes a ponnuki at ③ that takes profit along the side and counter-balances Black's gains in the corner to an extent. In some game situations this will be playable for White.

Now it is White's turn to aim for a ko later, starting with the hane at White A.

Problem 16: Increase the Urgency of Capturing

There are times when capturing a ko does not have a big impact on your opponent. In such cases, rather than recapturing the ko immediately, you can play a tesuji that increases the urgency of capturing the ko. There are many cases in which this tesuji can also serve as a ko threat.



Black to Play

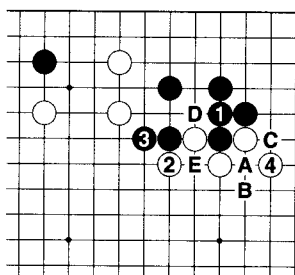


Diagram 1:
Easy Development

When White gives atari, connecting with ① grants White's wish. White can just play moves as simple as the hane at ② and the hanging connection at ④ to get an easy, relaxed development.

Instead of ③, if Black A, White B, Black C, White gives atari at ④ to make Black overconcentrated. Instead of ③, giving atari with Black D simply strengthens White's outside influence when White connects at E.

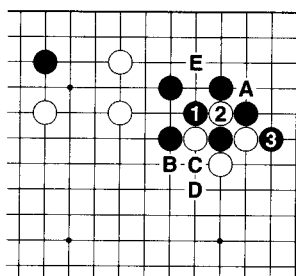


Diagram 2:
③ is the tesuji.

① defends with ko, and after White captures with ②, Black plays the hane at ③. Instead of ③, if Black is afraid of the ko and plays A, then White B. Instead of ③, if Black gives atari at C, White connects, after which Black A, White D—after White reinforces like this, the peep with White E will be severe. This is not good for Black.

Now no matter where White plays, Black will capture twice to dissolve the ko.

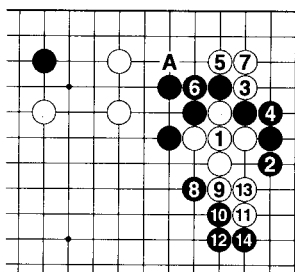


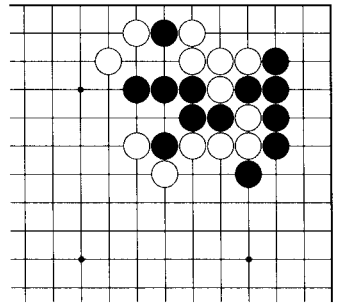
Diagram 3: Dumping

Continuing from the previous diagram, the only way White can avoid allowing Black to capture the ko is by connecting at ①. But this creates a dumpling shape—there is no reason to believe this will work out well for White. Black extends to ②, and has a fine position after the sequence through ⑭.

Instead of ②, defending with ④, White at ②, Black A is also good. If White does not play at ②, Black has a violent follow-up at ⑨.

Problem 17: Flower Viewing Ko

A ko that you can fight with the same relaxed feeling you would have at a flower viewing picnic is called a flower viewing ko. If you can spoil your opponent's shape while creating a ko, you've already gotten enough from the fight whether or not you win the ko.



Black to Play

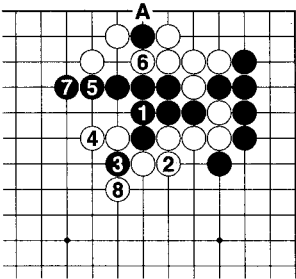


Diagram 1:
Terrible Shape

To connect at ① would be unbelievably bad. Given this terrible shape of Black's, no matter what White does next, it cannot possibly turn out poorly for him. White can start by connecting with ②, and if Black cuts at ③, White can fight by extending to ④.

Instead of ⑤, if Black connects at ⑥, then White A, ⑤, White at ⑦ captures everything.

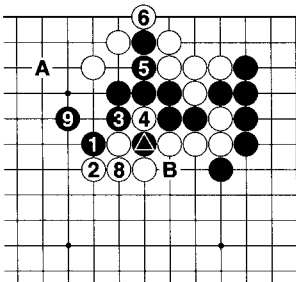


Diagram 2: (⑦ at △)
① is the tesuji.

Black plays the attachment at ①, an asking move. If ②, ③ connects in ko, and since Black has the ko threat at ⑤, he can force White to fall back with ⑧.

Black develops with ⑨, threatening an attack at A, and also has the future possibility of cutting at B to start a flower viewing ko. This is an easy fight for Black. Black has any number of ko threats on the upper side.

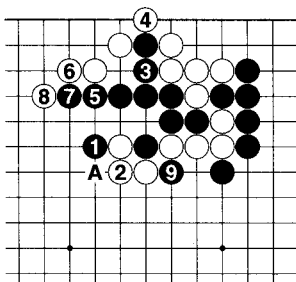


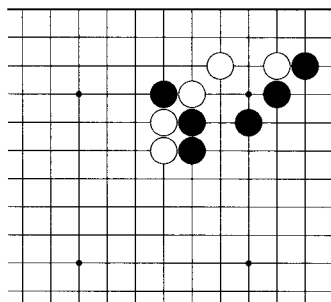
Diagram 3: Squeeze

If White connects at ②, Black resolves the position with ③, then plays ⑤ and ⑦ to stabilize his group before starting a squeeze with ⑨. Black should feel good about this shape.

If Black plays the squeeze first, then when Black attaches at ①, of course White will play the hane at A. The attachment at ① is a good move that asks White to choose between the ko and the squeeze.

Problem 18: Half Sacrifice

To fully capture a ko requires two moves. If you can make use of that time to develop outside influence, you have gotten more than enough for your sacrifice. This is a variation from an old joseki.



White to Play

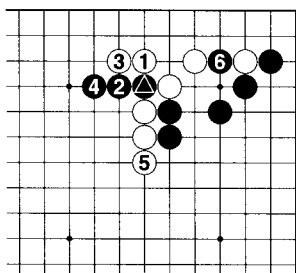


Diagram 1: Separated

In reality, it is unreasonable for Black to cut at \triangle —Black really should play **6**, capturing the single stone. However, if White is kind enough to give atari from below with **1**, Black's bad move gets transformed into a good one, and the resulting fight is about even.

Giving atari from below with **1** falls in with Black's plan. White should play to sacrifice the corner.

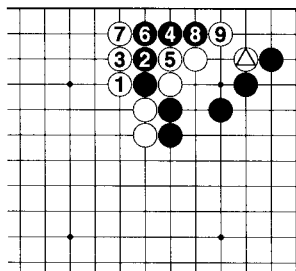


Diagram 2:
Capturing Race

After White gives atari and blocks with **1** and **3**, **4** is a tesuji. Instead of **5**, if White at **8**, Black plays the hane at **7** and White's position has so many cutting points that it will be difficult to salvage the situation.

It follows that White needs to resolve the shape with **5** and **7**, then start a capturing race with **9**. \triangle is in the right position to help out, but Black has a good move after this.

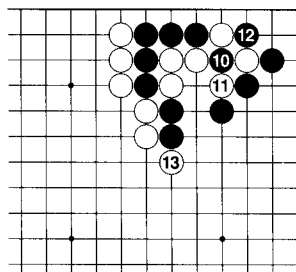


Diagram 3:
13 is the tesuji.

Black throws in with **10**. White captures with **11**, and **12** challenges White to a ko. Locally, White is in a tight spot, but White has a clever resource: ignoring the ko and playing on the outside with **13**.

If Black spends two moves capturing the ko, White will spend this time solidifying his outside position.

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