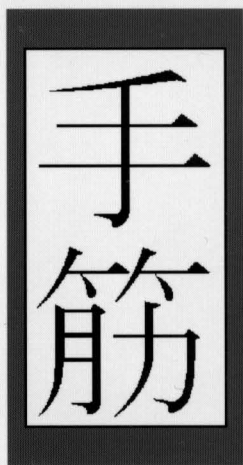


**DICTIONARY OF
BASIC TESUJI
VOLUME II:
TESUJI FOR DEFENDING**



**FUJISAWA SHUKO
9 DAN**

DICTIONARY OF BASIC TESUJI
VOLUME 2: TESUJI FOR DEFENDING

FUJISAWA SHUKO

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Slate & Shell
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First Printing

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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. And the term has been to 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 defending, 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

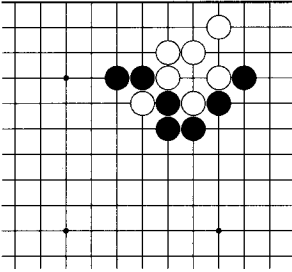
Known and loved in Japan as “Shuko sensei”, the Nihon Kiin Go Almanac lists him as Fujisawa Hideyuki. The Chinese characters of the name he chose in 1946 can be read either as “Shuko” or as “Hideyuki.” By his own account, he intended the name to be read Hideyuki, but others chose to read it Shuko perhaps 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.

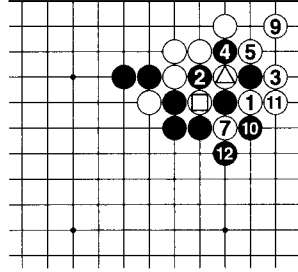
Winner of Young Players Championship in 1948, 1st Prime Minister’s Cup in 1957, 1st Nihon Kiin Championship in 1959, and Strongest Player in 1960. In 1962, won the Meijin League and became the 1st Meijin. Returned as Meijin in 1970. In the intervening years, won the Japan Top 10 Championship in 1965 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 Utao 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.

Making Shape

61



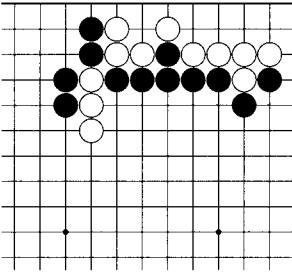
White to play: Atari and Wrap



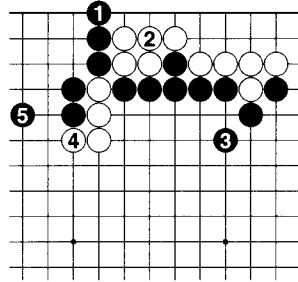
6 at \triangle , 8 at \square

Taking Sente

89

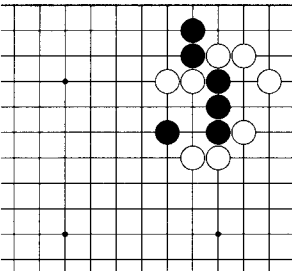


Black to play:
Descent to First Line

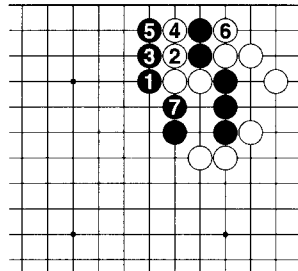


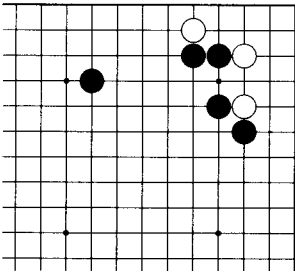
Managing Stones Lightly

110

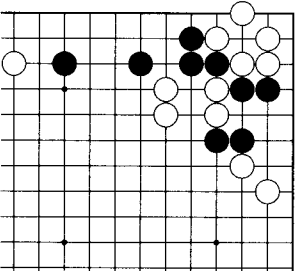
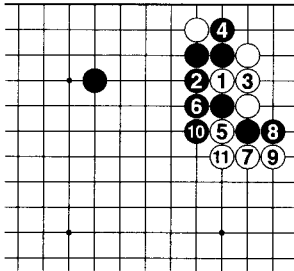


Black to play: Attachment

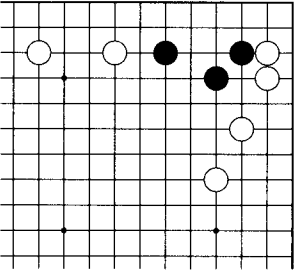
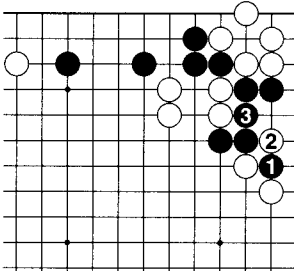




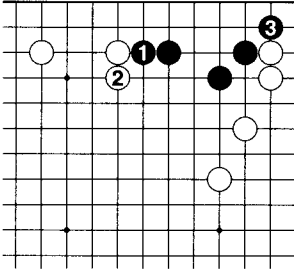
White to play: Wedge

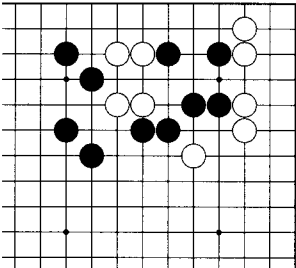


Black to play: Angle Wedge

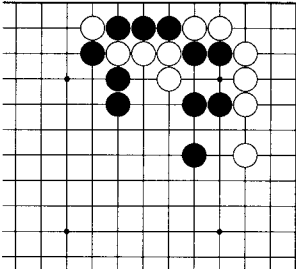
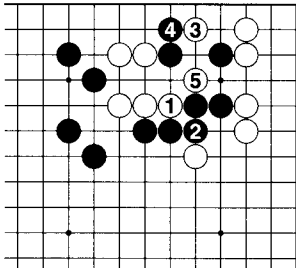


Black to play: Bump

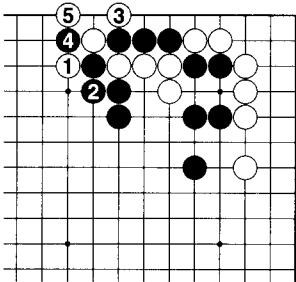




White to play: Placement



White to play:
The Ko or the Forcing Move?



TESUJI FOR CONNECTING

Connecting means to link up stones. In almost every case, stones that are connected become much more useful and will doubtless exert a strong influence on the nearby surroundings. Current usage is a bit vague, but often in Japanese a distinction is made between moves that prevent a cut (*tsugi*) and moves that prevent separation (*tsunagi*). The Japanese word *watari* has long been used to describe linking up along the side, and this frequently requires complicated tactics. We'll cover linking up in detail in a later section.

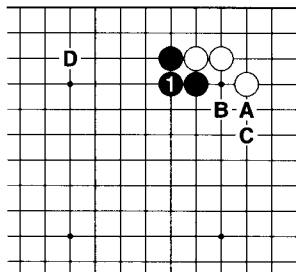


Diagram 1:
Solid Connection

Black connects tightly with ①, transforming two isolated stones into a single group and creating a powerful shape. There is now no fear of any counterattack, so Black can next aim to attach at A, sealing White in. If White avoids the seal-in with B or C, Black extends along the top to D, securing a base.

① is the most fundamental connection.

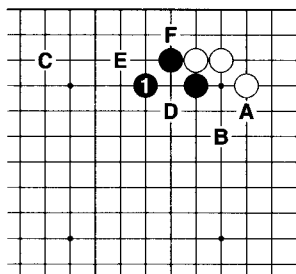


Diagram 2:
Hanging Connection

The hanging connection at ① seeks to gain a little extra on the upper side, be it ever so slight. It aims to follow up with the seal-in at A or the press at B, and if White defends, Black can play C, one line further than in the previous diagram. However, it gives White a forcing move at D, and White has the possible idea of invading at E and linking up with F.

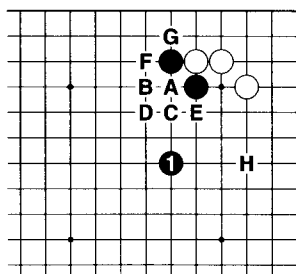


Diagram 3: Large Knight's
Move Connection

In addition to the two preceding diagrams, the large knight's connection in this diagram is joseki for this shape. Part of Black's design here is that if White cuts with A, Black builds huge outside influence with B through F. If White plays the hane at G, Black can extend to F. If White plays elsewhere, Black can choose between strengthening the right side with Black H, White G, Black F, or strengthening the top with Black G, White H.

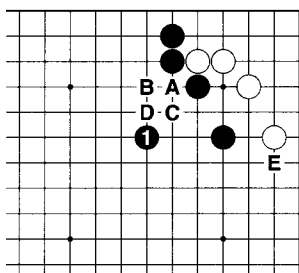


Diagram 4:
Inviting a Cut

It's always desirable to get your stones working toward the center, that is, toward the outside. ① is a connection that is focused not so much on defending the cut at A as on developing quickly on the outside. If White A, then Black B, White C, and Black connects at D, solidifying Black's outside influence.

With ① on the board, the threat of attaching at E next and sealing White in becomes more severe.

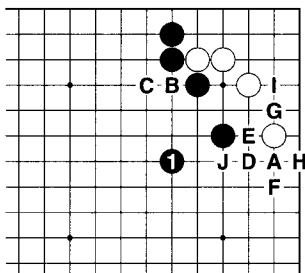


Diagram 5: Emphasizing
the Attachment

This way of connecting places a touch more emphasis on aiming at the attachment at A. If White cuts at B, Black once again plays C, giving up a single stone.

After an eventual Black A, if White plays the hane at D, then Black E, White F, Black G, White H, Black I. After Black A, White should actually play E then play elsewhere after Black D. In that case ① provides a defense against a cut at White J.

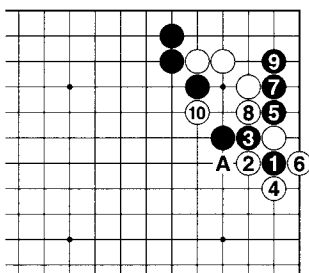


Diagram 6: Overplay

Playing ① without first preparing would be an overplay. If the ladder is favorable, White can play the hane at ②, then garner survival for the corner stones with ⑩. Instead of ⑦, Black's playing at ⑧ would not be very promising—White can live after blocking at ⑦.

If the ladder is unfavorable, then instead of ②, White can bump with ③ and get good fighting chances after ②, White A.

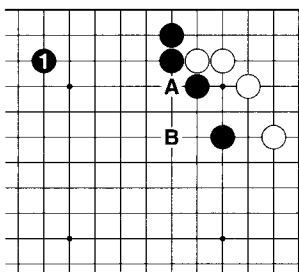
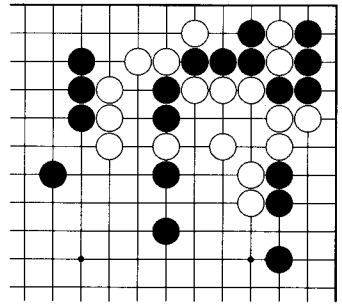


Diagram 7:
Poised for a Fight

There are cases when building thickness as in Diagrams 4 and 5 will end up being too generous if White can play first on the upper side. In such cases a promising idea for Black is to extend with ①, announcing a willingness to fight with White A, Black B. There are times when you don't need to connect a cutting point directly.

Problem 1: Angle Wedge

When your stones cannot connect on their own, you should look for ways to connect by exploiting a weakness of your opponent's. In this case, White's weakness is a shortage of liberties.



Black to Play

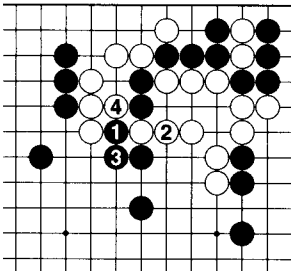


Diagram 1: Terrible

When you are cut by a wedge, there are usually various possibilities to sacrifice your outermost stones.

In this case, however, ① and ③ are terrible. If this is the best you can do, it would be better to play elsewhere, saving these moves as ko threats. Playing out moves that have no hope of success just makes your opponent's task easier.

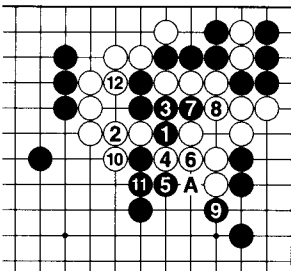


Diagram 2: Squeeze

Black can first make the sacrifice larger with ① and ③, then squeeze with ⑤ through ⑨. By pushing once with ⑦ Black ensures that Black A will be forcing later. Before coming back to defend, first giving atari with ⑩ is the correct order.

Black need not necessarily feel dissatisfied with this result, but there is a way to save the two stones.

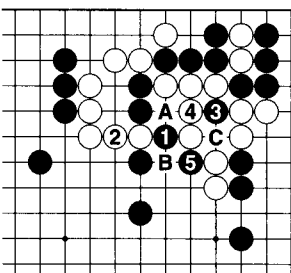
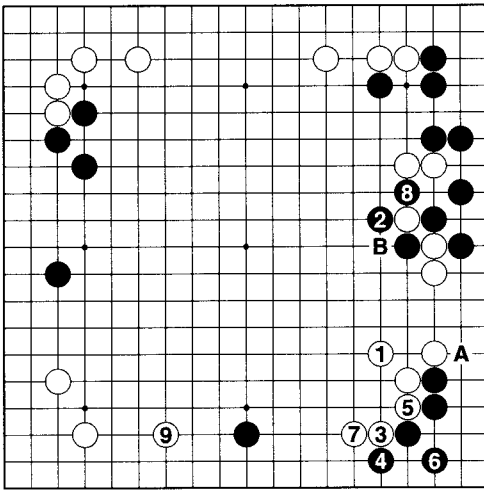


Diagram 3:

③ and ⑤ are the tesuji.

After ①, throwing in a cut with ③ is a tesuji that is a bit difficult to find. If ④, Black connects with the diagonal wedge at ⑤. If Black plays at ⑤ without the exchange of ③ and ④ first, White could play an atari at A.

Instead of ④, White can play White B, Black at ④, giving up the three stones in order to connect outside, but after capturing the three stones Black will have a cut at C.

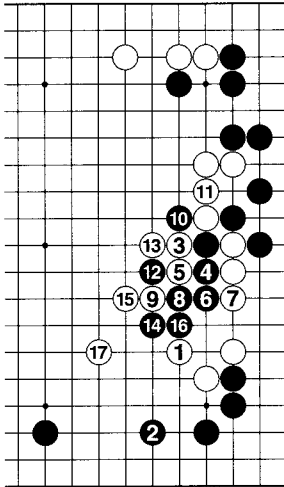


Game Record 1
2nd Pro Top Ten, Game 1
White: Takagawa Shukaku
Black: Fujisawa Shuko

Game Example 1: Hanging Connection

The way you choose to connect changes according to surrounding positions. A shape that you know to be bad locally may well be the best from a whole board perspective.

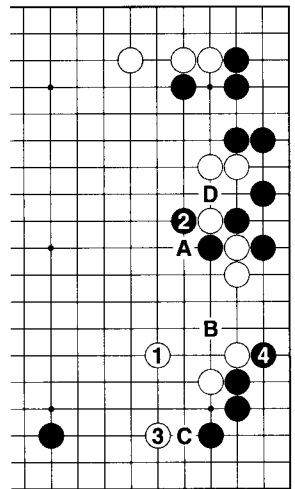
The hanging connection at ① is usually bad because it leaves Black a chance to hane at A. However, in this case it is the best move, making *miai* of gripping a stone with B and attaching at ③. After ⑨, White has been able to turn the tables and launch an attack.



Variation 1: Net

Should Black defend the lower side with ②, White can give atari with ③ and give chase through ⑱, which neatly catches Black in a net.

① clearly threatens to catch Black in a ladder starting with A. However, after Black defends at ②, White's follow-up on the lower side with ③ is thin. It seems likely that this entire white group will come under attack.

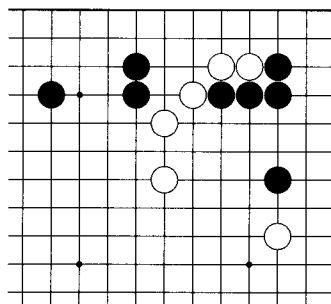


Variation 2: Thin

Likewise, instead of ①, playing the hanging connection at B is a lukewarm move that provides little support for a follow-up at C. And after ②, if White D, Black A, and White simply hasn't got the strength to fight.

Problem 2: Empty Triangle

A connection is a defensive move, but as much as possible it is desirable to simultaneously aim at a counterattack. Which shape will connect while also having some effect on both the left and the right?



White to Play

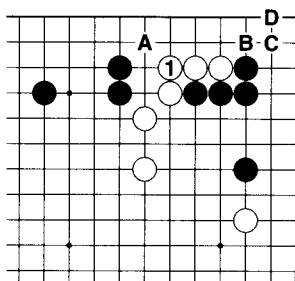


Diagram 1:

Honest to a Fault

① is absolutely secure. After this, the diagonal move at White A will guarantee one eye, and White can aim for a ko after the double hane of White B, Black C, White D—White need not fear coming under a sharp attack here.

However, ① puts no real pressure on Black either. It is poor in counterattacking potential. This is too ordinary a way to connect.

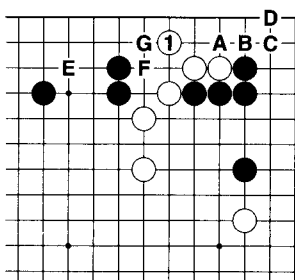


Diagram 2: Aiming for the Open Skirt

The hanging connection at ① seems stylish at first, but actually offers less eye potential than the previous diagram. After the hane at Black A, there is not even one eye on the side. However, if Black ignores the situation, White can aim for the ko with White B, Black C, White D, and later on after a White invasion at E, the stone at ① may well be of some assistance. Instead of ①, White F would be terrible after Black G.

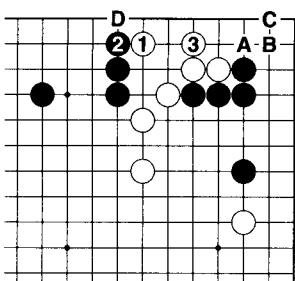


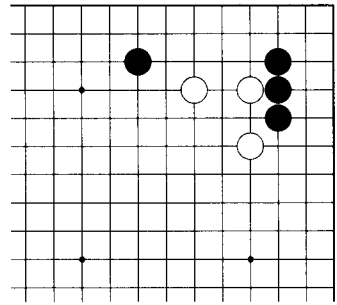
Diagram 3: ① and ③ is the shape.

Sliding to ①, exchanging this move for ②, then playing the empty triangle at ③ is the most resilient way to connect. In this shape the double hane of White A, Black B, White C succeeds unconditionally, so White can threaten to take away the base of Black's corner stones.

The hane at White D will also be sente. The possibility arises that White will be able to live independently on the side, without relying on an escape into the center.

Problem 3: Knight's Move

A defensive move has more value if it sets up a follow-up counterattack. You want to put your stones to the most effective use in defending. Even better is a case in which you can set up two possible points at which to counterattack.



White to Play

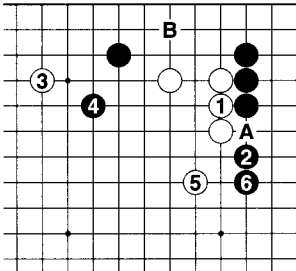


Diagram 1:
Bar Connection

① takes away a liberty while connecting, making the block at A more of a threat. That said, after Black defends with A there is nothing more for White to do here. If White plays the pincer at ③, the attack grinds to a halt after ④, and since Black retains the possibility of playing at B the attack lacks impact.

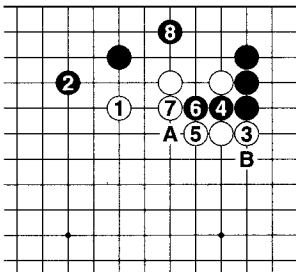


Diagram 2:
Rushing to Block

After forcing with the cap of ①, it seems that White will be able to block at ③. However, after settling the shape with ④ and ⑥, Black can link up with ⑧, and now more than ever there is a cutting point at A. It is questionable whether White can afford to block at ③ at the cost of taking a loss on the upper side. Instead of ②, Black could just defend at B—there is no particularly compelling move for White on the upper side.

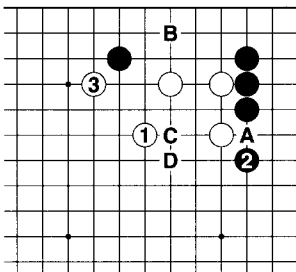
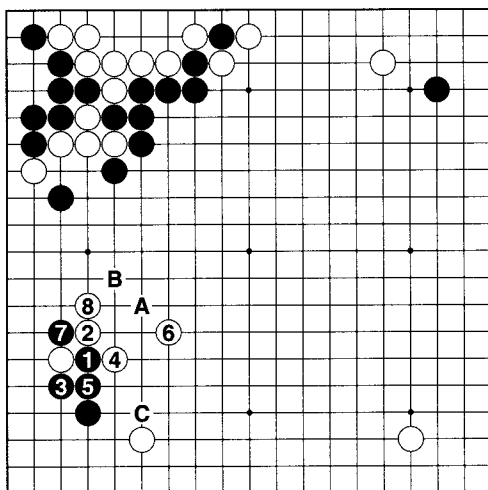


Diagram 3:
① is the shape.

The safest approach is for White to connect while developing freely with ①, making *miai* of the press at ③ and the block at A. If White attacks from above with ③, then it is no longer necessary to be concerned about the possibility of Black linking up with B.

Instead of ①, White C or White D may seem pretty much the same, but after these moves the press at ③ has much less impact.

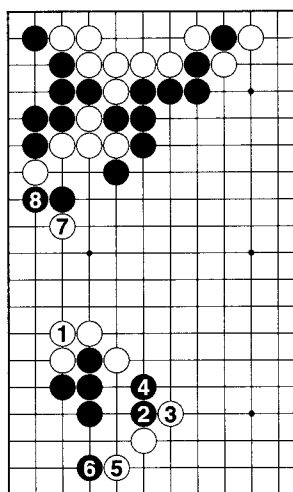


Game Record 2
11th Judan Preliminary
White: Fujisawa Shuko
Black: Kato Masao

Game Example 2: Knight's Move Connection

When playing in the midst of your opponent's strong influence it is necessary to play lightly to manage your weak stones. Avoid direct fighting, and look for ways to quickly settle or lightly develop and escape.

① and ③ are played with a specific follow-up attack in mind. The loose connection at ⑥ is light and appropriate in this particular situation. White A could also be a knight's move, but Black would push out with the attachment at C.

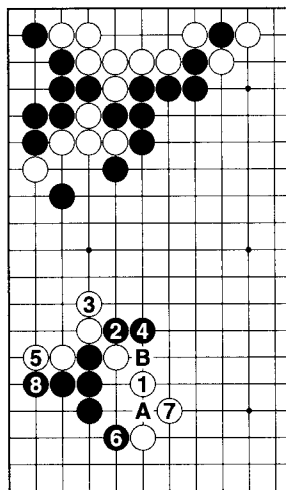


Variation 1:
A Heavy Connection

If White connects at ①, then after ② and ④ it seems that both the left and the right will come under attack. Even if White tries the attachment at ⑦, Black plays ⑧ and White has run out of useful forcing moves.

Should ① try to seal Black in, Black cuts from behind with ②, drawing White into a fight in which Black's thickness on the upper side will be effective.

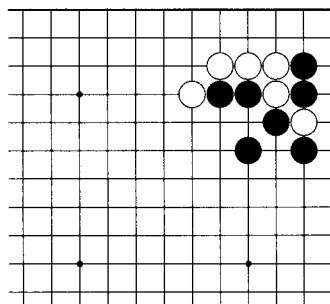
After ⑥, White needs to respond with ⑦. If White ignores the situation, Black can get out with Black A, ⑦, and the atari at Black B.



Variation 2:
Cut from Behind

Problem 6: Attachment

When you have a cutting point, the best response isn't necessarily a connection. You might prepare a trade that will give up the cutting point but get more in return. It is good to get in as many forcing moves as you can before connecting.



White to Play

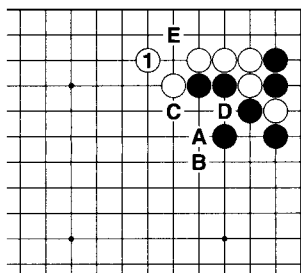


Diagram 1:
Commonplace

Of course there are many cases in which simply connecting with ① is good enough. But in this shape White is aiming at the attachment at A, a threat which will lose its urgency after White connects. After White A, Black B, White C, Black won't connect at D.

Once White plays ①, playing at E emerges as a tesuji for Black.

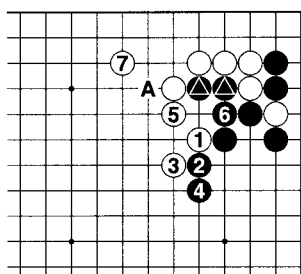


Diagram 2:
① is the tesuji.

Before connecting, White attaches at ①, and forces with the sequence through ⑥. Now White can connect with ⑦ and be greatly satisfied. Black can hardly give up the two ▲ stones as long as the possibility of cutting remains, and if Black answers with ②, the sequence through ⑦ is forced.

Instead of ②, if Black plays the hane at ⑤, White extends to A—the cutting point is eliminated as part of the natural flow of play.

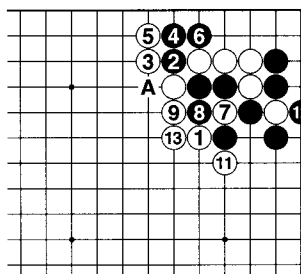
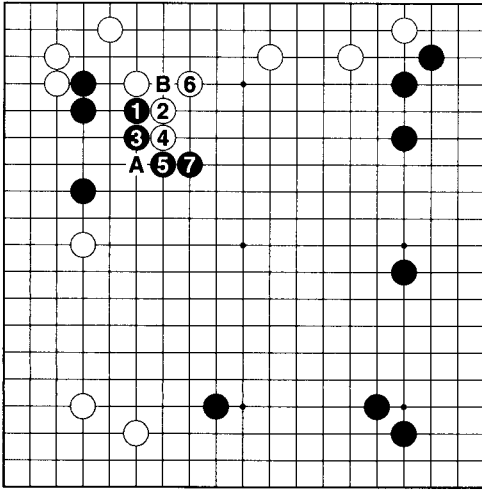


Diagram 3: (⑩ at ⑦)
Trade

Fighting spirit may well lead Black to cut at ②. White forces with ③ and ⑤, throws in at ⑦ and connects at ⑩, leading to a trade of territory for influence. The result is about equal. Instead of ⑥,

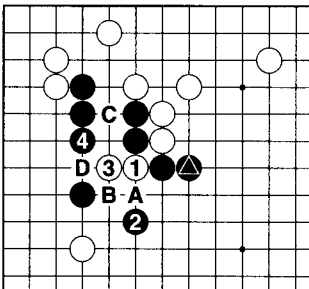


Game Record 3
2nd Meijin League Match
White: Rin Kaiho
Black: Kato Masao

Game Example 3: Blocking Extension

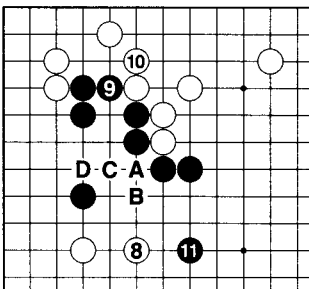
If your opponent's cut no longer succeeds, this has the same effect as connecting. But as the situation changes, your planned response to the cut may need to vary.

When White pushes at ④, Black responds with a hane at ⑤. Black has a cutting point at A but is not worried because White has a cutting point at B. When White protects his cutting point with ⑥, ⑦ is a connection that also helps out on the right side of the board.



Variation 1: Net

With \triangle in place, if White cuts at ①, ② and ④ neatly catch White in a net. Instead of ②, Black could also give atari with A and give up two stones with ③, Black B, White C, Black D. There is nothing particularly wrong with this for Black—in fact, this would be better than a capture that left behind bad aji. But at any rate, White is unlikely to cut at ① immediately. It will remain as a possibility for later.



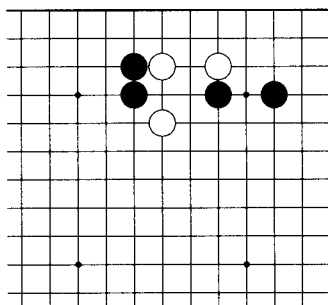
Variation 2:
Game Continuation

Continuing from the game record, White jumped to ⑧, preventing Black's idea in the previous diagram and looking to attack Black on a large scale. Black plays ⑨ before defending with ⑪, preparing to respond to White A with Black B, White C, Black D.

As the surrounding positions shift, the attacker's aim and the defender's planned response change accordingly—this is the essence of practical play.

Problem 7: Hane-Wedge

You can't win at go if you spiritlessly respond to a peep by immediately connecting. You always need to be on the lookout for a way to avoid the necessity to connect, or for the possibility to get something else done before connecting.



White to Play

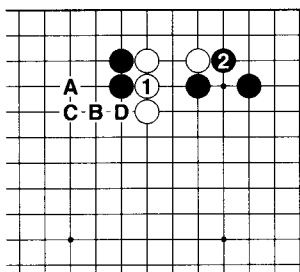


Diagram 1:
Simple Connection

Connecting with ① allows Black to block with ②. White's group is little more than a single line of stones, a likely target of attack. A pincer at White A is not likely to succeed after Black B, so White has nothing better than to try attacking from above with White C or White D, but giving Black both the corner and the side seems like an exercise in futility. ① lacks spirit.

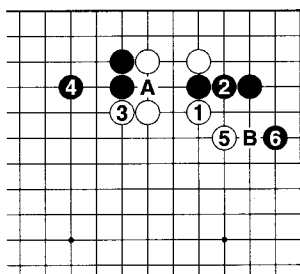


Diagram 2: Thin

The attachment at ① also prevents Black from pushing through, but after Black connects with ②, White's position is thin. Coming back to connect at A would feel foolish, so White will probably try playing ③ and ⑤. In this result White's stones are striving harder to become effective than in the previous diagram, but are also thinner. It's hard to say that this is significantly better.

Instead of ⑤, if White B, Black attaches at ⑤.

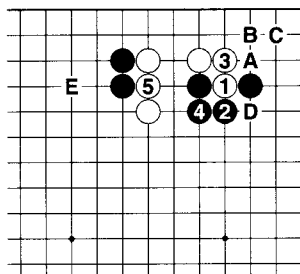


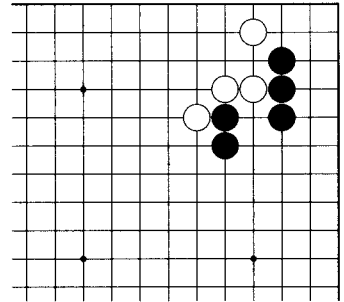
Diagram 3:
① is the tesjui.

White should seize the opportunity to wedge in with the hane at ①. If ② and ④, White connects at ⑤, getting an impressive shape and leaving himself with the ability to play in the corner. After this, if Black A, White can aim for White B, Black C, White D—this possibility makes the attack at White E severe.

Instead of ②, if Black at ③, White extends out at ②. There are many variations, but White can hold his own.

Problem 8: Loose Jump

How you connect can also vary based on the status of a ladder. In this position, consider how to connect if the ladder is favorable for White, and how to connect if the ladder is unfavorable.



White to Play

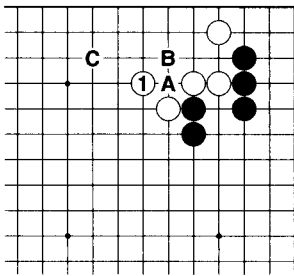


Diagram 1:
Unimaginative

While connecting at ① is doubtless more efficient than connecting at A or B, it really only protects the cut and nothing more. This stone is in a good position to help White develop into the center, but a black stone approaching at C will cause problems for White's base. If White does not defend, the peep at B will strip White's position bare.

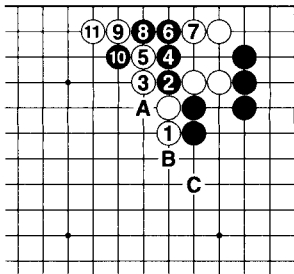


Diagram 2: Ladder

If the ladder is favorable, White can push aggressively with ①. If Black cuts with ②, White can block with ③ through ⑨. The key is the ladder starting with ⑩, followed by A.

If this ladder doesn't work, then instead of ②, Black will play the hane at B, followed by ③, Black C. White efficiently prevents the cut, taking sente.

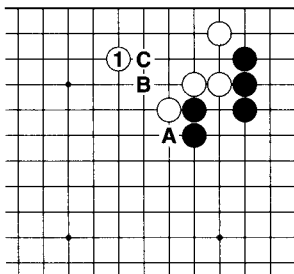


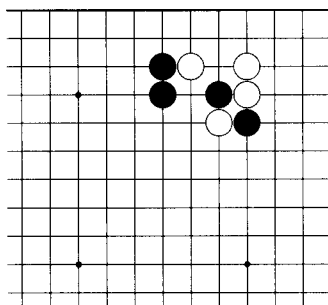
Diagram 3:
① is the shape.

If the ladder is unfavorable, ① is the shape. This move defends the cut while solidifying White's base. White grabs low ground first so that even if Black later turns at A, White can ignore it and play elsewhere. The value of this loose connection is that it does not offer Black any forcing moves to build up outside influence.

If Black B, White defends with C.

Problem 9: Wrapping Connection

This is a common tesuji in which you make the opponent's stones heavy before connecting, building momentum so that the connection has more impact when it comes. If your opponent refuses to fall in with this plan, you get a thick *ponnuki*.



Black to Play

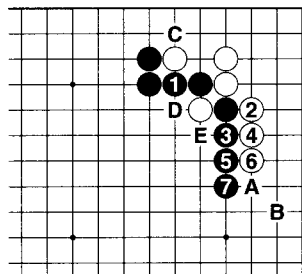


Diagram 1:
Bar Connection

The bar connection at ① is a straightforward move. White's best is to give atari with ②, playing for territory, so Black will be able to build influence in the center. After Black extends to ⑦, White has a choice of A, B, or C.

Instead of ①, Black D would be met with White E—since the cut at ① remains, this would be terrible. Instead of ②, White at ③ would be unreasonable—Black plays at ②.

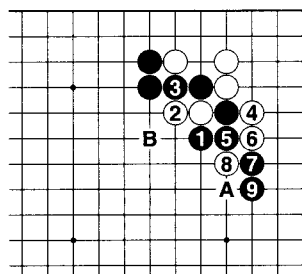


Diagram 2:

① and ③ are the tesuji.

Black gives atari from the outside with ①, and if ②, the connection at ③ is perfectly timed. Now even if White plays the atari at ④, Black connects at ⑤ and, if the ladder is favorable, can block with ⑦ and fight.

If the block at ⑦ doesn't work, Black can either jump to A or capture with B. In either case, Black's resulting position is thicker than in the previous diagram.

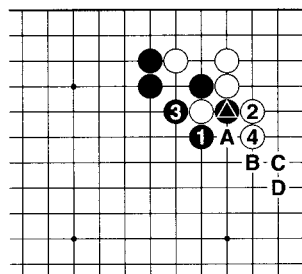
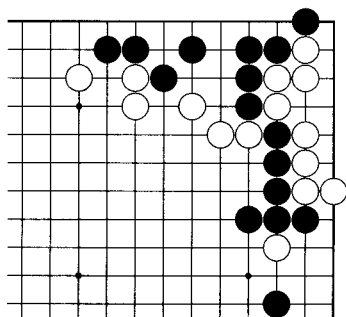


Diagram 3: Joseki

When Black gives atari at ①, it is considered better to give atari at ②, offering a trade. The sequence through ④ is a joseki. However, if the ladder is favorable, then instead of ③, Black can connect at A, after which Black can block with a double hane: ④, Black B, White C, Black D. This is a bonus over and above having reinforced \triangle with the atari at ①.

Problem 10: Double Connection

White has two cutting points. What is the key point to protect both? We will look at this sort of “double defense” idea in more detail later in this volume.



White to Play

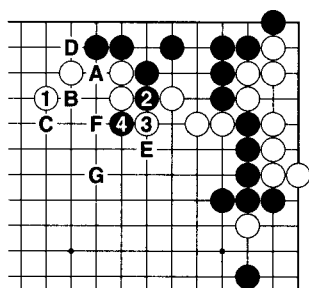


Diagram 1: Plodding

Defending the cutting point with ① (or with A, B, C, etc.) leads to a difficult fight after Black pushes and cuts with ② and ④. If Black’s liberty at A were not open, the block at White D would be forcing, but the center has been terribly weakened so this is not much in the way of compensation. After this, we can expect the sequence White E, Black F, White A, Black G.

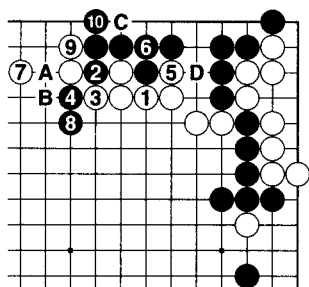


Diagram 2:
The Larger One

① connects the main group, giving White more opportunities to resist. If Black cuts with ② and ④, White has a tesuji to resist with the jump of ⑦. The block at ⑨ is forcing, so this is a much easier fight for White than the previous diagram.

Instead of ⑧, if Black A, White gives the counteratari at B. Note that if Black plays elsewhere instead of ⑩, then White at ⑩, Black C, White D kills.

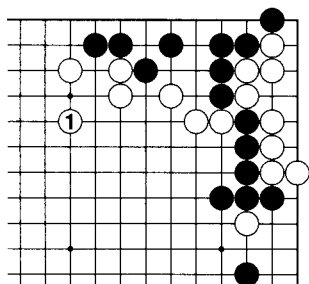


Diagram 3:
① is the shape.

① protects both cutting points at once. It doesn’t look like much of a move, but if you don’t see it you’ll be drawn into an unfavorable fight, so it’s as good as any brilliancy.

After White defends with ①, Black has no particularly effective way to profit by threatening White’s connection.

TESUJI FOR DEVELOPING

Developing your groups into the center in and of itself provides no profit, but it helps to prevent your opponent's attacks before they can begin, and is also a fundamental skill in the art of pressing or enclosing your opponent or otherwise narrowing his space. Moving into the center appropriately is bound to have an important effect on any fighting that ensues.

However, whether to develop into the center or to seek a base immediately, perhaps even allowing your opponent to seal you in while you turn to play elsewhere—this cannot be decided according to local considerations alone. Most of all it is necessary to avoid cases in which moving out into the center just winds up playing on dame points.

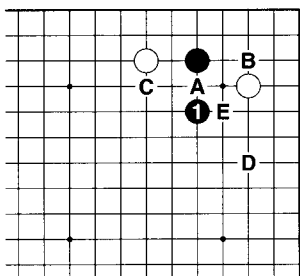


Diagram 1:
One Space Jump

The most fundamental of all developing moves is the one space jump. In this case the jump prevents Black from being sealed in by White A while also preparing threats on both the left and right. Of course, there are other sequences here that are also considered joseki—such as those starting with B, C, D, or E, and a wide variety of possible variations thereafter. But when your base has been threatened the first possibility you should consider is moving out into the center.

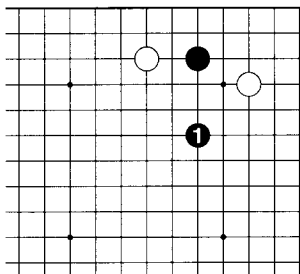


Diagram 2:
Two Space Jump

This move is based on the same basic idea as the one space jump, but since the connection is less secure, it is necessary to exercise caution when the opponent's stones draw near. This jump is used when you want to move out quickly, and when it is less important to exert immediate influence on your opponent's position. A three space jump, however, would be too thin.

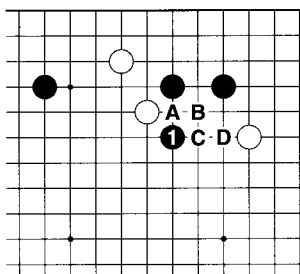


Diagram 3: Shoulder

If your opponent is trying to develop into the center and you want to develop one step faster, you can play a pressing move on your opponent's shoulder such as ①. This move seems to leave a gap in Black's position, but after White A, Black B, White C, Black can give atari with D and move out so there is no need for worry.

In addition to ①, the attachment at Black D is also an effective idea. Black C is usually not a very good shape.

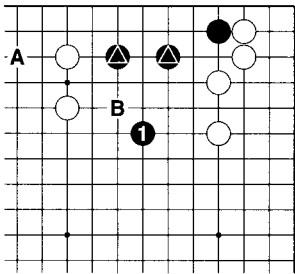


Diagram 4:
Horse's Head

A large knight's move by itself is a rather thin shape, but making a large knight's move from a one space jump (the \triangle stones) is called a "horse's head," and is a good shape for developing. It follows that even a simple large knight's move is not so thin if the position is such that you can play the one space jump whenever you like in order to complete this shape. In this shape, if there is already a black stone at A, then instead of ①, Black B would be correct.

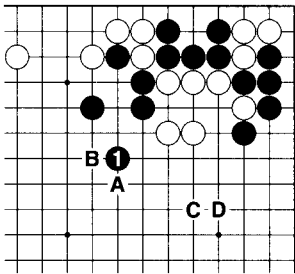


Diagram 5: Sake Bottle

Making a small knight's move from a one space jump is known as "a sake bottle," a shape that looks to be overconcentrated. However, this also depends upon the situation. In this shape, Black A would leave behind the possibility of an attachment at ①, and would therefore be thin, while Black B would apply too little pressure on the stones to the right. In response to ①, White C and D are two possible ways to move out.

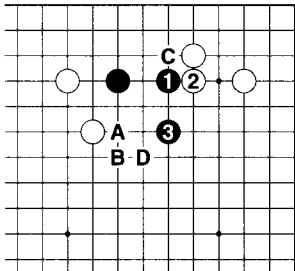


Diagram 6:
Shoulder Hit

In order to develop into the center, Black can first play on the side with ①, inviting White to respond at ② which gives Black momentum to jump into the center with ③. Instead of ①, rushing to move out with the attachment at A just gives White an opportunity to play a sealing move with B. Instead of ②, if White C, then Black A, White B, and now Black can play the hane at D.

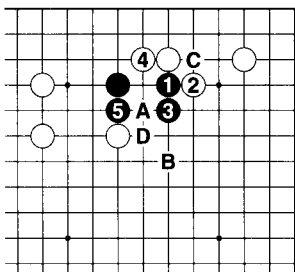


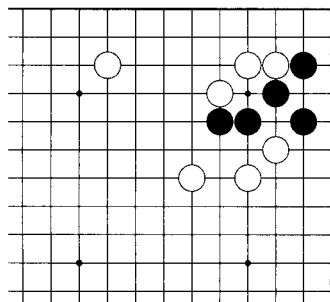
Diagram 7:
Attach and Extend

Here is another attachment and extension like the one we mentioned in Diagram 3. Instead of ①, if Black plays a move like A, then after White caps with B the survival of Black's group is in question.

After ①, if ②, then ③ and ⑤ are good. Instead of ②, if White C, Black can once again make use of the help afforded by ① to attach at D. Instead of ②, if White immediately extends to ④, Black bumps at ⑤.

Problem 1: Attachment at the Head

When you have a variety of forcing moves at your disposal, it is best to hold off playing any of them and play the last move in the sequence first. This general principle of tesuji can also be applied to situations in which you want to develop into the center.



Black to Play

The jump to ① is sente, so Black can force White to play ④, after which ⑤ and ⑦ get out with no trouble. If White doesn't play ④, Black will attach at A.

However, in this final position White's position on the top is extremely secure. And while White will probably connect at B (giving Black the freedom to play elsewhere), there remains a move at C to spoil Black's shape. Black can't be completely satisfied here.

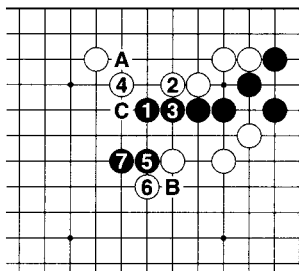


Diagram 1: Out at Least

Black should play the attachment at ①, holding his forcing moves in abeyance. ② is the best response. Black comes back to ③, then connects at ⑤, and the position is settled for the time being. This is clearly much better for Black than the previous diagram.

Instead of ②, if White jumps to A, Black will attach at B—after this if ④, Black gets to hane ahead of White at C, which is difficult for White.

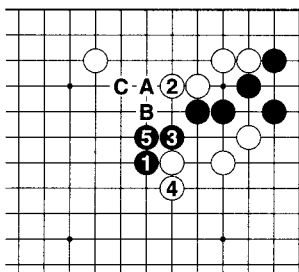


Diagram 2:

① is the tesuji.

If White pulls back to ②, Black can force with the jump at ③, after which the jump to ⑦ lets Black develop stylishly. Again, this is clearly a much better way for Black to develop than Diagram 1.

Instead of ②, White A would be unreasonable. Black pushes through with ⑤, making *miai* of both the block at B and the knight's move at C.

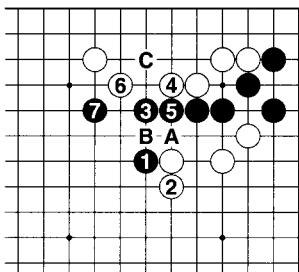
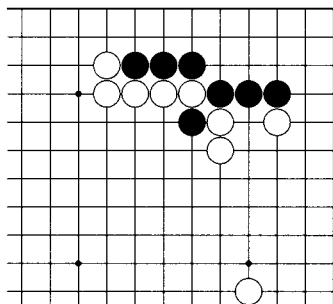


Diagram 3:

Developing Stylishly

Problem 2: Angle Play

When you develop you must also consider the shape that will result after your opponent tries to halt your progress. If your opponent can stop you and end with a solid position, your development is a failure. How can Black exploit the open skirt on the right side?



Black to Play

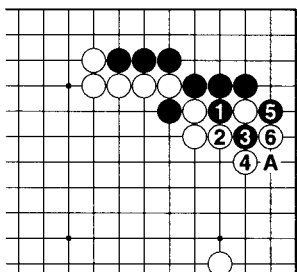


Diagram 1:
Stopping with Ko

Although ① and ③ capture a stone, after White gives atari and sets up a ko with ⑥, the result seems quite unpromising for Black. If White captures the ko, this creates *aji* against the corner and would be severe, so for the time being Black really cannot cut at A.

Instead of ①, if Black plays the hane at ⑤, White blocks at ⑥, and play will probably continue ③, ④, arriving again at the diagrammed position.

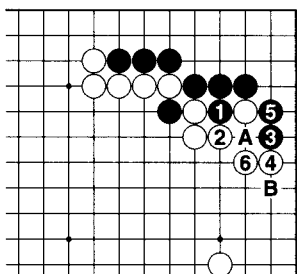


Diagram 2: Stopping
with Good Timing

Black may make a push at ① and follow with the placement on the angle at ③. If now White at ⑤, Black has A, so White will stop Black's progress with the attachment at ④. Instead of ⑤, if Black plays the hane at ⑥, then White A, Black B, White at ⑤ hurts the corner.

Again, instead of ⑤, if Black at ⑥, after White A, if Black comes back to ⑤, then after White B, this black cut does not bother White much.

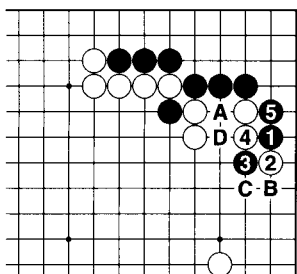
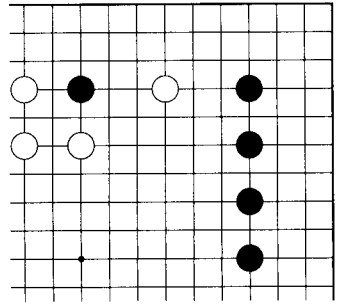


Diagram 3:
① is the tesuji.

Playing ① directly is good. Instead of ②, if White at ⑤, Black still has time to come out with Black A. The value of playing ① directly can be seen after ②—after ⑤, if White B, Black moves out with C, and the absence of the exchange Black A, White D makes Black's task of managing these stones easier. Instead of ②, defending with White at ③ is about the best White can do.

Problem 3: Empty Triangle

When you are going to develop into the center, if at all possible you would like to do so while simultaneously striking a blow against an enemy position. It is often effective if you can squeeze out through a narrow opening.



Black to Play

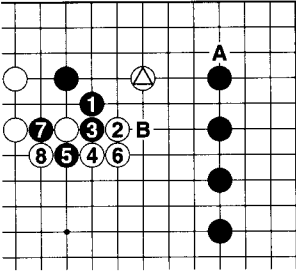


Diagram 1: Out, But Doesn't Damage White

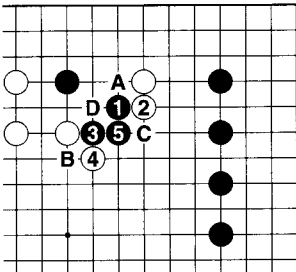


Diagram 2:
③ and ⑤ are the tesuji.

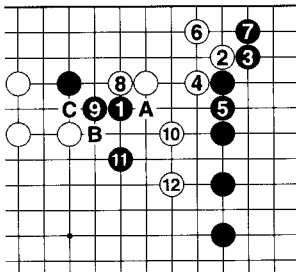


Diagram 3:
White resists.

Pushing out with the diagonal move of ① is slow. White can play a covering move at ② to seal Black in. But ① exerts so little pressure that White has a number of options available: White could also play the attachment at A, the jump to B, or the knight's move at ⑥.

Black should choose a way to develop into the center that also attacks △.

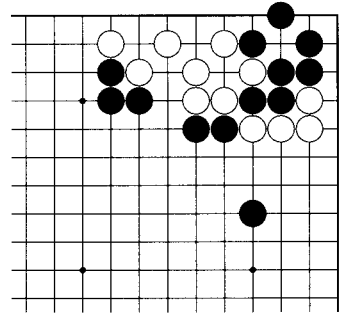
The shoulder hit of ① looks to follow with a push at ② or the block at A, and forces White to respond. If ②, ③ is a good move. After ④, Black makes an empty triangle with ⑤, keeping open the possibility of a cut at B. This move makes bad shape but accomplishes a lot. Instead of ③, ⑤ would allow White to play A, spoiling Black's shape. Instead of ⑤, if Black C, White D cuts him off.

White can play a move like the attachment at ②, contemplating a trade for Black's corner. If Black stubbornly refuses with ③ through ⑦, White's position has been somewhat reinforced, and he can fight with ⑧ and ⑩.

Instead of ②, after White A, Black B, if White bumps with C, Black defends by taking a liberty with ⑨.

Problem 4: Knight's Move

If you seize the opportunity to exploit a tiny gap in a position that is not yet resolved you can get into the center advantageously. The ladders must favor White for this to succeed.



White to Play

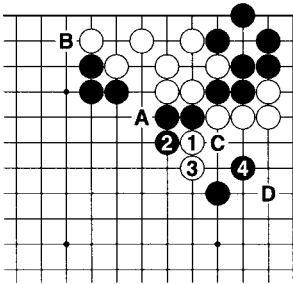


Diagram 1:
Unimaginative

Moving out with the hane of ① is easy enough. However, Black has the ability to attack with ② and ④ or, alternatively, to pull back with A instead of ② and aim for the cut at C while also looking to block in sente at B—after factoring all this in, it is not so clear that this is a solution to White's problems. Instead of ①, White A would fail after ③. Instead of ①, White D is out of the question.

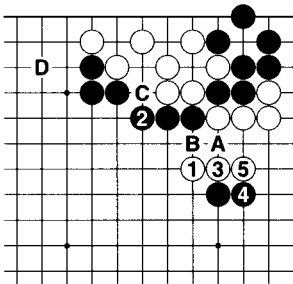


Diagram 2:
① is clever.

White plays further away from his group with the shoulder hit at ①. Now if ②, White blocks with ③ and ⑤, getting a secure shape. Instead of ②, if Black A, then White B; instead of ②, if Black at ③, then White at ②—in any event White can maintain a connection.

However, Black C is sente. If Black exchanges ② at C for White D and then plays Black A, the ladder won't come soon enough to save White.

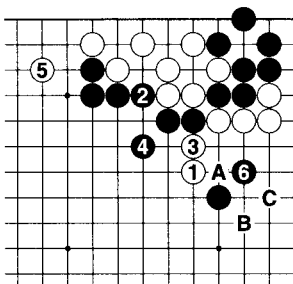


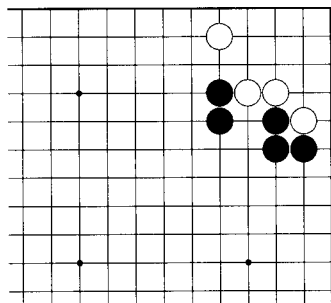
Diagram 3: Timing

If Black plays ②, White must force immediately with ③. After trading this for ④, White takes profit on the upper side with ⑤, after which it will be all right for White to put up with a Black attack starting with ⑥.

After ⑥, if White A, White should have no problems. But depending on the whole board situation, it may also be possible to play asking moves such as B or C.

Problem 5: Knight's Move

Developing moves need not always be focused toward the center—there are also cases in which you develop out along the side. You should look for a shape that maximizes the efficiency of your stones.



White to Play

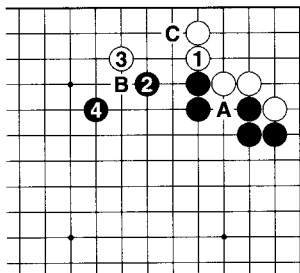


Diagram 1: Sluggish

Bumping with ① is solid but slow. It allows Black to apply pressure with ② and ④, and so it is difficult for White to find the time to fight back with the push and cut at A. Instead of ②, Black B would prevent White from jumping out with ③, but this would allow White A.

Without ①, Black C would seal White in completely.

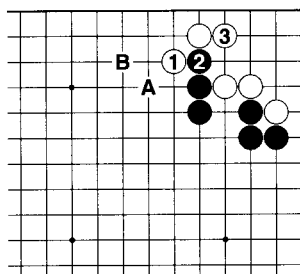


Diagram 2:
Diagonal Move

After White plays the diagonal move at ①, there is no question that White will be able to develop along the top side after ②, ③. That said, ① ends up as a single stone pressed against Black's wall, which is not particularly good shape. Based on the whole board situation Black can now choose between the press at A or the checking extension at B.

Of course, ②, ③ need not be played immediately.

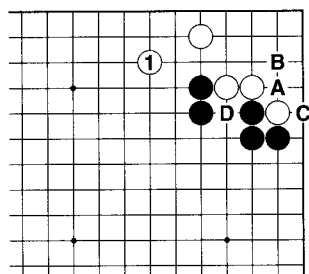


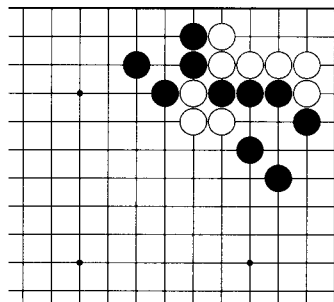
Diagram 3:
① is the shape.

Jumping out with the knight's move at ① is the most stylish shape. The furthest possible jump that can be safely maintained is always better—this is a basic principle of development.

Black can snip off a stone with Black A, White B, Black C, but the connection of White's stones remains secure. White can aim for a severe attack at D.

Problem 6: Knight's Move

If you resolve the position, you can make your own stones secure, but at the same time you also make your opponent's stones secure. If the game situation is such that you want to look forward to a later attack then you should choose a method of development that avoids resolving the position.



White to Play

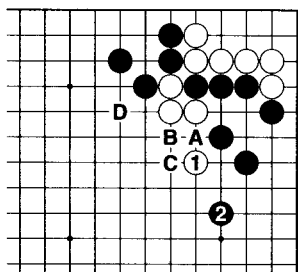


Diagram 1: Taking a Loss on the Right

① strikes at a critical point for Black on the right side while also developing, but after Black defends with ②, White has taken a loss. White isn't able to develop an attack on the top as compensation, and this loss on the right is permanent. Instead of ②, if Black pushes and cuts with Black A, White B, Black C, White would be able to make threats on both the left and right by jumping to D, but . . .

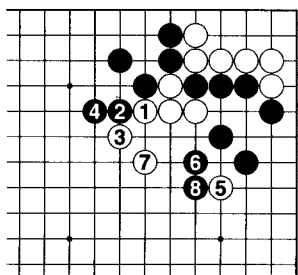


Diagram 2: Taking a Loss on the Upper Side

After resolving the position with ① and ③, White can hem Black in on the right with ⑤. However, if Black counterattacks with even a simple move like ⑥, it seems there is no real advantageous way for White to continue with the attack. In order to make up for having allowed Black such a nice shape on the upper side with ② and ④, White would need to develop a rather severe attack on the right.

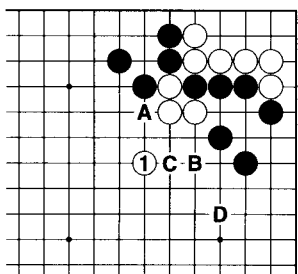
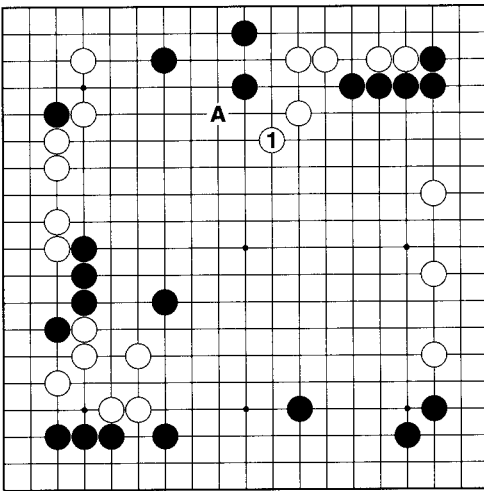


Diagram 3:
① is the shape.

White should develop with the seemingly vague ①. If Black A, White B; if Black B, White A—this white connection seems thin, but it is easy to quickly create a proper shape. There is no way to immediately attack Black either on the left or right, but as long as these white stones can settle in the center, an opportunity to attack is likely to arise later. Instead of ①, White C would seem second-best after Black D.

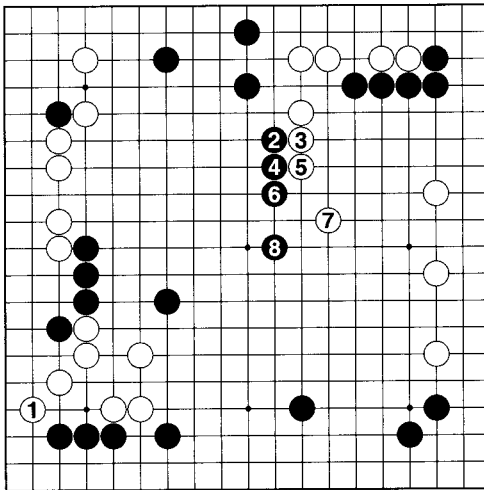


Game Record 4
 2nd Meijin Title Match, Game 6
 White: Sakata Eio
 Black: Fujisawa Shuko

Game Example 4: Diagonal Move

If you develop your group, you prevent attacks before they can occur, while also building thickness of your own. Frequently you take a point that lets you glare menacingly in many directions.

The diagonal move of ① allows White to aim for both the press at A and an attack on the black group on the left; an invasion on the lower side now begins to seem possible as well.



Variation: A shoulder press by Black would be vicious.

To consider an alternative for White, ① would also be a good point, calculated both to help stabilize White's group while also giving a greater punch to any invasion on the lower side.

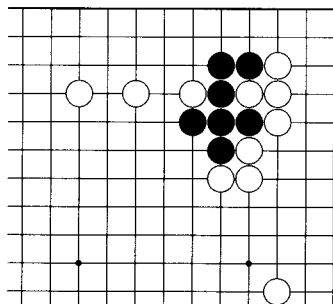
However, the press at ② quickly leads to a clear, easily understood position. About the best White can do is to spread out with ③ through ⑦; however, ⑧ not only connects the upper and left sides, but even offers Black the hope that he might make some territory here.

Viewed this way, ① in the game record is more than just a

developing move. It is a vital point to determine whether each of three groups will become thin or thick. As such, it prevents the game from becoming instantly bad for White and prepares to conduct a protracted resistance.

Problem 7: Diagonal Move

A diagonal move is the slowest way to develop into the center, but at times it may be the only viable alternative. This is a tesuji that looks to follow up with a bulge.



Black to Play

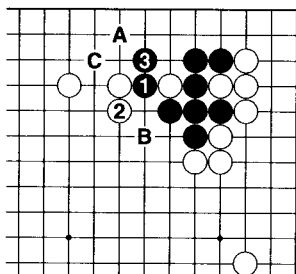


Diagram 1:
May Get Sealed In

Gripping a stone with ① makes a living shape, but White can threaten the black group with A, and retains the possibility of sealing Black in. This is not very promising for Black. Instead of ②, White could also choose the pressing move at B. ① is a slack move that only defends.

Instead of ①, playing at Black A would give White a choice between sealing Black in with B or attacking with C.

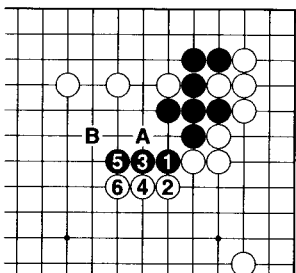


Diagram 2:
Playing on Dame Points

The hane at ① lets Black move out, but allowing White to block persistently with ② through ⑥ just gives White thickness. Black is only playing on dame points, so this result is one-sided, a loss for Black.

Instead of ③, jumping to ⑤ is slightly better. Play follows White at ③, Black A, White ④, Black B. But Black is still just playing on dame points.

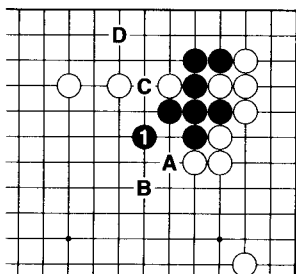
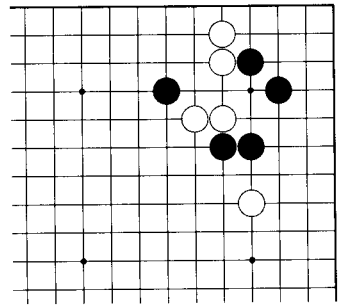


Diagram 3: The
diagonal move is good.

Black plays the diagonal move at ①. Black gets to the key point first, avoiding being sealed in by White. Next Black A would be a wonderful point so White has no choice but to defend with A or B. Once Black has poked out like this, there is no place White can play to seal him in immediately. Now Black can settle with C or even D and the result is not bad at all.

Problem 8: Diagonal Move Out

If you need to give up too much in order to develop into the center, the net value of your development itself is diminished. It is true that you must succeed in getting out, but you must also try to limit the price you pay locally.



Black to Play

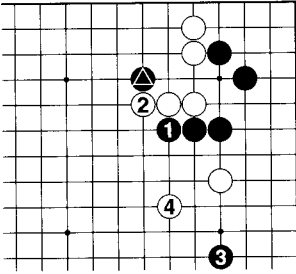


Diagram 1: Split Shape

Pushing with ① gets out with sente, so Black can next play the pincer at ③. That said, this allows White to push through with ②, after which ▲ loses its effectiveness—this is a classic case of a split shape. The loss that this represents takes a good deal of the luster off of the gain represented by Black's pincer. Instead of ①, if Black plays the pincer at ③ immediately, the turn by White at ① is thick.

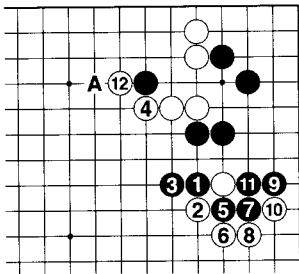


Diagram 2:
The punch misses.

Attaching and extending with ① and ③ attempts to make *miai* of the cut at ⑤ and an attack on the upper side starting with Black A. White will reinforce the somewhat larger side with ④, allowing Black to cut with ⑤. Then White will probably lightly sacrifice with ⑥ and ⑧. After ⑫, things have gone exactly as Black planned, but nonetheless the result is nothing much to brag about.

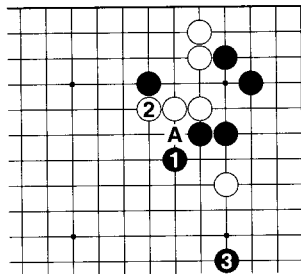
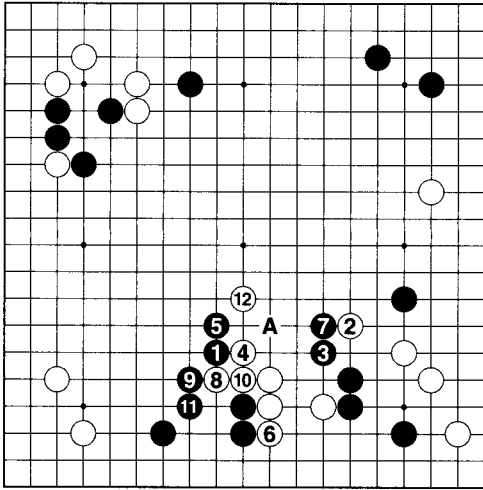


Diagram 3:
① is the shape.

Black plays the diagonal move at ①, making *miai* of the block at ② and the pincer at ③. Instead of ②, if White extends along the right side, Black blocks at ②, and while this is not as severe as it would be if Black had a stone at A instead of ①, it still packs a considerable punch. So if Black is sure that White will defend at ② anyway, it is clearly better to play a bit away from White's stones at ①.



Game Record 5

1963 Oteai

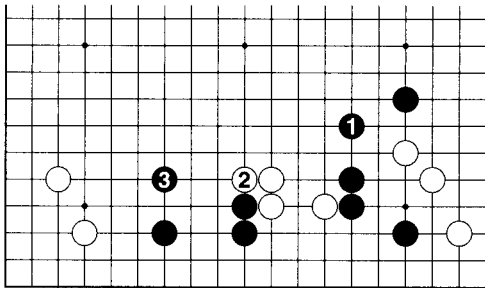
White: Fujisawa Shuko

Black: Kada Katsuji

Game Example 5: Diagonal Attachment

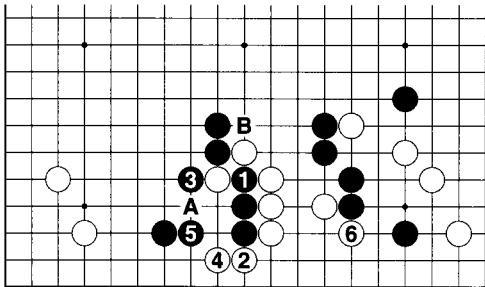
Sometimes you have a choice: you can develop toward the center comfortably and allow your opponent to do the same—or you can sacrifice the comfort of your own developmental shape in order to spoil your opponent's shape.

When Black plays ①, he anticipates White A, Black at ②, but White disrupts this plan by playing ② and then developing by leaning with ④. White continues by forcing with ⑥.



Variation 1: Simple

A simpler alternative for Black would have been to jump to ①, developing while also sealing in White's corner. The turn at ②, looking to shorten Black's liberties, would be a bit severe, although after developing with ③, Black should be all right.

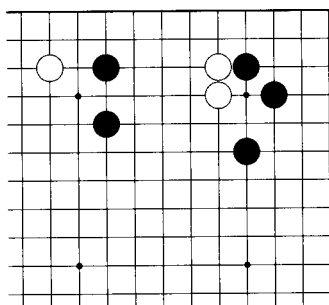


Variation 2: Changing Stance

In the game record, ⑧ and ⑩ are forcing moves played before jumping to ⑫. If Black cuts at ①, White plays the hane at ②. Then if ③, White can live stylishly with ④ and ⑥ instead of moving out. Instead of ③, if Black A, then White B.

Problem 9: Diagonal Jump

When developing into the center, you should not focus blindly on moving out, but also prepare a way to make shape once you get out. Otherwise, rather than developing you will only get attacked on a large scale.



White to Play

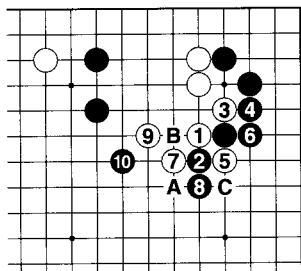


Diagram 1:
Taking a Loss First

If strengthening Black with the attachment of ① were no problem, White could easily develop into the center. But after ⑨, ⑩, and, we can suppose, White A—the loss White sustains on the right is too large.

Instead of ①, White B would be a loose shape, and after Black defends with C, White lacks a good follow-up. Instead of ③, if White B, then ③ leaves White thin.

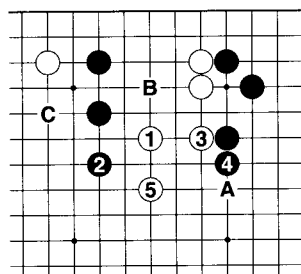


Diagram 2:
① is the tesuji.

Developing into the center with the diagonal jump of ① is a clever line of play. If ②, White pokes his head out with ③ and ⑤, settling the group. Instead of ②, if Black A, the attachment at ③ is even easier to play.

Therefore, when White plays ①, Black should prevent the attachment by extending to ③. After White B, Black could consider attacking with C.

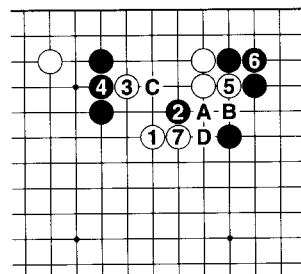


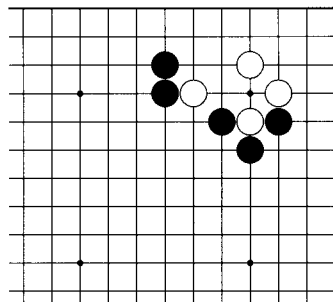
Diagram 3: Trying to split is unreasonable.

White needs to make sure that Black cannot split the diagonal jump. If ②, ③ and ⑤ are both forcing, and after White pushes with ⑦, the black stone cannot move. If Black A, then White B.

As long as there is no need to fear ②, ① makes *miai* of C and D, so it will be easy for White to make shape here.

Problem 10: Pushing Out

You can overlook small losses if they let you play important points first. This position is from *Katsugo Shimpyo*.



White to Play

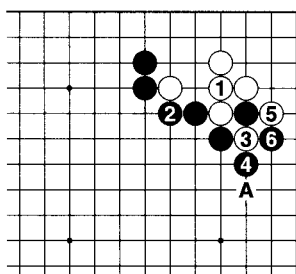


Diagram 1: Sealed In

Connecting with ① just because it's atari leads to absolutely nothing good after Black seals in with ②. White can cut and capture with ③ and ⑤, but then Black gives atari with ⑥. Since capturing the ko capture is almost sente, this is a thick shape for Black.

At least White should play the angle move at ⑥ instead of ③. Then if Black at ③, White at ⑤, Black A, and White converts the corner into territory comfortably.

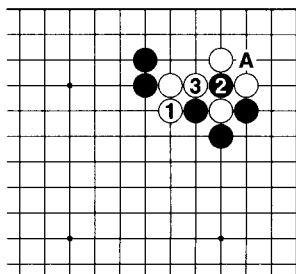


Diagram 2:

① and ③ are the tesuji.

No matter what comes, White should push out with the huge move at ① first. If Black captures at ②, White gives atari with ③. It is not easy for Black to fight this ko.

If Black connects the ko, White also connects, at A. White can look forward to attacking the five black stones, which are short of liberties.

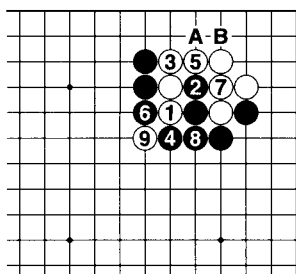


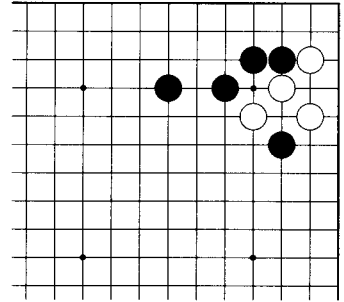
Diagram 3: Thin Seal

In response to ①, Black could play ② and ④, forcing White to defend with ⑤, after which Black seals in with ⑥. However, once White gets to play the cut at ⑨ it becomes apparent that Black is short of liberties and White will have the edge in the ensuing fight.

Instead of ⑤, if White moves out at ⑥, then Black at ⑤, White A, and the cut at Black B is crushing.

Problem 12: Attachment

An iron principle of developing is to avoid the direction in which your opponent has a good response waiting. If possible, it is better to set down roots in a large open area.



White to Play

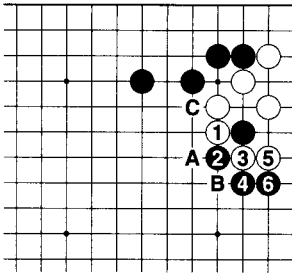


Diagram 1: Push

Pushing with ① allows Black to hane upwards with ②, stopping White's development along the right side. After the cut at ③, Black blocks with ④ and ⑥. Instead of ③, if White A, Black extends to B—a loss for White.

Instead of ①, pushing at White C is the wrong direction to develop. Black would play the diagonal move at ②, and White would be pushed toward Black's strength.

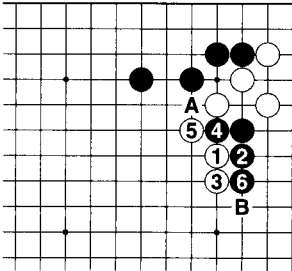


Diagram 2:
Creates Weaknesses

Jumping one step further ahead with the press at ① allows Black to play ②, followed by the push at ④, creating weaknesses in White's shape. Cutting with Black A will be sente so White already needs to come back to repair this weakness.

However, instead of ②, if Black rushes to play ④ immediately, White can reply with White at ②, developing stylishly along the right side. Instead of ③, if White at ④, Black plays the hane at ③, after which White at ⑥, Black B.

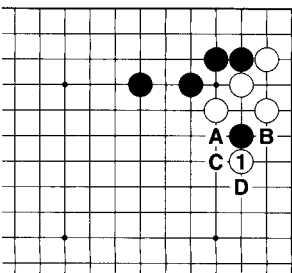


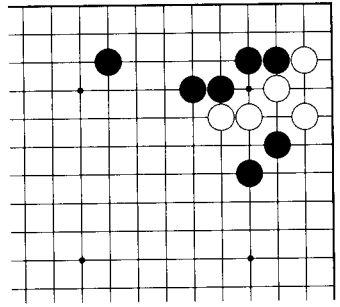
Diagram 3:
① is the tesuji.

The attachment at ① is the move, making *miai* of A and B. Now if Black tries to move this single stone he only creates a heavy group.

The points A and B will still be *miai* even after Black C, White D. Probably about the best Black can do is to force with the clamp at D.

Problem 13: Attach and Extend

Developing outwards is extremely important. However, if you focus only on development, there are times when your base gets destroyed and your group ends up floating. First move out, but then fix your shape.



White to Play

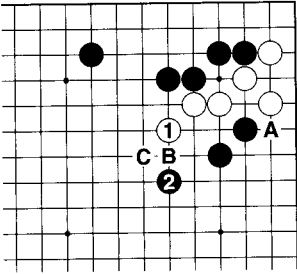


Diagram 1: Duffer's Diagonal Move

① is a duffer's diagonal move. It only moves out into the center, without making any threats against Black. Black can just play the knight's move at ②, scoring points and at the same time threatening White's group. Black A, taking away White's eye shape, is another promising idea. But instead of ②, Black C would be bad—it offers White an opportunity to play B.

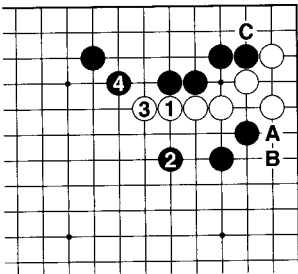


Diagram 2: Playing on Dame Points

Pushing with ① makes a secure shape, but this allows Black to jump to ② while White's stones fall on dame points. After ③, ④, it is still possible for Black to seal White in. Now White could live with White A, Black B, White C, but if so it would be better for White to just live in the first place.

① is a mistake in direction, based on a mistaken understanding of which stones are strong and which are weak.

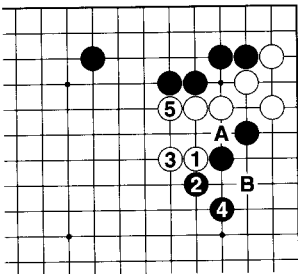


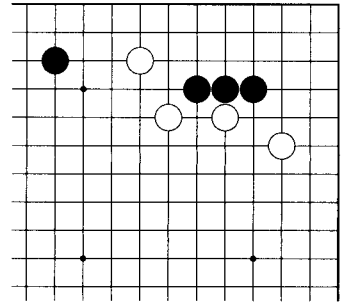
Diagram 3:

⑤ is correct.

White attaches and extends with ① and ③. This develops toward the wider side while creating a cutting point in Black's shape. Black has little choice but to connect at ④, and now White pushes at ⑤ to complete the sequence. Even if White left out ⑤, a Black move at ⑤ would not be sente because White A is forcing. But playing ⑤ lets White aim for B later.

Problem 14: Attach and Hane

Even when you are in no immediate danger of being captured, being sealed in is painful. And even if your opponent's position is thin, if you don't find the proper way to break through and develop you will incur a loss. You will need to play some moves in preparation, but here too it is best to keep the loss to a minimum.



Black to Play

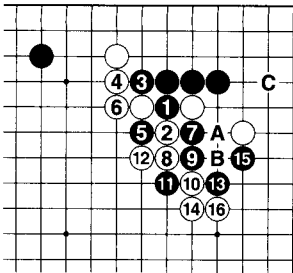


Diagram 1:
Supremely Vulgar

①, followed by ③, ⑤, and ⑦ is a method of development that plumbs the depths of vulgarity. Instead of ⑨, if Black A, then White B, and Black is still sealed in. Black has no choice but to move out one painful step at a time with ⑪ and ⑬, but not only does this allow White to take tremendous influence on the outside, it also leaves bad *aji* in the corner that Black needs to come back to repair. Given this result, instead of ③, Black would have been somewhat better off just defending at C.

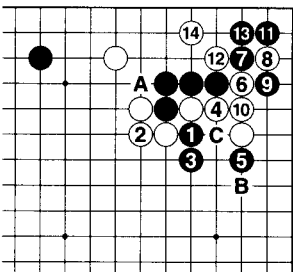


Diagram 2: Little Effect

Instead of pushing out with A or giving atari at ②, simply cutting at ① is also a tesuji. However, after White defends solidly with ②, Black has no good follow-up. After ③, ④ threatens the corner, and instead of ⑤, fighting should probably continue with Black at ⑥, White B.

Instead of ③, if Black C, then ⑩, Black at ④, White B.

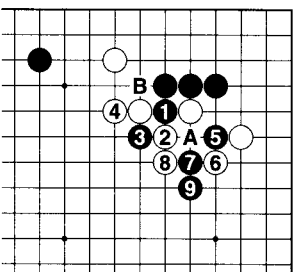
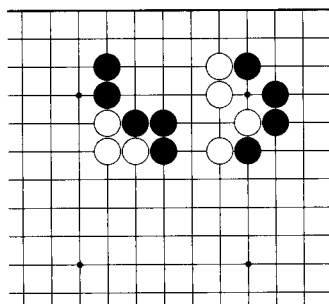


Diagram 3: Tesuji

Black pushes with ① and then simply cuts at ③, exchanging this for ④, after which the attachment at ⑤ is a tesuji. However, instead of ⑦, if Black A, White gives way with ⑧, and Black cannot develop any further. The hane at ⑦ is the point of Black's play—after this, no matter how White resists, Black gets an advantageous fight. Instead of ④, if White at ⑦, Black is fine after B.

Problem 15: Jump

It is only natural that when developing you want to extend further even by a single line, and there are cases in which you can achieve just that by playing the correct move order. In go, a single line can be as good as 10,000 miles.



White to Play

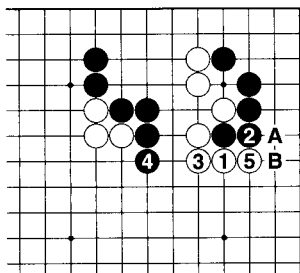


Diagram 1:
Common Sense

A common sense way to develop is through the atari and connection of ① and ③, making *miai* of the block at ④ and the block at ⑤. There is nothing wrong with this result, but you can only find tesuji if you aim for more effective use of your stones.

Instead of ①, if ③, play will proceed ④, White at ②, Black A, ①, Black B.

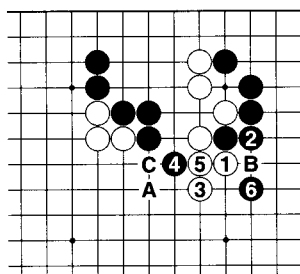


Diagram 2:
Hanging Connection

The hanging connection of ① and ③ offers a speedier development, but Black may make do in the center with just the peep at ④. Or, instead of ④, Black could jump to A, and even though White can block at B, White cannot aim for the wedge at C because the peep at ④ is forcing at any time.

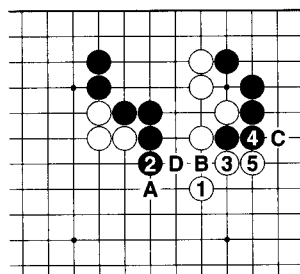


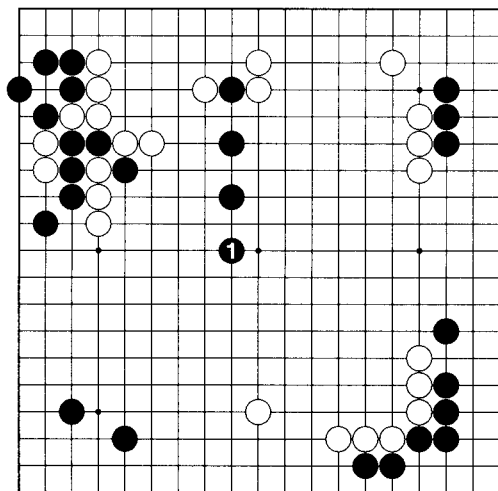
Diagram 3:
① is the tesuji.

White jumps to ①, and if ②, then ③ followed by the block at ⑤ gives White a clearly better result than in Diagram 1. Instead of ②, if Black A, White cuts at ④, and if Black at ③, then White B, and White can aim for the wedge at ②; if Black gives atari at C instead, capturing with ③ is fine. Instead of ②, if Black D, connecting with White B is fine.

Game Example 6: Jump

Developing into the center can accomplish more than just seeking safety for your own stones; in many cases it can also reduce an opponent's moyo, and take a key point for influence from a whole board perspective.

This position features a contest between Black's territory and White's influence. At this point the jump to ① is a key point whose influence radiates across the entire board. This move prevents an attack against these stones before it can even begin, and shatters White's dreams of building a large moyo.

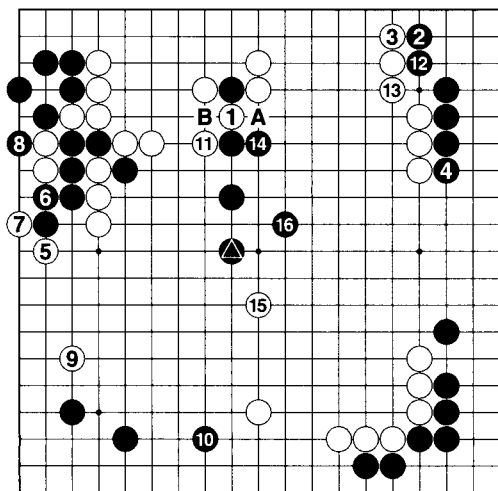


Game Record 6

3rd Top Position Title Match, Game 1

White: Shimamura Toshihiro

Black: Kitani Minoru



Continuation

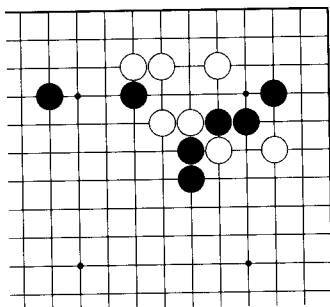
① claims a large chunk of territory while also erasing possible Black forcing moves at A and B, allowing White to aim for a later attack. Black takes profit with ② and ④. That Black can ignore the center here is one of the fruits of having made the prophylactic move at △.

⑨ and ⑩ are *miai*. Instead of ⑪, pushing through at ⑫ might give White some chances, but the attack with ⑮ meets up with ⑯. Black is practically settled now, and the game is nearly over. Instead of △, if Black

plays practically any other move, White will play the cap here. Whether you call this running away or jumping clear from danger, this move develops in the center and creates influence on a whole board scale.

Problem 16: Jump Out

If you succeed in developing into the center, your opponent will doubtless get something in return. In some cases, the value of this compensation must be judged based on the whole board situation.



Black to Play

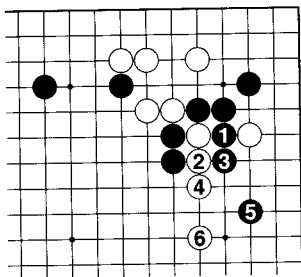


Diagram 1:

White has a free hand.

If Black pushes through with ① and ③ and then slides with ⑤, he develops along the side in sente while also solidifying a certain amount of territory. However, as compensation White captures the two stones in the center and gains thickness. A final judgement can only be made in terms of the position on the rest of the board, but locally at least White has a free hand.

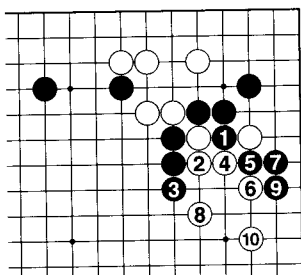


Diagram 2:

Center Moves

Fighting with the push at ① followed by the extension at ③ is another conceivable way to play. But White will block at ④, and play will follow the sequence through ⑩. Since the white group on the upper side is so solid, Black needs to be very careful that his three stones in the center don't become a burden. It seems there is little for Black to gain from this fight.

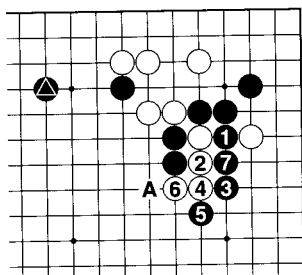


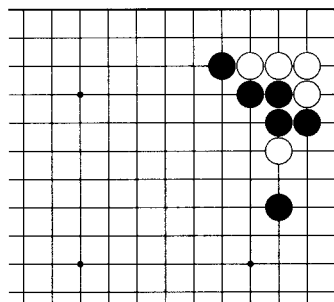
Diagram 3:

③ is the tesuji.

There is a tesuji here: Black can push with ① and then jump to ③. If ④, ⑤ is a valuable move, pressing on the head of White's group and taking exclusive control of the right side. When Black comes back with ⑦, still aiming for a ladder, the difference between this result and Diagram 1 is large. About the best White can do is to defend with A, but this thickness is already erased by ①.

Problem 17: Clamp

This tesuji makes *miai* of two points in order to be able to play at the crucial point first. It includes the aim of deepening Black's shortage of liberties.



White to Play

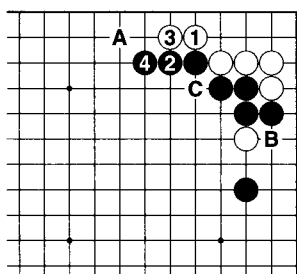


Diagram 1:
Lacking Spirit

Playing the hane below with ① and ③ is sente, and avoids trouble, but this is absolutely an ideal continuation for Black. Jumping out with White A doesn't really qualify as developing, and the time is still not ripe for blocking at B to shorten Black's liberties. That said, cutting at White C instead of ① is too violent—after ②, White will be in for a painful fight.

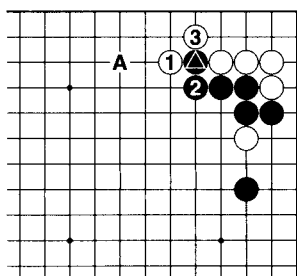


Diagram 2:
① is the tesuji.

White clamps at ①, making *miai* of linking up with ③ and cutting at ②. When Black plays ② and White links up with ③, the exchange of \triangle for ③ is a bad one that shortens Black's liberties, while also erasing the potential for playing a checking extension at A, aiming for a peep at ③.

This is incomparably better for White than the previous diagram.

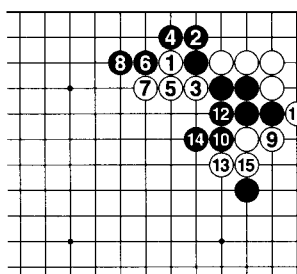
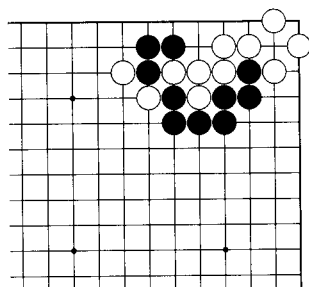


Diagram 3: Unreasonable Resistance

The descent to ② is Black's only attempt to resist, but after the cut at ③, the connection at ⑤ is forcing, and now the block at ⑨ is a severe move that exploits Black's shortage of liberties. Instead of ①, simply cutting at ③ is met with Black at ①, and because White cannot force with ⑤ and ⑦, the block at ⑨ has no real impact—this fight would be unreasonable for White.

Problem 18: Clamp

If there are a variety of available ways to develop, you need to choose the method that is the most advantageous, that provides the biggest boost in the fighting that will ensue. How should Black develop the three stones at the top?



Black to Play

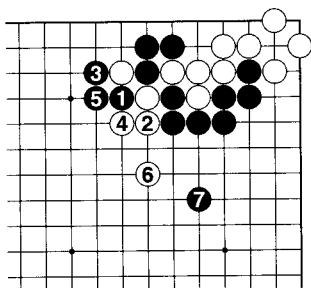


Diagram 1:
Commonplace

Black can develop easily by cutting with ① and gripping a stone with ③. This isn't bad, but ④ is forcing and after jumping to ⑥, White also gets a nice shape. The seven black stones on the right have an open skirt, so there is no denying that they are a bit uncomfortable. However, Black can play a different sequence, one that does not allow White to play the atari at ④.

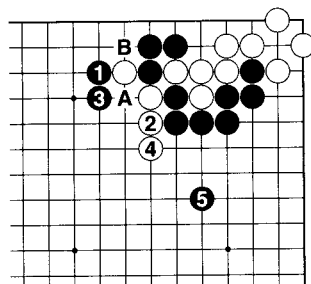


Diagram 2:
① is the tesuji.

Black plays the clamp at ①. If ②, Black stands at ③. White cannot develop as quickly as in the previous diagram, so Black can get a comfortable position after ⑤.

Instead of ②, if White connects with A, Black links up with B, and since there is no stone at ②, the black stones on the right are comfortable. Instead of ②, if White B, then Black A, ②, ③, and capturing two stones instead of one is a gain for Black.

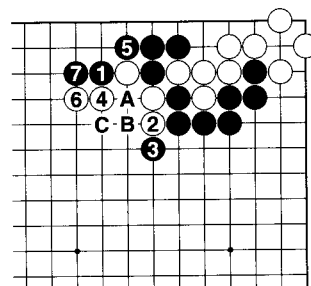


Diagram 3:
Emphasizing the Right

When White pushes with ②, Black can also decide to emphasize the right by playing the hane at ③. About the best White can manage is the hane at ④, after which Black can comfortably secure life with ⑤ and ⑦.

Instead of ⑥, if White carelessly gives atari with ⑦, then Black A, White B, and the counter-cut at Black C leaves White half crushed.

TESUJI FOR ESCAPING

Tesuji for escaping into the center closely resemble those for developing, but the situations we have chosen to examine in this section feature partially surrounded groups that are in more immediate danger, and which cannot get out into the center without the use of more sophisticated technique.

When there are multiple techniques available for escaping, it is necessary to choose the one that strikes hardest against the opponent's position. In addition, depending on the surrounding positions, it is conceivable that you will escape into the center only to be attacked on a large scale. You should decide whether or not to attempt an escape based on a judgment of the entire board.

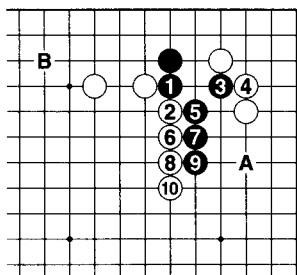


Diagram 1: Cramped

The sequence following ① is an example of a cramped, painful escape. Escaping with this sort of shape just solidifies White, and even if Black can escape for the time being, there is a good chance these stones will once more come under a severe attack later. In addition to sacrifice strategies such as the checking extension at A or the approach at B, Black has more a more stylish way to escape here.

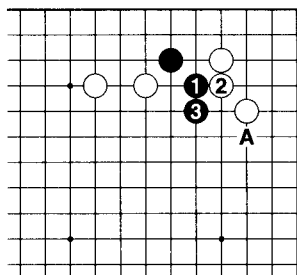


Diagram 2:
Diagonal Move Out

The diagonal move at ①, eyeing White's weakness, is a promising way to escape. If ②, Black moves out with ③. White has not been solidified on either the left or the right, and on the right Black can aim for the attachment at A. This result is incomparably more comfortable for Black.

How to proceed from here depends on the surrounding positions.

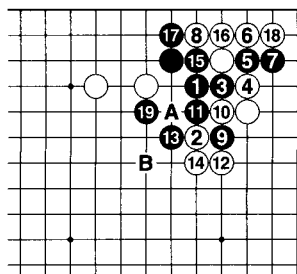


Diagram 3: Corner Aji

How should Black respond if White caps with ②? If Black A, Black need not worry about his connection because ⑮ is forcing, but if White plays the knight's move at B, Black's situation will be painful.

Black throws a cut into the corner with ③ and ⑤, then makes use of the resulting forcing moves. After ⑬ and ⑰ Black has escaped magnificently.

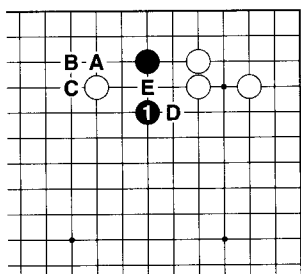


Diagram 4:
One Space Jump

The one space jump is the most fundamental tesuji for escaping. Of course, in this position there are other possibilities. Black could attach with Black A and answer White B with a cross-cut at Black C. Or, Black could play the knight's move at D, after which there are various ways to respond when White cuts at the waist with E. But the first possibility Black should consider is the one space jump.

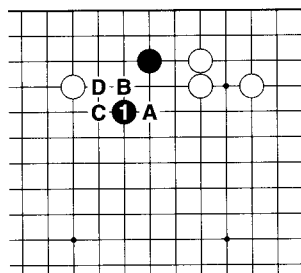


Diagram 5:
Knight's Move

In this particular situation, the knight's move to ① is the correct shape. If Black plays the one space jump to A instead, White will peep at B, making Black heavy. In this position, White is strong in the corner, so playing even one space away from this strength is correct.

Instead of ①, if Black goes all the way to C, the push and cut of White D, Black B, White at ① will be painful in this situation.

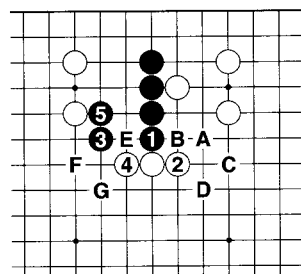


Diagram 6: Bump

Black bumps with ①, making *miai* of 3 and the jump to Black A. This is a powerful way to escape. Instead of ②, if ④, then Black A.

In this situation instead of ①, if Black B, White can choose between attacking with White C or White D. Instead of ①, if Black E, White gets to choose between White F or White G. If you choose a slack shape, you allow your opponent to aim for an attack over a longer time period.

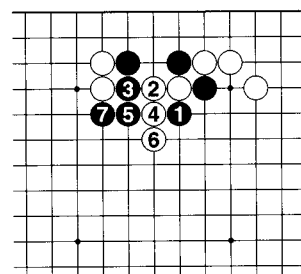


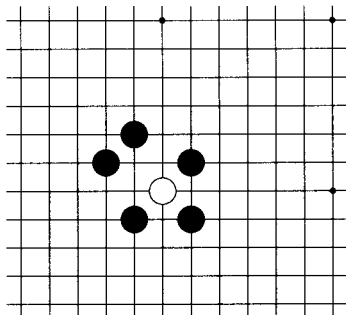
Diagram 7: Atari

Black plays the atari at ①, provoking ②, then pushes through with ③. This idea is used widely, not just for escaping but for a variety of purposes. Instead of ①, suppose Black gives atari at ② and moves out with ④—it is true that this gets Black out, but this is a failure because it exerts less pressure on White, and the resulting Black shape is not as good.

Instead of ①, simply ⑤ is also possible, achieving a good shape after White at ①, Black at ③.

Problem 1: Atari

If the stone or stones you want to escape are in a tight spot, the first thing you need to avoid is a shortage of liberties. This composition is from *Xuanxuan Quijing* (*Gengen Gokyo* in Japanese), in which it is given the name “The Shining Pearl Seeks the Ocean.” Can the single white stone escape?



White to Play

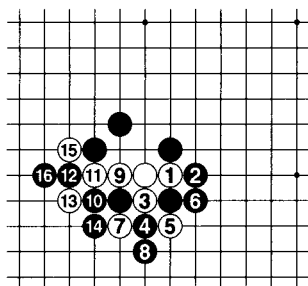


Diagram 1:
Shortage of Liberties

With the sequence starting with ①, White tries to break through by playing a series of atari. However, Black can give way once with ⑩, and after ⑯ White is paralyzed.

Playing atari after atari is poor style. You should hold off playing an atari until you are certain you need an absolutely forcing move.

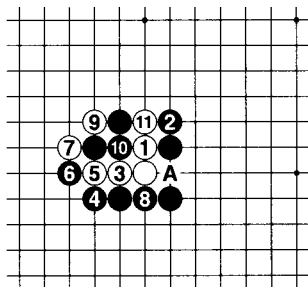


Diagram 2:
① is the tesuji.

Taking care not to shorten his own liberties, White first tests Black by pushing out with ①. Instead of ②, if Black at ⑪, White pushes out with A and the rest is simple, so Black gives way with ②. Now White pushes out once more with ③. Instead of ④, if Black at ⑤, then White at ⑧. Now that Black has been forced to give way with ④, White cuts at ⑦ and escapes by giving atari from the outside with ⑨.

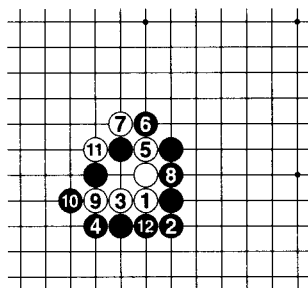


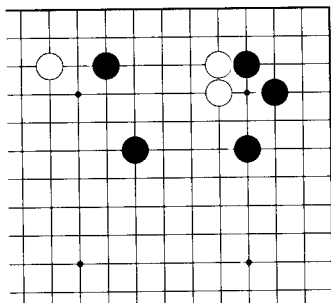
Diagram 3: Snapback

Sometimes the problem is posed as in this diagram, which is different than the Basic Diagram but relies on the same principle. ① and ③ expand the opponent's weakness without shortening White's own liberties.

Right to the very end, White needs to avoid a shortage of liberties. For example, if White carelessly pushes out with ⑨, Black has ⑫.

Problem 2: Large Knight's Move

Whether you try to inch out a little at a time or leap forward with the idea of coming back later, it is necessary to back up whatever you do with careful reading.



White to Play

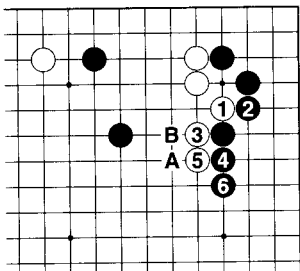


Diagram 1: Sluggish

It is possible to escape by playing the diagonal attachment at ① followed by ③ and ⑤. However, this solidifies the right side for Black, while White makes a bar-shaped group that has little eye potential. Instead of ①, if simply ③, ④ is still the correct shape—a hane by Black at ⑤ would only give White the opportunity to play the hane at A. Instead of ①, White B would lead to a struggle after Black attaches at A.

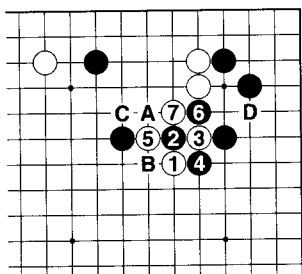


Diagram 2:

① is the tesuji.

White should leap out with ①. If Black tries to separate with ②, White gives up a stone with ③ and links up with ⑤ and ⑦. If Black connects the ko, then White A, Black B, White C is not bad at all.

Instead of ④, if ⑥, then ⑦, ④, ⑤ leads to the same result. Instead of ⑥, if Black at ⑦, White connects at ⑥, making *miai* of A and D.

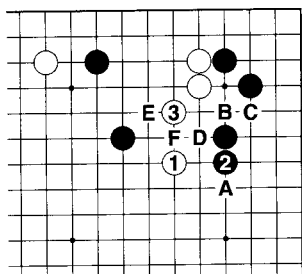


Diagram 3:

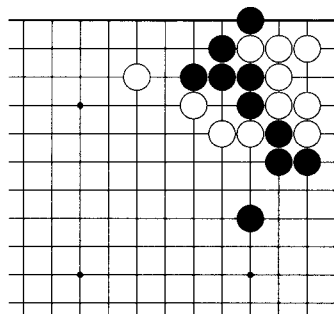
Black defends skillfully.

Black should restrain his impulse to strike immediately and instead defend with ②. White will come back to repair his shape with ③ and there is still plenty of fight left. Instead of ②, if Black A, White forces with White B, Black C, White D, and the result is better than Diagram 1.

Instead of ②, if Black at ③, White can manage with White E, Black F, White B, Black C, White D. ① is an escaping method that gives rise to a number of variations.

Problem 3: Angle Play

Instead of forcing immediately, you can play the next move in the sequence first. This move order lets you choose which forcing move to play based on your opponent's response. Unless you already know it, you may find this to be a rather astonishing tesuji.



Black to Play

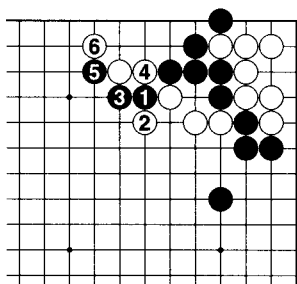


Diagram 1: Dead End

Playing the hane outside with ① runs into a blockade after White plays the hane at ②. Even if Black plays the connection at ④ instead of ③, White blocks at ③ and Black can neither live nor escape. Instead of ①, if Black bumps at ④, White will defend at ③. No matter what, trying to move out directly leads to a dead end.

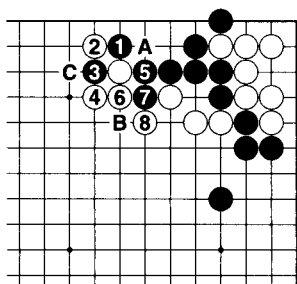


Diagram 2:
Attach and Cut

The cross-cut with ① and ③ runs into a good defense at ④ and fails. Black gives atari with ⑤, but the block at ⑧ ends matters. Instead of ④, if White carelessly grabs a stone with A, then after ⑤, ⑥, ⑦, ⑧, Black throws in a cut at B and can give up a few stones in order to squeeze White from the outside. Instead of ⑤, if Black C, then White A.

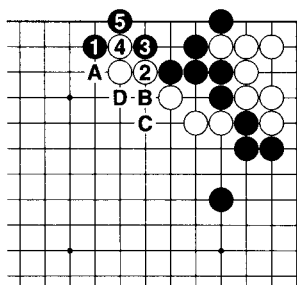


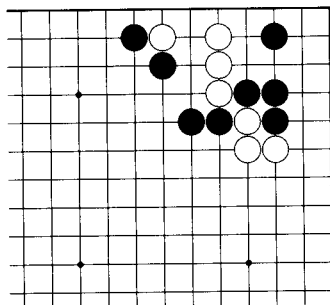
Diagram 3:
① is the tesuji.

Black can escape with the rather unusual idea of ①, a placement on the angle of White's shape. After ②, ③, Black's shape is cramped, but White is in no position to boast either, being short of liberties.

Instead of ②, if White A, then Black at ②, White B, Black at ④ lives. Instead of ②, if ④, Black moves out with Black B, White C, Black D—White cannot cut at ② thanks to the placement at ①.

Problem 4: Cross-Cut

By making a sacrifice, you create a weakness in your opponent's surrounding position. A cross-cut is used more commonly for defense than for attack.



White to Play

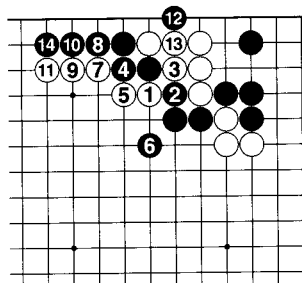


Diagram 1:
Cut at the Waist

While striking at the waist of the knight's move with ① is a tesuji to create weaknesses in the opponent's camp, in this case Black can calmly block with ②. While the push at ③ is forcing, the capturing race at the top is a loss for White. Instead of ③, if White at ④, Black connects at ③, making *miai* of ⑧ and ⑬.

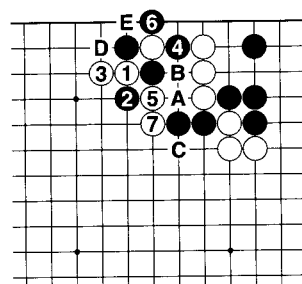


Diagram 2:
① is the tesuji.

White plays the cross-cut at ① and waits to see how Black will respond. If ② and ④, White moves out lightly with ⑤ and ⑦. White is not particularly hard-pressed by the ko after Black A, White B, Black C.

Instead of ②, if Black pulls back at ⑤, White grips a stone with D, and if Black gives atari with ④, White captures with E.

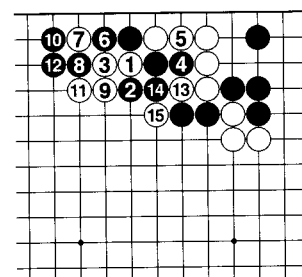


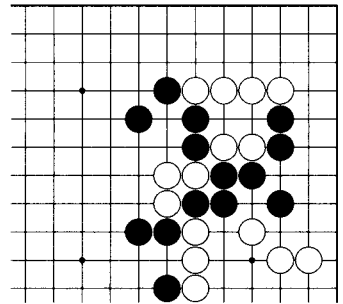
Diagram 3:
Too Aggressive

The most aggressive attempt at resistance for Black is to play ② followed by the bump at ④ and pulling back with ⑥. However, this is unreasonable in this position. White plays the hane at ⑦, which creates forcing moves at ⑨ and ⑪. After cutting at ⑮, White is alive and Black is half-crushed.

In response to ①, pulling back to ⑭ is about the best Black can do.

Problem 5: Empty Triangle

When stones come close together, reading generally becomes more important than shape or typical lines of play. This position is from *GuanZiPu*. Find a way for the three white stones in the center to escape. What is the key point to avoid a shortage of liberties?



White to Play

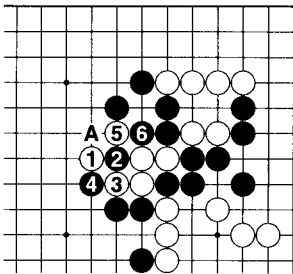


Diagram 1: Ladder

If White jumps to ①, the wedge at ② instantly saddles White with a shortage of liberties. No matter how White squirms and struggles, Black squeezes and White is caught in a ladder.

Instead of ①, if White tries the diagonal attachment at ⑤, the attachment at ② stops White cold. Instead of ①, if White A, then of course ②. It is clear that this is the key point.

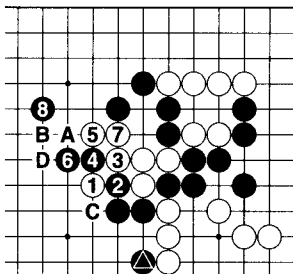


Diagram 2: Net

If White wants to play a jump, at least the jump to this ① is more resilient. Black has no choice but to push and cut with ② and ④, and White plays ⑤ and ⑦. But now ⑧ catches White in a net. In the end, White is captured just as in Diagram 1.

If \triangle were not on the board, White would be able to aim for a ladder with White A, Black B, then a push at White C, followed by White D.

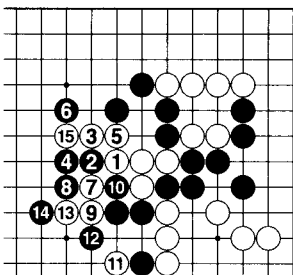


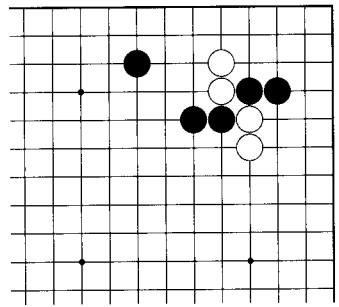
Diagram 3:

① is the tesuji.

White should play first at ①, which we discovered to be the key point for White's shortage of liberties in Diagram 1. This may be bad shape, but in this situation, shape is less important than the number of liberties. Black can play ② and ④ and surround with ⑥, but White slips out with the sequence starting with ⑦. If White can just escape, Black's stones on the right will fall, so White can afford to sustain a bit of a loss on the way out.

Problem 6: Diagonal Move

If getting out directly is not possible, you can play a preparatory tesuji to change local conditions. But if you give up too much for this preparation, the net value of escaping is diminished.



White to Play

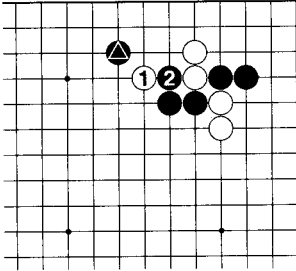


Diagram 1:
Direct Approach

① hits at the weak point of Black's diagonal jump. If White can separate \triangle , the result should be promising, but in this case Black pushes through with ② and there is not much chance for White to succeed. White needs to play some preparatory move in the corner, but which point will give White the best possible shape for escaping?

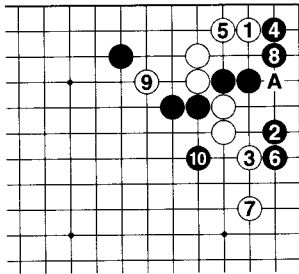


Diagram 2:
Solidifies Too Much

The slide to ① is an idea for attacking the corner that can be powerful even without reference to any escaping possibilities. However, after Black lives with ② through ⑧, White finally needs to come back to escape with ⑨, and it seems that White has helped Black solidify too much here. Instead of ③, if White at ⑧, Black plays A and still has the possibility of playing the cut at the waist of the knight's move at ⑤.

All of this, however, reveals that ⑤ is a key point.

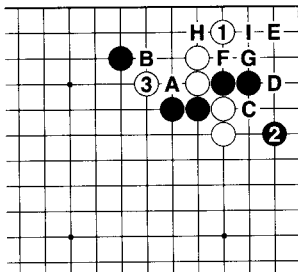
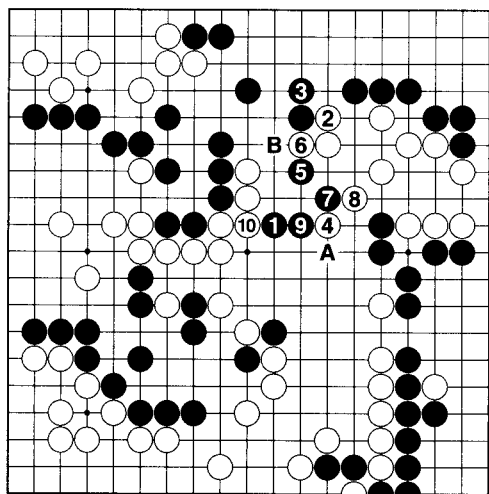


Diagram 3:
① is the tesuji.

① makes *miai* of an attack on the corner and escaping. If ②, then ③. If Black pushes through with A, White gives way with B and ① is in the right position to help out. Instead of ②, if Black A, White can fight with White C, Black D, White E.

Instead of ①, if White F, White has no continuation after Black blocks with G. Instead of ①, if White H, then Black I, ③, ②, and the corner territory becomes quite large.

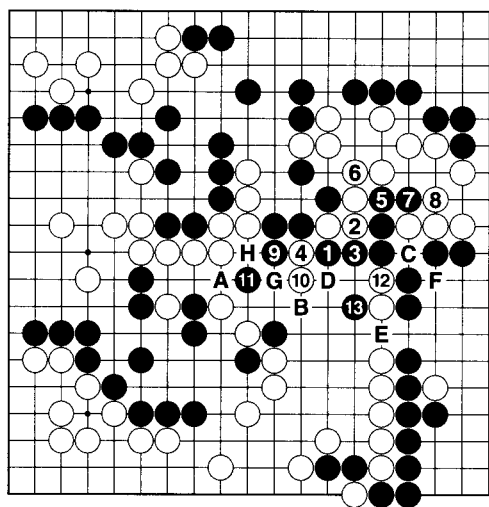


Game Record 7
1st Kisei Title Match, Game 5
White: Hashimoto Utaro
Black: Fujisawa Shuko

Game Example 7: Bump

Even if it is only a single stone at stake, the outcome of a game can depend on whether or not you can pull off an escape. You may need to take care about incurring a loss locally, especially if there are *yose* implications.

② and ④ are played in an attempt to swallow up the peeping stone at ①, but by playing ⑤ and ⑦ and bumping with ⑨ Black can squirm away. If White A instead of ⑩, Black B links up.



Variation: Game Continuation

Black blocks with ① and ③, and when White cuts with ④, Black forces with ⑤ and ⑦. After reducing White's territory, Black gives atari with ⑨ and peeps with ⑪, and now if White connects at A, Black can capture two stones with B.

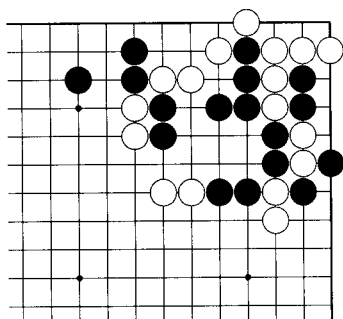
⑫ has a tactical aim. If Black C, then White A, and if Black B, White gets away with D and scores a major reversal. So Black sets up with ⑬. White can capture two stones with White C, Black E, White F, but Black has gained too much by destroying the center,

and the outcome of the game is decided.

In the midst of this sequence, ⑪ is a decisive tesuji. Instead of this move, if Black pushes with G, White extends to B and Black is crushed. Instead of ⑫, if White G, Black connects with H and the situation remains unchanged.

Problem 7: Attachment

In some cases the only way you can escape is by capturing some of your opponent's stones. Most of these cases belong in a later chapter, but we will examine one example here. This position is from *Guanzi Pu*.



White to Play

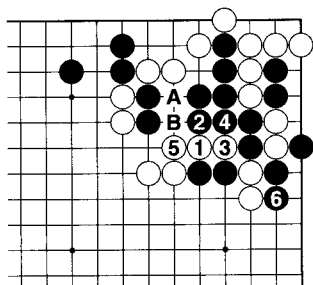


Diagram 1: Wrong Idea

Instead of ①, direct attempts such as the cut at ③, the cut at ④ or the push through at A, all fail. The hane at ① looks as if it will be effective. If Black at ③, then White A, Black B, White at ② captures three stones. However, Black can give up two stones with ② and ④. After ⑥, White has failed.

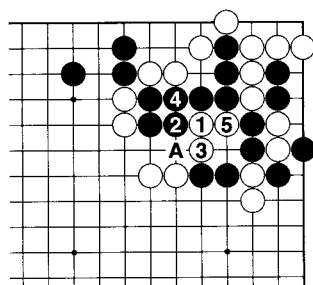


Diagram 2:

① is the tesuji.

The attachment at ① is a true tesuji that lets White make a pretty escape. If ②, ③ aims for the cut at ④. If Black connects, the cut at ⑤ is sente.

Instead of ②, if Black connects at ⑤, of course White pushes through at ④, and after ②, ③, Black cannot play A. After the attachment at ①, White will either live or escape.

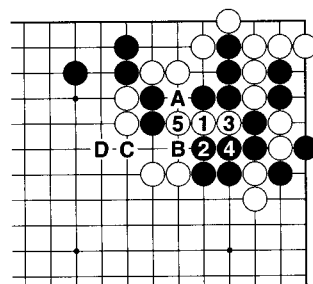


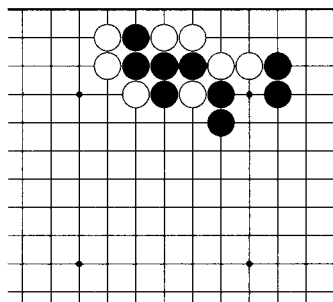
Diagram 3: Alive

If Black bumps with ②, White forces with the cut at ③ and extends to ⑤, living by capturing four black stones.

Instead of ②, if Black connects at A, then after ③, ④, White B, it seems that Black can play the hane at C, but here again the hane of White D shuts the door.

Problem 8: Attachment

Aggressive play requires thinking about the danger to one's own forces. Without first preparing by making your own stones safe, you cannot launch an all-out attack. What will happen if White tries to spoil Black's shape?



White to Play

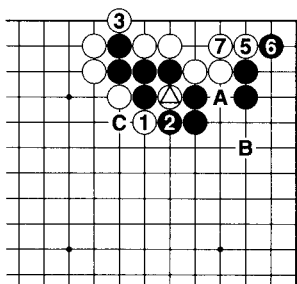


Diagram 1: (4 at \triangle)
White is satisfied.

White gives atari and blocks with ①. If Black captures with ②, White can give atari with ③, squeezing Black into a clumsy shape. White tacks on the hane and connection of ⑤ and ⑦ to threaten the cut at A, which is good enough to settle this group stylishly. If Black B, White C gains thickness.

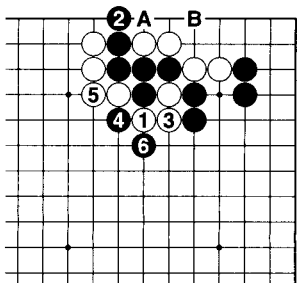


Diagram 2: A Tremendous Counterattack

Instead of ①, if White gives atari with ③, Black extends to ①, and there is a huge swing in thickness in the center.

The move that White is afraid of is the descent to ②. If White connects with ③, ④ and ⑥ start a ladder. It follows that unless White has an answer ready for ②, White cannot play the aggressive move at ①. Instead of ③, White A, Black at ③, White B would be out of the question.

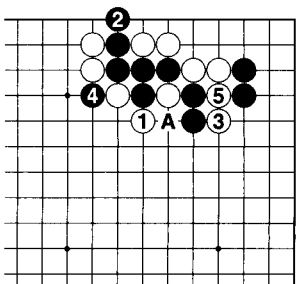


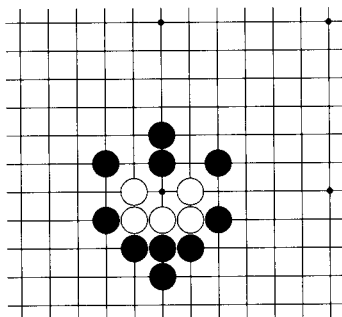
Diagram 3:
③ is the tesuji.

When Black plays ②, White can escape with the surprising attachment at ③. Instead of ④, if Black at ⑤, White connects at A—note that ③ is in just the right place to prevent the ladder in the previous diagram.

Black has no choice but to cut at ④, leading to a trade after White connects at ⑤. This is clearly better for White.

Problem 9: Attachment

When there are two aims available, the solution generally consists of finding the point that the lines of play have in common. This position appears in *Xuanxuan Qijing* (*GenGen Gokyo* in Japanese) under a title that translates to something like “The Power of the Turtle.” Can the five white stones in the center escape?



White to Play

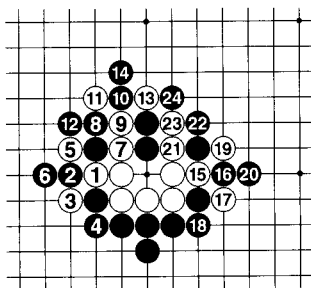


Diagram 1: Vulgar

You may think it's impossible to get out with plodding moves like the sequence starting with ①, but it is necessary to read it out to make sure. White plays atari, atari, then gets in a cut at ⑬ before pushing out with ⑮. Just when it seems that White has gotten out with ⑳, Black responds with the elegant counter-cut at ㉑. The result is a snapback.

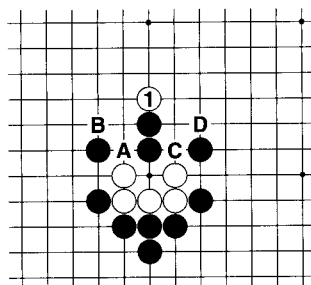


Diagram 2:
① is the tesuji.

The nose attachment at ① is the common point required by the escape routes on the left and the right. This tesuji exemplifies the proverb “there is a move at the center point of symmetry.” It is also okay to first play out the sequence White A, Black B, White C, Black D, before playing this move. The important point is to play the attachment at ① before White's own liberties get shortened, and then wait to see if Black replies on the right or the left.

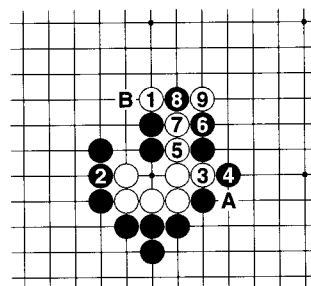


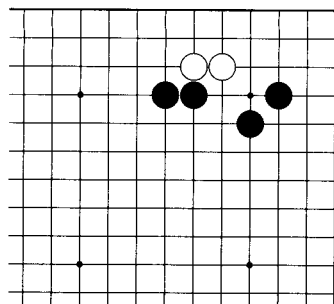
Diagram 3:
If Right, Then Left

If Black protects the left with ②, White works out slowly with ③. There is no need to play the atari at A immediately—after White gives atari at ⑨ there is still a double atari here that will let White escape.

Instead of ②, if Black at ③, then of course White at ②. Instead of ②, if Black B, White pushes through with ③ anyway—⑨ is still atari.

Problem 10: Jump

In escaping along the side, a jump on the third line is a fundamental technique. That said, if you forget about your own weakness your opponent will strike there and force you to back up.



White to Play

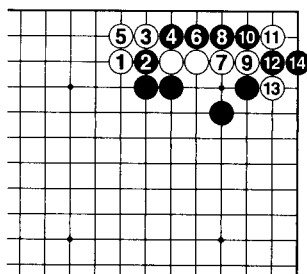


Diagram 1:
Stone Pagoda

If White just crawls along the third line, Black will continue to extend one step ahead, and White will never look up to see daylight. That is why White tries the jump to ①, but the push and cut of ② and ④ is severe. If ⑤, Black wins the capturing race after ⑥. Instead of ⑤, if White at ⑥, Black at ⑤ captures a stone in a ladder.

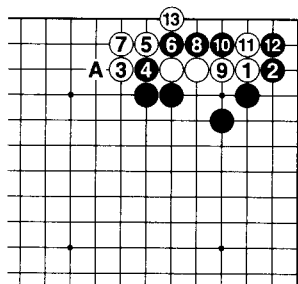


Diagram 2:
White improvises.

If White forces with the attachment at ①, White can jump to ③ and have a defense prepared for ④ and ⑥. White needs to be careful—instead of ⑨, if White at ⑩, Black at ⑨ wraps him up.

However, instead of ②, there is the possibility Black will block at ④. Or, in the main variation, instead of ④, Black could get a satisfactory position by just snipping off a stone at ⑨.

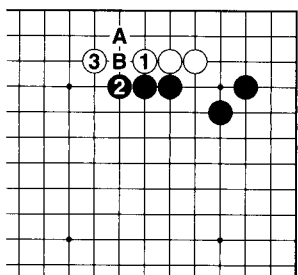


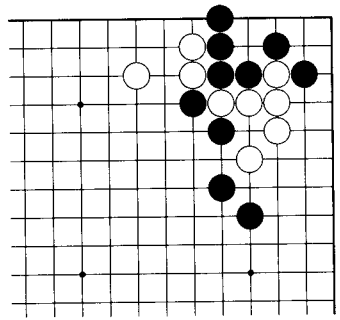
Diagram 3:
① is prudent.

However painful it may be, if it is necessary to crawl, you need to do it. White crawls at ① and jumps to ③. White has none of the thinness we saw in Diagram 1. Instead of ①, the knight's move to White A would also be solid, but would allow Black to press once more at ③.

Instead of ②, if Black blocks with B, White can fight with the clamp at ③.

Problem 11: Outside Jump

Instead of living small, it is better to escape and split the surrounding enemy forces in two; if escaping forces you to take a loss, then you should look for a different escaping technique.



White to Play

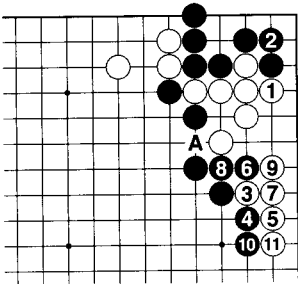


Diagram 1: Living

If White wants to try to live, he can force with ① then and the double hane of ③ and ⑤. Black has a weak point at A and has little choice but to play ⑥ and ⑧, letting White live. But in fact this result clearly favors Black, whose outside influence is superior.

Instead of ③, if White at ⑥ or ⑦, Black will connect at A, getting a bit more thickness on the outside.

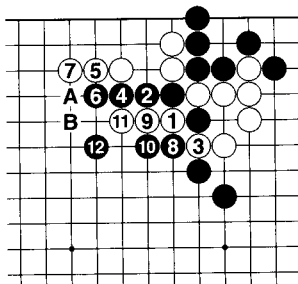


Diagram 2:
Sealed in Once More

Suppose White plays the atari at ① followed by gripping a stone with ③. As long as the pushes at ④ and ⑥ are sente, Black can get in ⑧ through ⑫, sealing White in once more. Instead of ⑦, if White A, Black B hits White on the head—this would be difficult for White.

That said, instead of ③, White's extending to ⑧ to make *miai* of ③ and ⑪ doesn't work—④ is forcing.

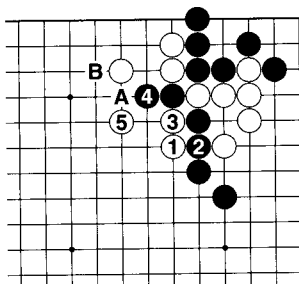
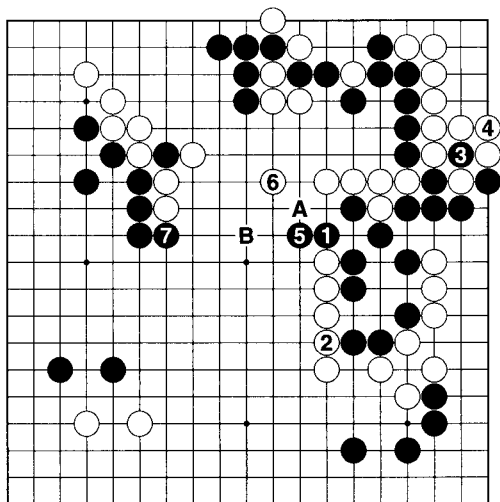


Diagram 3:
① is the tesuji.

White jumps out to ①, and if ②, ③ and ⑤ snip off the tail. Instead of ②, if ④, White connects at ②. Now if Black A, White can leisurely extend to B. Instead of taking a loss by exchanging ③ for ④, simply jumping to ① bears the mark of a tesuji. Instead of ②, if Black A, White just plays at ②.

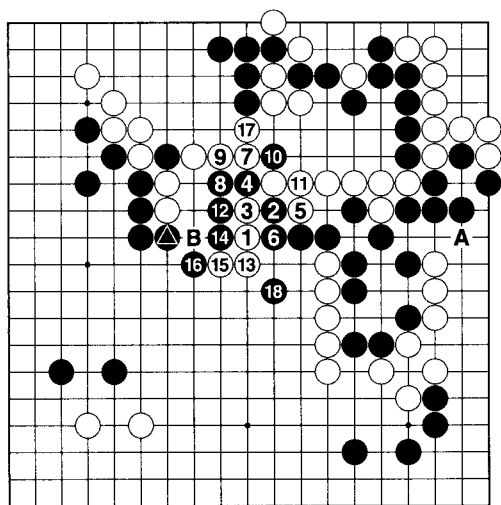
Game Example 8: Double Escape



Game Record 8
11th Meijin Final Preliminary
White: Hoshino Toshi
Black: Ishida Yoshio

Just escaping doesn't always gain you points on the whole board. If you focus all of your attention on escaping, you may well offer your opponent the chance for a secondary attack that will throw the outcome of the game in doubt.

If, instead of blocking at ②, White blocks at ⑤, he will be foiled when Black plays the hane at A. So White allows Black to get out once with ⑤ and plays ⑥. Now ⑦ is the strongest possible resistance. If Black B instead, then White at ⑦ would be severe.



Variation: Game Continuation

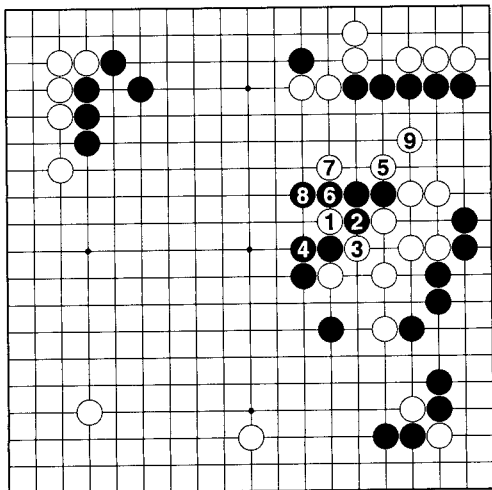
White tries to split Black with ①, but Black counterattacks by exploiting White's thinness with ② and ④. If push comes to shove Black can always get a ko on the right starting with A, so the stones in the center can do more than just scurry away—△ shows a willingness to fight. ⑤ followed by ⑦ and ⑨ is the only way for White survive, but now Black starts to escape with ⑫—a promising tesuji. If White at ⑭, Black B is good. Saving these two stones leaves White's position in the center isolated.

White must come back to defend with ⑰ to avoid losing the capturing race. Black has not only expanded his moyo on the left side but also created a weak white group in the center, so that escaping with ⑱ has now actually become an attacking move.

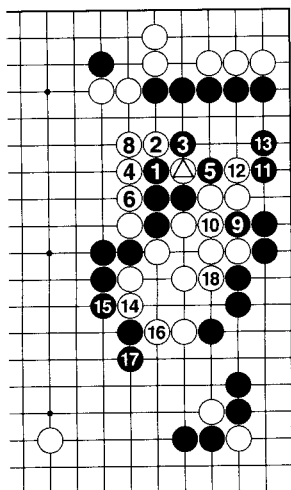
Game Example 9: Hane

Escaping will separate your opponent's groups. If this also creates attacking possibilities, it is almost always much better than just living.

After cutting at the waist of the knight's move with ① and forcing with ③, White can secure life at any time. But instead of just living, it is much more effective to escape with ⑤ through ⑨, looking for a chance to attack the black stones in the upper right.



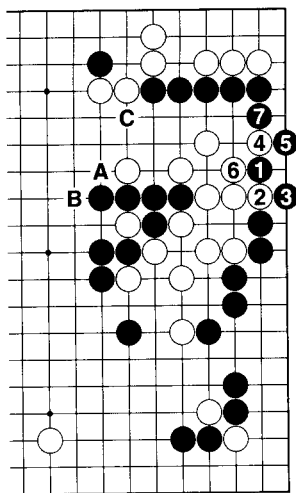
Game Record 9
24th Oza Title Match, Game 3
White: Otake Hideo
Black: Cho Chikun



Variation 1: (⑦ at △)
White lives well.

Jumping with ① and fighting the ko is painful. White can play A, B, and C as ko threats and successfully escape. Instead of ①, Black could have attached at ⑥. The continuation is difficult, but is better. Black has C so White also needs to be careful and cannot resist too vigorously.

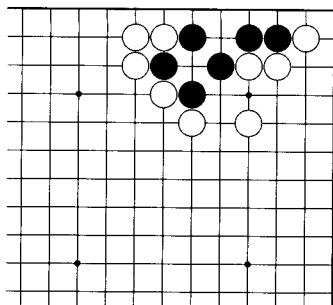
Instead of ⑥ in the game record, if Black blocks with ①, White squeezes starting with ②, then lives with ⑭ and ⑰. If White can get this shape, White does not at all mind being made to live small.



Variation 2:
Game Continuation

Problem 12: Hane-Wedge

“Play the atari last”—this can be considered one of the fundamental principles of tesuji. In order to make your next move more severe, you play a preparatory tesuji. This position is from *Katsugo Shimpyo*. Assume that Black has inferior ko threats.



Black to Play

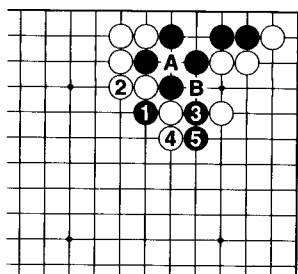


Diagram 1: Ko

If Black has plenty of ko threats, he can cut with ① and push out with ③ and ⑤. This is an aggressive way to escape that strikes hard at White, but if White captures at A instead of defending with ②, Black needs to have ko threats or he is cooked.

After White A, if Black B, then White at ③ and Black is already dead.

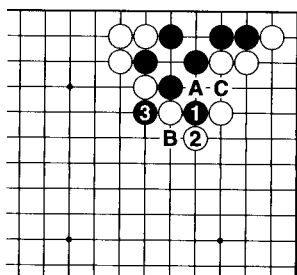


Diagram 2:

① is the tesuji.

Black wedges in with the hane at ①, and if ②, Black has the double atari at ③. This is like a quick sword thrust exploiting a momentary opportunity.

Nor is this Black's only option. Instead of ③, Black can connect at A, and after White B, Black pushes out with C to take the corner. Blocking with ② is an overplay that falls in with Black's plans.

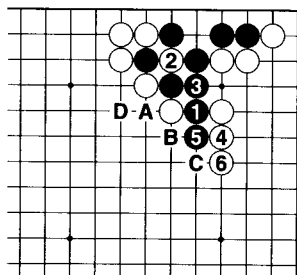
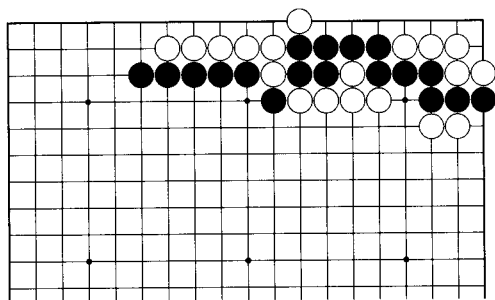


Diagram 3: White salvages the situation.

White should capture the ko once with ②, forcing Black to give way with ③. Then White just defends the right side with ④ and ⑥—this is about the best White can do. After this, Black A, White B, Black C is good locally. White may well respond to Black A with White D, evading a direct fight.

Problem 13: Hane Outside

There are cases in which, even though you have a number of possible aims, preserving your own existence comes first.



Black to Play

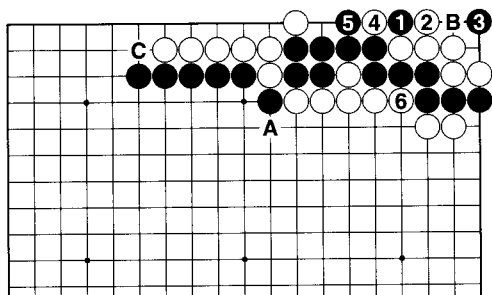


Diagram 1: Ko

Attacking with ① in the corner leads to a ko, but it is White's turn to take the ko and the ko threat at White A will be hard to resist. Instead of ①, the ko with Black B, White at ③ would be better. Instead of ①, if Black C, ⑥ wins the capturing race.

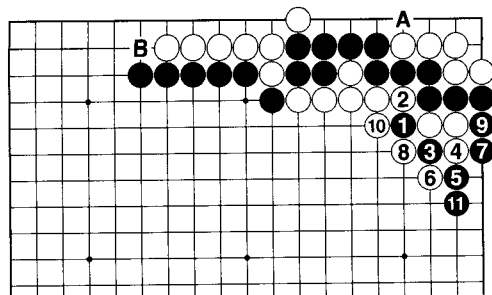


Diagram 2: ⑤ is the tesuji.

The hane at ① is the only way to survive. If ②, then ③ and ⑤ lets Black link up outside. Even though this position is very low, escaping like this makes *miai* of A and B on the top. Instead of ②, if ⑥, then Black at ②.

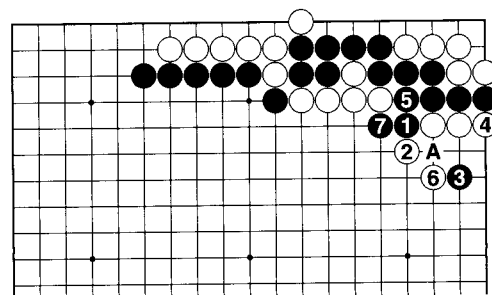
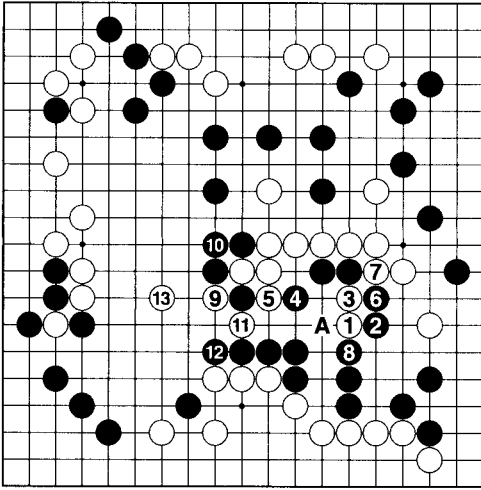


Diagram 3: ③ is the tesuji.

If ②, the placement at ③ is a brilliant move. If White does not play ④, then wherever else he plays, Black will play at ④. After Black pushes out with ⑦, there is no way to head this group off. If the ladder is favorable, Black can play A instead of ⑤.

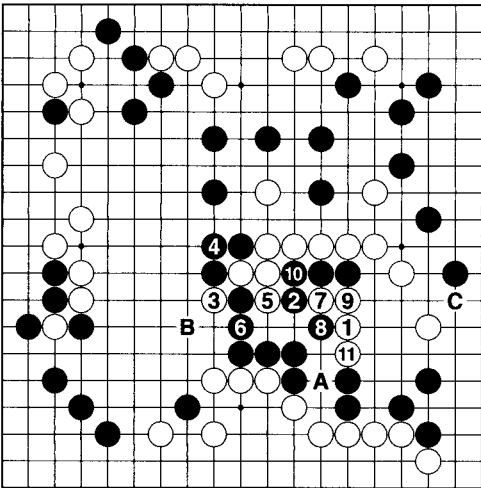
Game Example 10: Compound Strategy



Game Record 10
1st Gosei Title Match, Game 1
White: Kato Masao
Black: Otake Hideo

It is not necessary to focus only on escaping in order to help a group of stones. In actual play, other avenues are available such as making life or winning a capturing race.

White threatens with ①. If White can capture these two stones, living will be easy. If Black saves the two stones with ④ and ⑥, White can make use of ⑤ to open an escape route with ⑨ and ⑪.



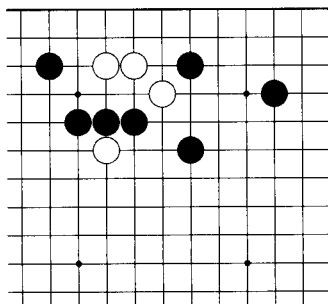
Variation: Capturing Race

If Black responds to ① by immediately playing the diagonal move at ②, then White elegantly forces with ③ and ⑤ before striking with the diagonal attachment at ⑦. If Black wants to continue attacking the only choice is to save the two stones with ⑧ and ⑩, but this collapses after White bumps with ⑪. Next, if Black A, White can look to play B while playing the attachment at C in sente. White makes *miai* of living and winning a capturing race. Instead of ②, if Black now plays a diagonal attachment at ⑧, then

③, ④, White at ⑥ gives atari, and if Black at ⑤, White at ② captures the two central stones. No matter how Black plays, ① strikes at the vital point and guarantees the survival of the white group. In actual play it is rare for a single tesuji to be so decisive.

Problem 14: Attachment at the Waist

In some cases, there may be several ways to escape by sacrificing a stone, but the position of the sacrificed stone determines whether or not the final result is good. This position is from *Katsugo Shimpyo*.



White to Play

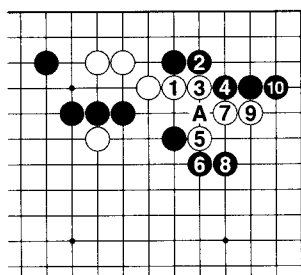


Diagram 1:
Dead as a Doornail

Running away with ① would take a huge loss even if White successfully escaped. But after ⑩, White runs into a dead end. Trying A instead of ③ (or instead of ⑤) changes nothing. No matter what, this is a constricted, painful shape. White needs to consider a faster alternative.

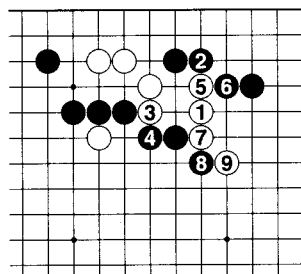


Diagram 2: Barely Alive

① is faster. Black is practically forced to defend the weak point with ②. After ③ and ⑤, White has a more comfortable shape than in the previous diagram, and will at least avoid capture.

Instead of ①, White can play ⑤, ②, or first force with ③ and play ⑤ or ①. The move order can be changed in a variety of ways but the result is always the same as this diagram.

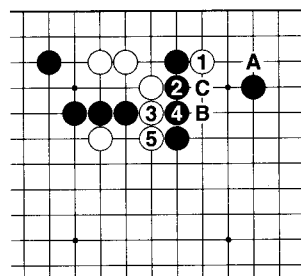


Diagram 3:
① is the tesuji.

White should start with ①. Even if Black resists with ② and ④, White pokes his head out with ⑤ to get away. Later White can use the stone at ① as a beachhead to attach at A or otherwise take aim at the corner. Instead of ①, it is also possible to play White B in the hope of inducing ② and ④. But there is a big difference between the usefulness of ① and White B. Instead of ②, if Black C, White cuts at ②—this result would be easier for White than Diagram 2.

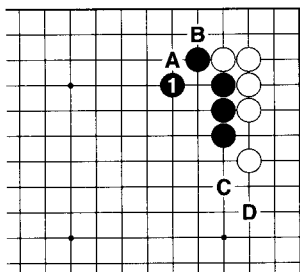


Diagram 4:
Hanging Connection

① belongs to the category of *honte* or proper moves. It defends solidly in order to allow Black to fight aggressively afterwards. Without this defensive move, the clamp at White A would be annoying, and the hane at B would also be quite large.

After spending a move to defend, Black can freely aim for a large extension along the top, the press at C, or the checking extension at D.

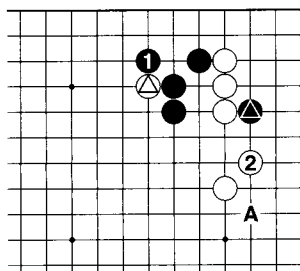


Diagram 5: Hane

△ still has some possibilities, but the first order of business is to play ①, making △ into a bad move. This may look small, but it is a very important move. It creates thickness facing the upper side, and even if White defends on the right with ②, Black still has a forcing move at A.

Moves like ① that completely extinguish the usefulness of an opponent's stone are nearly always good moves.

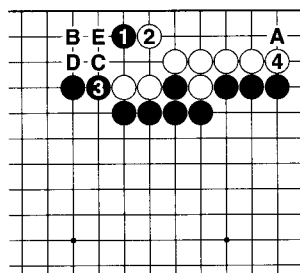


Diagram 6: Peep

After exchanging ① for ②, ③ forces White to defend against the threat of Black A by playing ④. Instead of ①, if Black simply plays ③ first, White will set up a position with White at ①, threatening to develop further with B next. Instead of ②, a diagonal move at White C would be just what Black wants. Black D, White E, Black B would be sente, further increasing Black's thickness along the top.

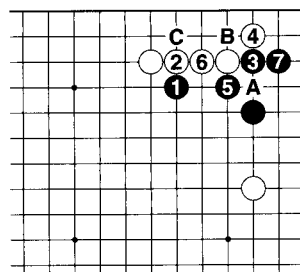
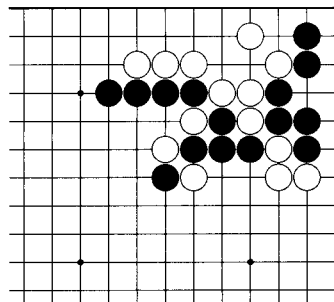


Diagram 7: Forcing

The combination of the attachment at ③ and the bulge at ⑤ is a tesuji to make shape, but before that Black plays the clever forcing exchange of ① for ② in order to forestall a white counter-attack. Instead of ⑥, if White gives atari at ⑦, Black plays the counter-atari at ⑥. If we foresee the variation White A, Black B, White connects, Black C, it becomes apparent that the exchange of ①, ② has really helped Black.

Problem 1: Atari

Whether or not you can make shape can depend on tiny nuances in move order. The main trunk of your group is important, but the smaller branches are also important.



White to Play

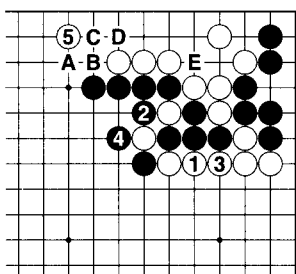


Diagram 1: Squeeze

Squeezing with ① and ③ then sliding with ⑤ is a stylish-looking way to play. It seems that White has played on both sides. But Black's center position is tremendously thick—on balance, this result favors Black.

Instead of ⑤, if White jumps to A, then Black B, White C, and Black cuts at D—White needs to be careful about the Black squeeze starting at E and so cannot connect at ⑤.

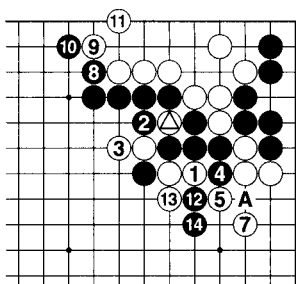


Diagram 2: (6 at \triangle)
A Huge Fight

If White is determined not to allow Black a *ponnuki* and extends to ③, Black pops out with ④, and White has a difficult time defending. If ⑦, Black forces with ⑧ and ⑩ and then starts fighting with ⑫ and ⑭, which leads to a chaotic shape. Whether or not this is good will depend on other nearby positions.

Instead of ⑦, White at ⑭ is not good because it leaves behind the cut at A.

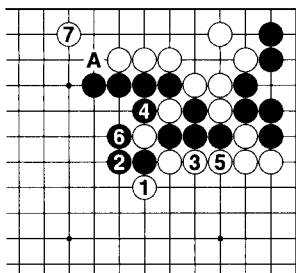
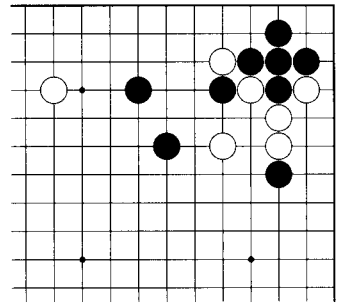


Diagram 3: ① is the correct move order.

Before squeezing, White should force once with the atari at ①. In the resulting position after the sequence through ⑦, White is also quite powerful, unlike in Diagram 1. Black has no chance to force at A before White plays ⑦. Instead of ②, if Black A, White connects at ④; next if Black at ③, White captures at ②, and no matter how play proceeds from here White will be fine.

Problem 2: Atari

This is a tesuji that looks to develop momentum to make shape. It is important to leave behind a few live coals with which to ignite a later counterattack.



White to Play

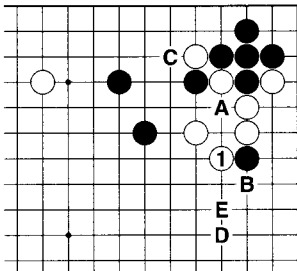


Diagram 1: Bulge

The bulge at ① is a powerful line of play. If Black A, then gripping a stone with White B is good; if Black C, staking out a large position with D is good timing. However, Black may wait for the right opportunity and pull out with B—this can be quite severe. Even if White presses with E, the result gives White too little territory and a shape that is difficult to complete.

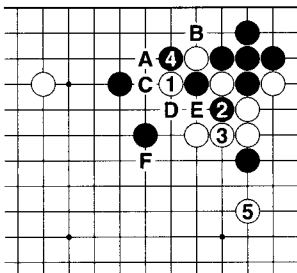


Diagram 2: ① and ③ are good timing.

White gives atari with ①, inviting Black to capture with ②, and then connects with ③. If ④, White makes a base with ⑤, after which White A, Black B, White C is a considerable threat. Instead of ④, if Black D, then after White reinforces with ⑤, White can aim for White E, Black connects, White F.

Compared to the previous diagram, White's right side is solid.

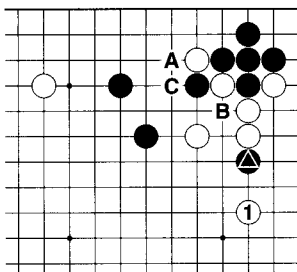


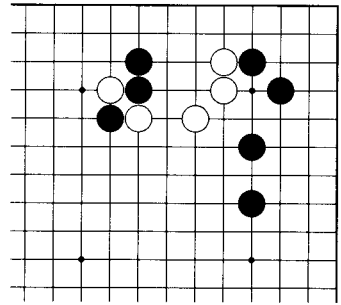
Diagram 3: Holding Off

It might seem natural for White to hold all variations in abeyance and simply make a base with a move in the vicinity of ①. However, this is over-thinking: if Black reinforces with A, White needs to spend another move to prevent ▲ from moving.

White's worst alternative is to play B instead of ①. After Black defends with C, only White is left with a weakness.

Problem 3: Atari and Push

Getting the greatest possible value out of previous moves is the way to make your stones efficient. In this case, White's only hope is that the ladder is favorable.



White to Play

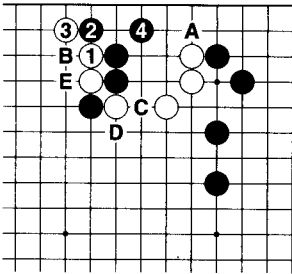


Diagram 1:
Grinds to a Halt

White cannot capture the two black stones by blocking with ①. Black plays ② and follows with the hanging connection at ④. Not only does this make *miai* of the connection at A and the cut at B, but also there is still an atari at C. White's position is hopelessly full of holes. That said, if White extends to D instead of playing ①, Black E grabs a stone in a ladder, and Black has managed to take profit on both sides of White's position.

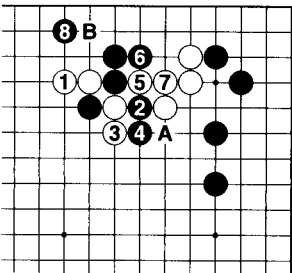


Diagram 2:
Sideways Extension

① is a powerful attempt to resist, but the unreasonableness of White's play is exposed after Black pushes through with ② and ④. If White cuts with ⑤, Black spoils White's shape with ⑥ and increases his liberties with ⑧, after which White will be hard-pressed to find a way to escape with his five stones. White's stones in the center are weak so there is no good way to play against Black's two stones. Instead of ⑧, if Black plays A, White B wins the capturing race.

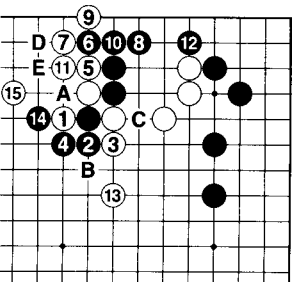
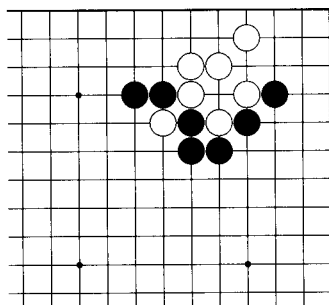


Diagram 3:
① and ③ are the tesuji.

① and ③ prevent the ladder at A and instead glare at a possible ladder at B. Meanwhile, White also removes the threat of a black atari at C. If ④, White finally gets the opportunity to block at ⑤, and after ⑬, White gets a position where he can fight. Instead of ④, if Black A, ⑤, Black at ⑪, White at ⑥, ⑩, then ⑦, Black D, White E renews the ladder in the center.

Problem 4: Atari and Wrap

This is a tesuji in which you retreat as far as possible in order to prepare a counterattack. If you try too hard to fight directly, you will only put wind in your opponent's sails.



White to Play

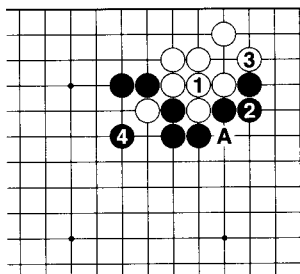


Diagram 1:

Black becomes thick.

Connecting at ① is sluggish. Black connects at ②, forcing White to connect at ③. Then Black captures a stone in a net with ④, gaining fine thickness. In this situation, the connection at ① has practically no value, so at least White should improvise by skipping ① and playing ③ directly, and then taking sente after ②. Instead of ①, cutting at White A and fighting the ko would be extremely reckless.

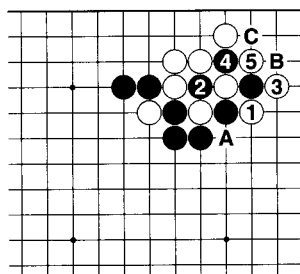


Diagram 2:

③ is the tesuji.

White cuts at ①, inviting Black to capture with ②, and then wraps around from the back with another atari at ③. The point of this tesuji is that even if Black captures again with ④, White can plug the gap with ⑤.

Instead of ②, if Black connects at A, then ③, Black at ⑤, White B is fine. Instead of ④, if Black extends to ⑤, White blocks with B and Black cannot push through to C.

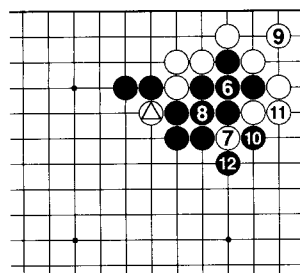


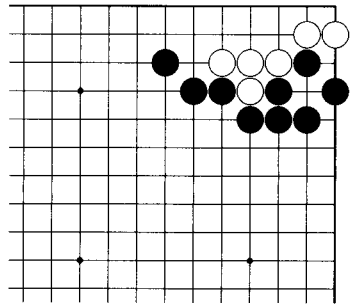
Diagram 3:

Different by One Move

Continuing from the previous diagram, after forcing Black to connect at ⑥, White squeezes Black into a dumpling with the atari at ⑦. White must connect at ⑨, but White gets sente after Black captures with ⑩ and ⑫. While it may not be possible to escape with △ immediately, the fact that this potential remains makes this result greatly different from Diagram 1. Black has a thick position, but it is open on both the left and right.

Problem 5: Placement

In this tesuji you sacrifice with a placement in order to perfect your outer influence. This may seem more like an attacking tesuji rather than a defensive tesuji, but at any rate this is a famous technique to make a wall by squeezing your opponent. There are two possible ways to squeeze.



Black to Play

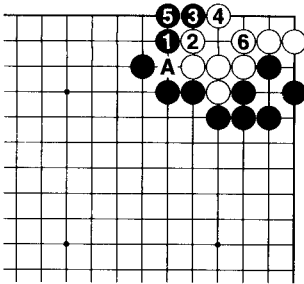


Diagram 1: Bad *Aji*

The diagonal move at ① is sente. Continuing with the hane and connection of ③ and ⑤ is also sente, but this is an endgame sequence—playing it too early actually leaves Black thin. White can aim at Black's cutting points after the thrust at A, so this sequence has neither made shape nor reinforced Black. There is a big difference between playing this or allowing White at ①, but in the middle game making your stones effective is more important than taking territory.

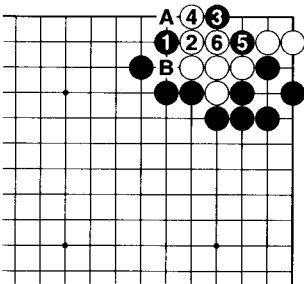


Diagram 2:

③ and ⑤ are the tesuji.

After the diagonal move at ①, if Black wants to prepare for a possible fight along the upper side, the placement tesuji of ③ and ⑤ is powerful. Black forces White to defend with ⑥, and then leaves the situation as it is. With this shape, Black has absolute forcing moves at A and B, and can wait for the right opportunity to pick the one he wants. Compared to the previous diagram, Black gives up two points in territory, but gains an incalculable degree of thickness.

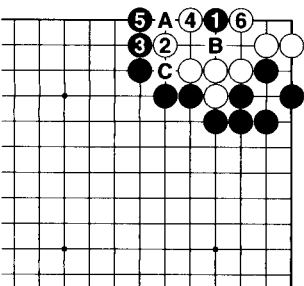


Diagram 3:

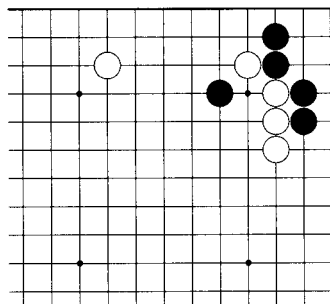
① is the tesuji.

Black can also make the placement at ① immediately. If ② and ④, Black can force by descending to the first line with ⑤. However, Black needs to be careful—instead of defending with ⑥, it may be possible for White to play elsewhere and fight the ko after Black A, White B.

Instead of ④, if White descends to A, he gets seven points of territory, but after Black C, White B, ⑤, ⑥, Black has been able to play C as a forcing move.

Problem 6: Block

Foreseeing and forestalling your opponent's next move, and the move after that—this is the essence of making shape. As far as possible, you want to limit the number of forcing moves available to your opponent.



Black to Play

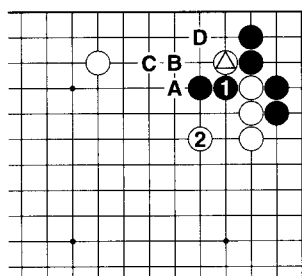


Diagram 1: Cut

Cutting with ① may seem straightforward, but after jumping to ②, White now has a number of forcing possibilities that make use of △: White could play White A, Black B, White C, or White could play the diagonal move at D. Defending with Black C is large, but Black may not have the luxury of playing such a slow move.

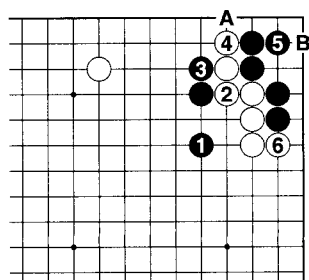


Diagram 2: Overplay

Black may jump to ①, thinking that the best defense is a good offense. However, after White connects with ②, Black has a hard time making a useful shape. It is hard to see how Black can develop a good flow without playing the block at ③. That said, if Black plays ③, ④ hurts the black corner. Even if Black defends with ⑤, ⑥ creates another forcing move at A, and it is clear that Black has made an overplay. If Black ignores White A, White B creates a ko.

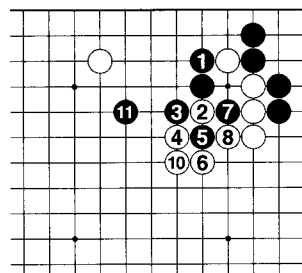
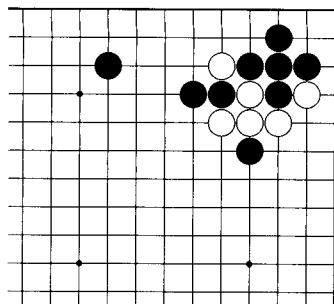


Diagram 3: (⑨ at ②)
① is calm.

In this situation Black should block at ①, removing the various forcing possibilities that were afforded to White in Diagram 1. ② and ④ are one way for White to set up a flow, but Black can reply calmly with ⑤ through ⑪, getting a result that is clearly better than Diagram 1. Instead of ②, if White at ⑤, of course Black can play elsewhere. If Black wants to avoid solidifying White, he can play ③ elsewhere.

Problem 7: Shoulder Hit

Here the idea is to invite your opponent to counterattack, then use that momentum to defend. If your opponent does not counterattack, you get the opportunity to make a wonderful shape.



White to Play

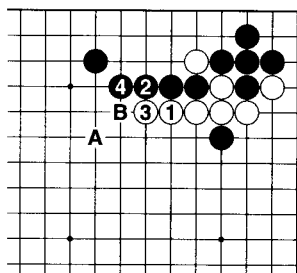


Diagram 1: Too Direct

White can try just pushing with ① and ③, but there are very few game situations in which this outer influence can be used effectively enough. White gives Black fourth line territory without a clear way to exploit the power he gains—it is hard to play this way.

After this, if White extends along the right side, Black A is a good point. So White will probably need to barrel along with the push at B or the knight's move at A.

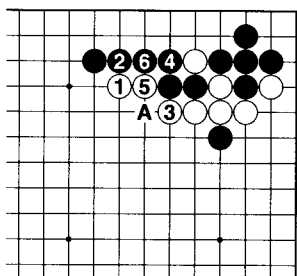


Diagram 2:

① is the tesuji.

The direct method of the previous diagram will almost never lead to a good result. It is clearly better for White if he can play the shoulder hit at ① and press Black down in sente with the sequence through ⑤. Instead of ④, if Black extends to ⑤, White A will be sente—an even better result for White.

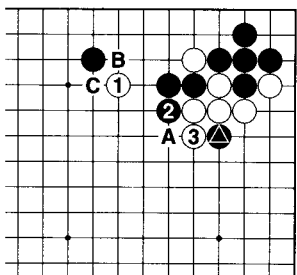


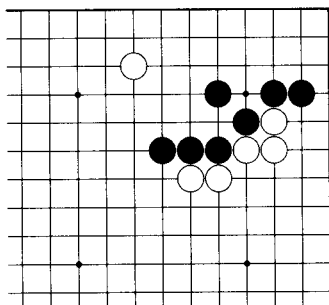
Diagram 3: Inviting the Counterattack

In order to avoid the result in the previous diagram, Black turns with ②. After forcing White to defend with ③, Black will choose A, B, or C.

In the midst of this sequence, White has extinguished the usefulness of \triangle , so White is not at all dissatisfied. Instead of ①, if White plays ③ directly, Black makes a defensive shape by playing at ①. This single stone (①) can still be put to use.

Problem 8: Angle Move

Even when defending, it is necessary to always be aiming for some sort of counterattack. And of course, nothing is better than being able to defend in sente.



Black to Play

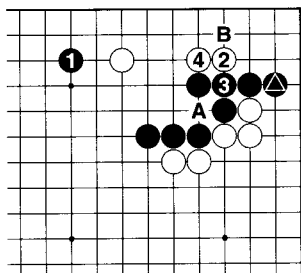


Diagram 1: Scoop-Out

If Black tries the pincer at ❶, White scoops out the corner with ❷ and ❸—this is a big loss in territory for Black. Instead of ❸, if Black at ❹, then White at ❸, Black A, White B leaves the two black stones in the corner in danger.

Since Black has already played the descent to \blacktriangle , the correct flow of play should be to defend once first, then look for an opportunity to counterattack.

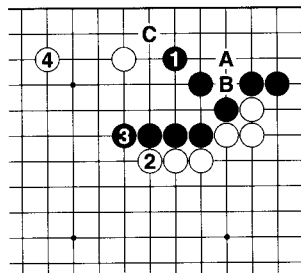


Diagram 2: A Bit Slack

If Black plays the diagonal move at ❶, the corner is definitely Black's territory. Before extending to ❹, White pushes once with ❷—this is the proper move order. After this, White A, Black B, White C will be practically sente. It seems White has been able to rather stylishly play on both sides.

It appears, then, that ❶ is a bit slack.

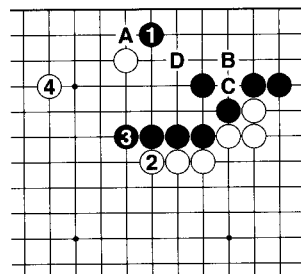
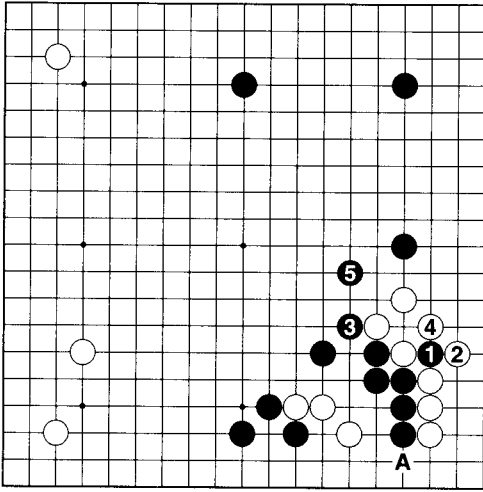


Diagram 3:

❶ is the tesuji.

Black needs to extend all the way to the angle point of ❶. For White to block immediately with A would be heavy. This means that Black has a 50% chance of being able to crawl to A himself at some point.

If White gets the opportunity to play at A, then White B, Black C, White D would be a large follow-up.

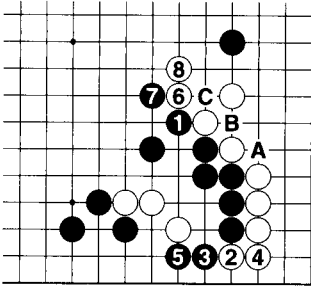


Game Record 11
 2nd Meijin Title Match, Game 2
 White: Otake Hideo
 Black: Rin Kaiho

Game Example 11: Inside Cut

This inside cut starts as an asking move, and ends up being a sacrifice that helps Black make shape.

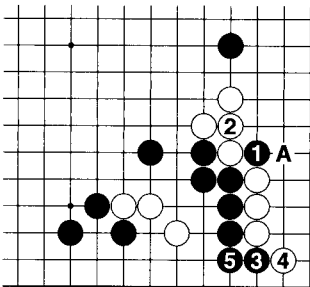
Black cut with ①, exchanging this for ②, and played the bulge at ③. Usually, allowing White a *ponnuki* with ④ would be terrible, but in this case ⑤ works well with Black's high extension along the right side, and seals White in. However, the hane and connection at A is now White's privilege.



Variation 1:
 Immediate Bulge

The bulge at ① is the key point, but if Black plays there immediately, this not only allows White to force with ② and ④, but White also gets to make a comfortable position with the hane at ⑥. After this, even if Black plays the atari at A, White just connects with B, and there is no follow-up.

Instead of ③, or ⑤, if Black gives atari at C, White connects with B, and there is no follow-up.

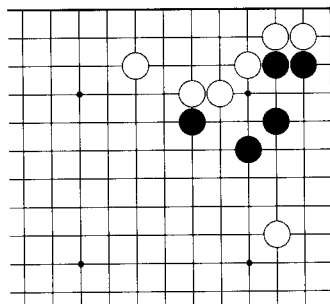


Variation 2:
 Big Corner Profit

If White connects at ②, Black jumps at the opportunity to play the hane and connection of ③ and ⑤. Black threatens A next, so this is sente. White's hane and connection here is also sente, so this is a double sente of 11 points—a huge *yose*. If Black can get this large a benefit, he can put up with the minus of allowing White to poke into the center.

Problem 9: Inside Cut

Before making shape, you should always look for a way to make even a small profit first. An asking move lets you decide which way to make shape. This position is from *Katsugo Shimpyo*.



Black to Play

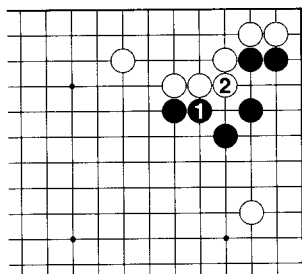


Diagram 1: Resourceless

Blocking with ① allows White to take the key point for eye shape with ②. Instead of ①, if Black plays a diagonal wedge at ②, White pushes out at ①. Either way, Black's shape is spoiled, and Black must resign himself to being attacked in the future.

Black would like to find a way to somehow get to play at both ① and ②.

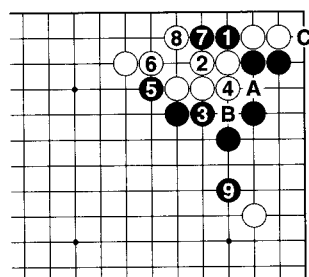


Diagram 2:
① is the tesuji.

Black cuts inside with ① and waits to see how White will respond. If ②, Black blocks with ③, and now even if White plays ④, Black gets a rather comfortable position with the sequence through ⑨. White will be able to play A or B, but not both; further, the hane of Black C will be sente. If White does not play ④, then Black at ④ will be sente.

Instead of ②, if White at ⑦, Black will be satisfied to play a atari at ④ followed by ③.

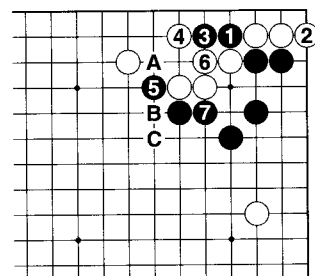


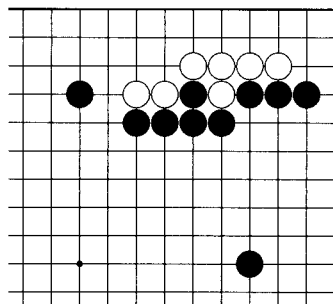
Diagram 3:
Trying for More

White may decide that, since he is going to be forced anyway, he may as well try for more territory in the corner with ②. Black plays the sequence from ③ to ⑦, after which about the best White can manage is the cut at B in order to prevent Black A. Now Black need no longer worry about being attacked since, among other considerations, the atari at C is forcing.

Instead of ②, if White at ⑦, Black extends to ③ and wins the capturing race.

Problem 10: Mouth

As we have explained previously, if White ignores the situation on the upper side, Black can force a sequence that greatly solidifies his position. Since that is the case, what is the right idea for White to make shape?



White to Play

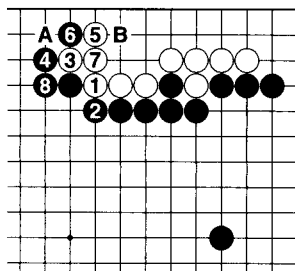


Diagram 1: Vulgar

With the bump of ①, White bangs his head into Black's position—this is a bad move. ③ meets up with the double hane of ④. It is true that White's territory has been increased a bit, but at the cost of solidifying Black—this minus is not to be discounted. Instead of ⑤, if White descends to ⑥, Black blocks with A, aiming next for the placement at B—so White needs to defend.

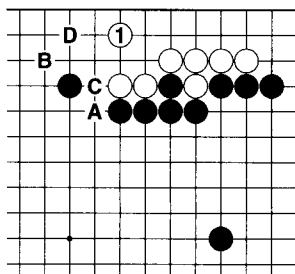


Diagram 2:
① is the tesuji.

Taking prophylactic measures before his opponent can attack, ① protects the “mouth” key point. Now White can aim to play the hane at A or to leap all the way to B. Even if Black defends with C, White still has a nice jump to D.

After ①, if Black jumps to D, White can *tenuki* and can also aim to play A.

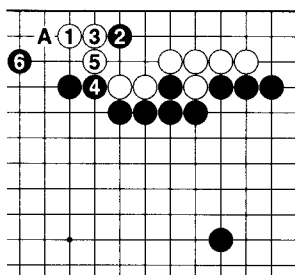


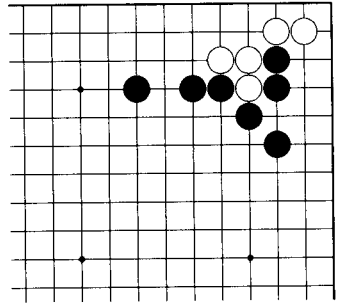
Diagram 3: Overplay

The slide to ① is also a tesuji, but after Black counterattacks at ②, the result is actually not very promising. Instead of ③, if ⑤, Black attaches at A and seals White in.

Instead of ②, Black could just play ④, and after White at ②, Black is still better off than in the previous diagram by virtue of having forced White to play at the non-urgent point of ①. However, instead of ②, Black at ⑤ falls into a trap after White at ②, Black at ③, White at ④.

Problem 11: Diagonal Move

Even if you must play a rather slow move, if the damage you would suffer after playing elsewhere is too great, there is no choice but to grit your teeth and defend patiently.



White to Play

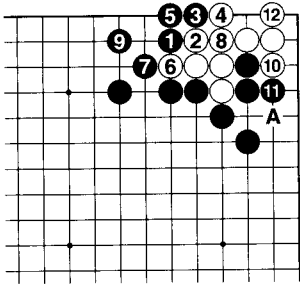


Diagram 1: *Tenuki*

If White ignores the situation, Black can push him around with ① and ③, which is quite severe. While White can live with the sequence of ④ to ⑫, his territory has been reduced to three points, while Black's outer influence has been tightly solidified. What's more, Black gets sente. It will be very difficult for White to find another spot on the board larger than this. Note that instead of ⑪, if Black plays at ⑫, White jumps to A and lives on a larger scale.

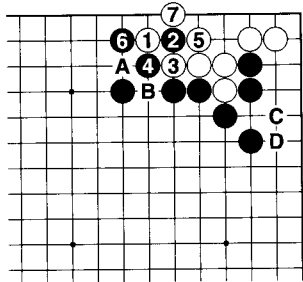


Diagram 2:
Nice Flow for Black

White's first instinct for reinforcing this group is probably to slide to ①. However, Black can cut at the waist with ② and create a wall in sente—this is painful for White. Instead of ⑤, exchanging White A for Black B would be sente, but since this would give Black an iron wall. It is unclear whether or not this helps. Likewise, a peep at White C would be answered by Black D, and this exchange doesn't help White.

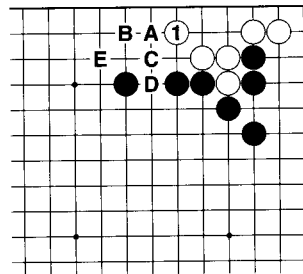


Diagram 3:
① is the shape.

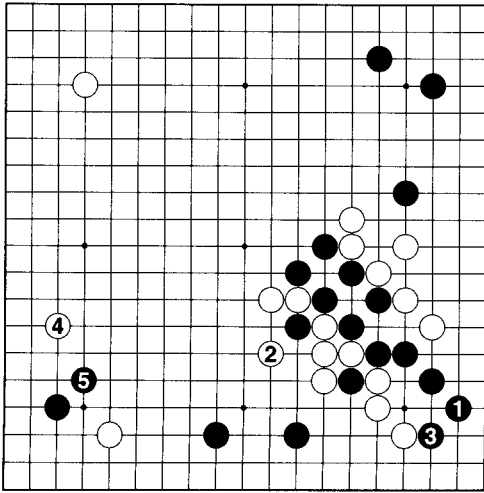
It may look half-hearted, but the diagonal move at ① is the only move. If Black attaches at A, White can *tenuki* without worrying about any severe follow-up such as in Diagram 1. That said, if Black does not respond here, White can look to play the jump to B, or White C, Black D, followed by the jump to E.

When your base is weak, it is best to play solidly and look forward to a bigger move next.

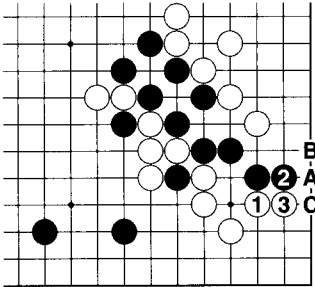
Game Example 12: Diagonal Move

No matter how slow a move may seem, when you need to defend, it is important to do so—otherwise you will not be able to play freely later. Playing a proper move to defend will not leave you behind in the game as a whole.

The diagonal move at ① prevents White from playing to set up a shortage of liberties on Black's group in the center. Likewise, ③ further mitigates against a shortage of liberties while solidifying Black's base.

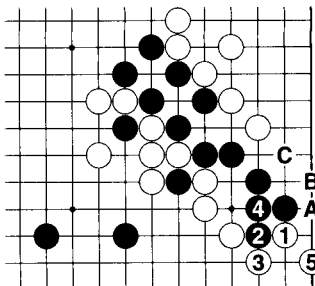


Game Record 12
9th Meijin Title Match, Game 6
White: Rin Kaiho
Black: Fujisawa Shuko



Variation 1:
Shortage of Liberties

If Black does not play ① in the game record, the diagonal attachment of ① is large in terms of territory and also looks to set up a possible shortage of liberties problem for Black. After ③, if White can resolve the position with White A, Black B, White C, then even if Black can avoid being captured, the resulting shape will be an ugly dumpling. Black will be in no shape to try to attack the white group on the right side.



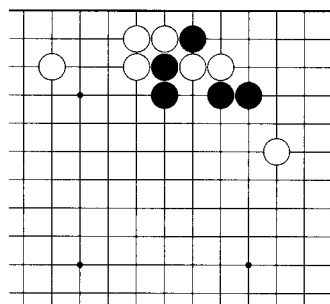
Variation 2: Still a Ko

If Black leaves out the defensive move of ③ in the game record, his position is still thin. The attachment at ① takes away Black's base. Moreover, after ② and ④, White can play the hanging connection at ⑤, setting up the threat of a ko with White A, Black B, White C.

Playing a proper move lets you solidify your own position so that you can then play aggressively.

Problem 12: Squeeze

The arsenal of tesuji for making shape includes those in which you sacrifice one or more stones in order to squeeze your opponent and make an outside wall. This position is from *Katsugo Shimpyo*.



Black to Play

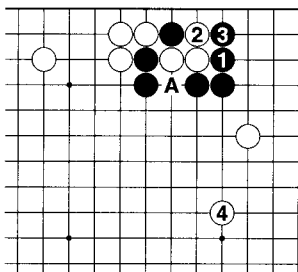


Diagram 1: No Impact

Blocking with ① and ③ makes a very thick shape—the atari at A will be forcing. However, because White gets to play first on the right side with ④, Black's thickness cannot be put to good use—in fact, Black needs to be a little concerned that this shape does not wind up being heavy.

Instead of ③, if Black plays a pincer on the right side, his corner will be left thin, so it will be impossible to sustain an attack.

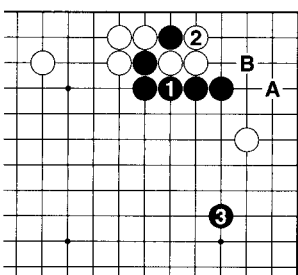


Diagram 2:
Soft on Territory

The connection at ① makes *miai* of gripping the two stones with ② and the pincer of ③. But White can capture with ② and then after ③, can live by sliding to A. Or, instead of ②, White can extend to ③, and after Black at ②, White can scoop out the corner with B. ① is a move that bears no fruit—White can choose whichever variation he likes.

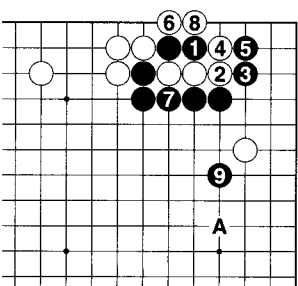


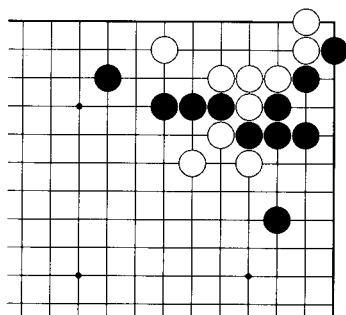
Diagram 3:
① is the tesuji.

Black crawls with ①, making a group of two stones before striking at the head with ③. If White captures with ④ through ⑧, Black presses with ⑨, quite satisfied to be able to play both in the corner and on the right side.

Instead of ②, White may well choose to extend along the right side. But then Black will play at ②, capturing two stones and getting a much more solid result than in the previous diagram.

Problem 13: Bump

It frequently happens that a move that denies your opponent an opportunity to make shape also starts a flow that helps you make shape. Your opponent's weak point becomes useful for defending your own position.



White to Play

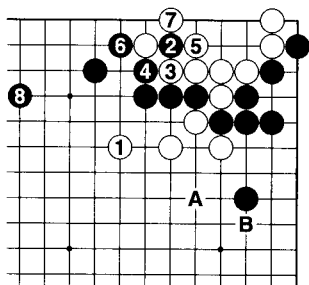


Diagram 1: Black's Aim

If White wants to play in the center, the choices are the jump to ① or the knight's move at A. But this allows Black to cut at the waist with ② and solidify his outside position in sente with ④ and ⑥. White no longer has a possible attack against Black to look forward to—only White has the burden of a weak group. If ① is at A, then instead of ⑧, Black will make shape at B. So for White the first order of business must be to prevent ②.

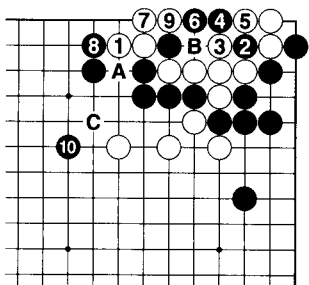


Diagram 2:
Somewhat Thicker

Instead of ⑤ in the previous diagram, if White tries to extend to ① in this diagram, then after cutting with ②, Black has the brilliant tesuji of ④ and ⑥ and ends up with a somewhat more powerful outside wall than before. Black A will also be forcing so Black can afford to freely jump all the way to ⑩. Instead of ③, if White plays B, Black will be in no hurry to capture the two corner stones, but will defend at C.

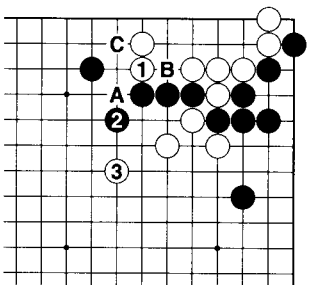


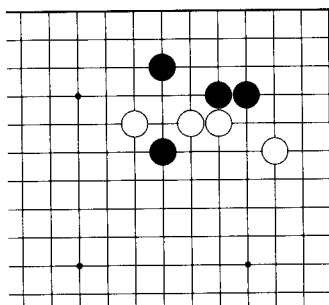
Diagram 3:
① is good flow.

The bump at ① threatens the hane at A. If ②, White reinforces the center with ③, and still has the possibility of aiming for an attack against the black stones on the upper side. Instead of ①, White moves at B or C would have less impact on Black. Likewise, instead of ②, Black A would have less impact on White.

How play continues after this will depend on the circumstances in nearby positions.

Problem 14: Attachment

It appears as if Black has just peeped – is there a tesuji available to let White resist Black’s aim? This position is from *Katsugo Shimpyo*.



White to Play

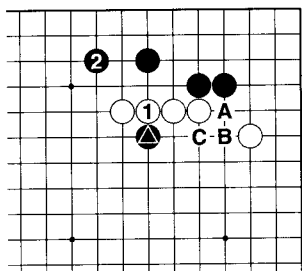


Diagram 1: Connection

① is a perfectly normal way to respond, but here it is a bit questionable to allow Black to attack while making territory with ②. Black’s peep with \triangle breaks the ladder after an eventual push and cut of Black A, White B, Black C, and there is no way this move will be wasted. White needs to find a way to turn \triangle into a bad move.

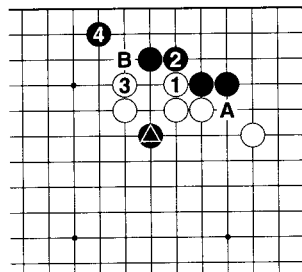


Diagram 2: Double Peep

① and ③ turn \triangle into a “peep on both sides of a bamboo joint”—a proverbial bad shape. That said, Black can take satisfaction that the exchange of ① for ② has improved his *aji* in the corner. And \triangle will still be useful in the event of a push and cut at A.

Instead of ③, if White attaches at B, the wedging hane of Black at ③ would be severe.

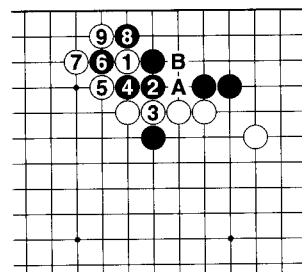


Diagram 3:

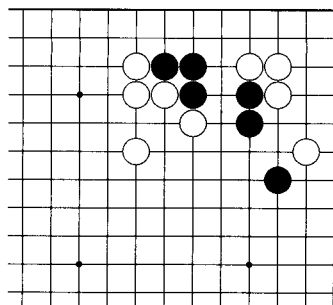
① is the tesuji.

White holds White A, Black B in abeyance and immediately attaches at ①. If Black plays at ③, White can push through with A; if ②, White connects at ③ with perfect timing, and gets an ideal shape after the sequence of ⑤ through ⑨.

Instead of ②, if Black B, White connects at ③. Instead of ②, if ⑧, then White A, Black B, White at ⑥ should be fine.

Problem 15: Attachment

If your opponent has spoiled your shape then you should spoil his. That leaves matters even, and so the net result is the same as if you'd made shape. This position is from *Katsugo Shimpyo*.



Black to Play

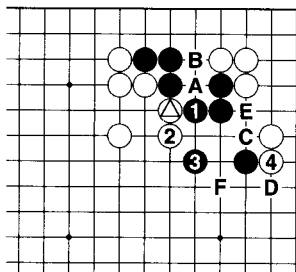


Diagram 1:
What White Wants

White has just played the hane with \triangle . White wants to force Black to bump at ① then extend to ②. If ③, ④ continues the attack while taking a key point both for territory and base—an ideal sequence for White.

Instead of ①, Black A or B would be out of the question. Instead of ③, if Black C, then ④, Black D, White E, and Black does not have a good way to connect. If Black F, then White at ③.

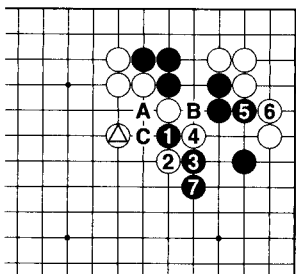


Diagram 2:
① is the tesuji.

Black attaches with ①, anticipating White A, Black B. That would leave \triangle terribly misplaced, so White counter-attaches with ②, anticipating Black A, White C. However, Black does not need to protect the attaching stone and plays ③. If ④, Black lightly develops with ⑤ and ⑦, getting a reasonable shape. Instead of ②, if White C, Black extends to ② and is very satisfied.

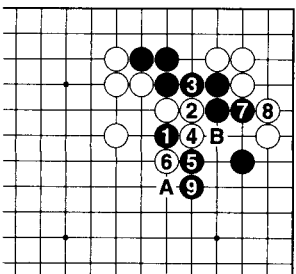


Diagram 3: Even if
White resists, . . .

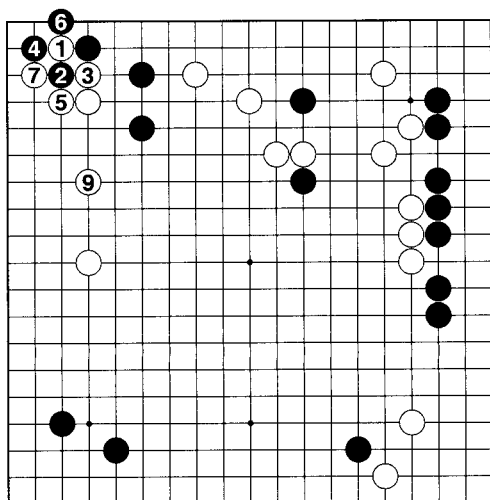
If White pushes out with ② and ④, ⑤, ⑦, and ⑨ give Black a better result than in the previous diagram. In this shape, Black can give atari with A, forcing White to capture the single stone, because the connection at ③ is already in place.

Instead of ⑦, if ⑨, Black needs to worry that White will push through with B. Instead of ⑦, if Black gives atari with B, there is nothing to look forward to after the extension to ⑨.

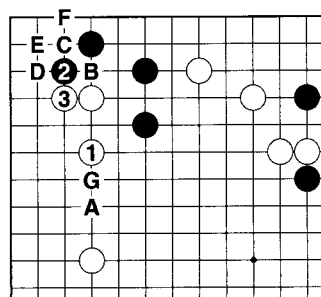
Game Example 13: Attachment

If defending leaves you open to being forced, you should consider changing the move order so you play a forcing move first before defending. After your opponent responds, you may want to change the point at which you defend.

Attaching at ① usually gives up points, but in this case it is powerful because White has a counterpunch prepared at ⑤. White then forces with ⑦ and gets to take up a wide position at ⑨—White has gained something here.

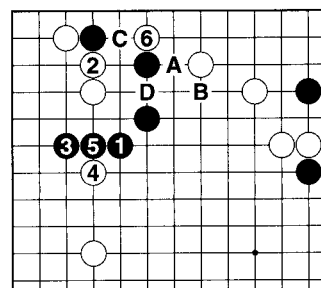


Game Record 13 (8 at ①)
1st Tengen Title Match, Game 1
White: Fujisawa Shuko
Black: Ohira Shuzo



Variation 1:
Defending Immediately

If White is going to defend the left side then the one space jump to ① is the usual move. But after Black forces with ②, the area around A is still thin. In this diagram, if we add White B, Black C, White D, Black E, the difference between this position and the game record is an exchange of one white stone for F. The position in the corner is practically the same, but White's defense along the side is better in the game record. Instead of ①, if White G, Black will attach at ③.



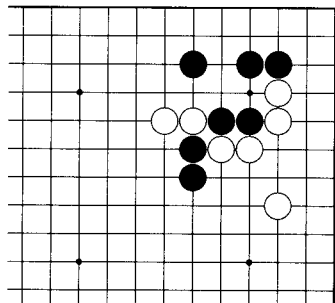
Variation 2: Counterattack

If Black is going to counterattack, then instead of ② in the game record, we can imagine the diagonal move of ① in this diagram. But after White ignores this move and reinforces the corner with ②, Black's entire group comes under attack. Instead of ③, if Black A, then after White B, ③, ④, ⑤, White grabs a stone with C and is fine.

After ⑥, if Black C, the wedge at White D is a standard way to link up.

Problem 16: Cross-Cut

The cross-cut is a fundamental technique for *sabaki*. You make the most thorough possible use of your opponent's weakness, and lay on a second and a third forcing move in order to make shape.



White to Play

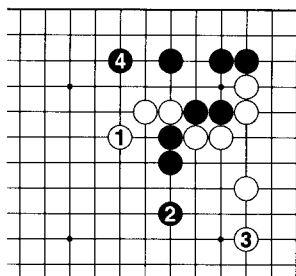


Diagram 1:
Just Running Away

In the fight over the two separated white stones in the center, the diagonal move of ① is a key point that prevents Black from pressing with a move at the same place. However, this lets Black jump out ahead with ② and now there is no immediate way for White to attack. Black gets to take up a comfortable position with ④. White is just running away, has lost control in the center, and has no way to get a good result from the fight.

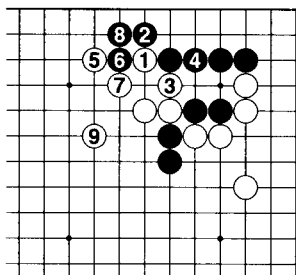


Diagram 2: Reinforcing
by Crowding Black

Attaching at ①, with the idea of striking at the black corner in order to reinforce the two white stones in the center, shows the correct sense of direction. When Black plays a hane at ②, White's bump at ③ is also forcing, and the jump to ⑤ is a fine tesuji that lets White make a nice shape with ⑨. Compared to the previous diagram, White is thicker and Black's two stones have become weaker. This is fine for White.

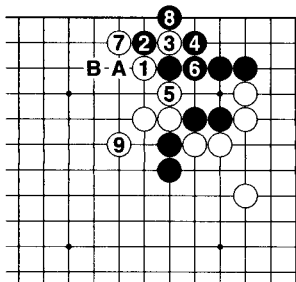
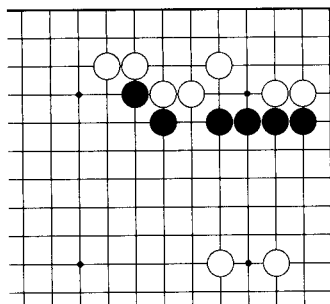


Diagram 3:
① and ③ are the tesuji.

Continuing from the same ①, throwing in a cut with ③ is a bit more severe than the continuation in the previous diagram. After ④, White gives atari at ⑤—forcing Black to make the redundant connection at ⑥ is part of the effect of this tesuji. White gives atari with ⑦ and plays the diagonal move at ⑨, confronting Black's development in the center and getting a better position than in the previous diagram. If Black A, White gives atari and squeezes with B.

Problem 17: Cutting at the Waist

When a cut at the waist of a knight's move is used to make shape, it is nearly always with the aim of squeezing to form an outside wall. This position is from *Katsugo Shimpyo*.



Black to Play

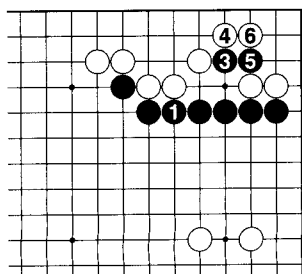


Diagram 1: Gote
(2 elsewhere)

Connecting in gote with 1 is not very efficient. After this if Black cuts at the waist with 3, White will readily sacrifice with 4 and 6, and the value of 1 is cut in half—if Black can capture these two stones, 1 is not really necessary. Of course, White can also play 2 at 5, protecting the corner territory while aiming for a further attack on Black's group.

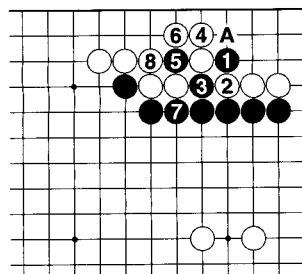


Diagram 2:
1 is the tesuji.

Black starts by cutting at the waist with 1. If 2, 3 starts the sequence. Instead of 4, if White A, 5 captures two stones. After 4, 5 is an asking move—instead of 6, if 8, Black A captures three stones in the corner.

Now Black is able to play 7 in sente. Instead of 2, playing the hane at A and sacrificing the two stones would incur less damage.

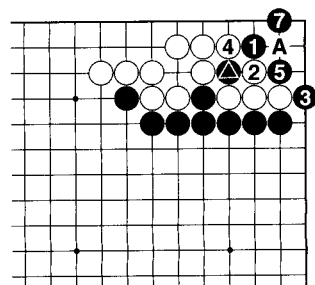


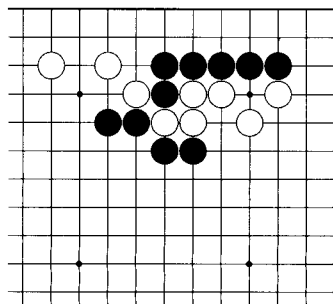
Diagram 3: Follow-Up
(6 at Δ)

Continuing from the previous diagram, Black has a follow-up line of play starting with the diagonal move at 1. Black makes thorough use of Δ—while White rescues the three stones with 2 and 4, Black destroys White's corner with the sequence through 7, making eye shape in the process. Instead of 4, White at 5 would allow an atari at Black A, after which White ends in gote.

Black has gotten a benefit that goes beyond just making shape.

Problem 18: Jump

There is no way you can make shape unless you can distinguish between important stones that need to be saved and stones that can be given up. And, even before you attempt to make shape it is important to avoid being sealed in.



White to Play

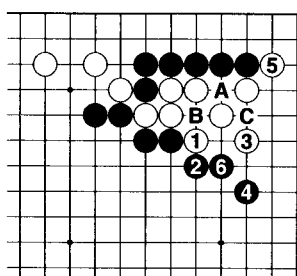


Diagram 1: Terrible

White may carelessly think he can play the bulge at ①, but this is unquestionably bad because Black has the forcing exchange of Black A, White B. ② is a good move that holds off making this exchange immediately. Instead of ③, if White at ⑥, then Black A, White B, Black C.

White will be able to scratch out a living shape here, but his stones all face inward—this is terrible.

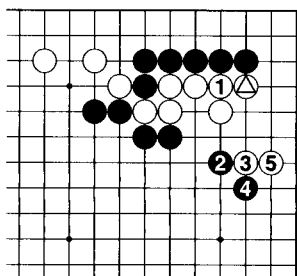


Diagram 2:
Surprisingly Good

①, repairing White's horrendous shortage of liberties, is a surprisingly good move. Of course, getting sealed in with ② is still bad, but White is able to live much more comfortably than in the previous diagram.

However, since Black's corner is so strong, saving \triangle and allowing Black to mount a large-scale attack on this group is not a very attractive choice.

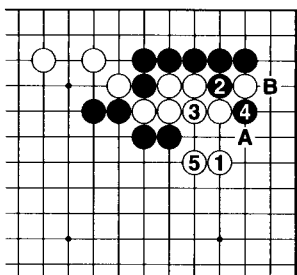


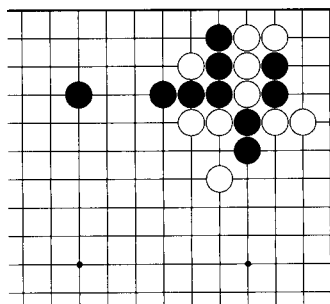
Diagram 3:
① is the tesuji.

White jumps to ①, focusing first and foremost on developing outward. If Black bites off a stone with ② and ④, White makes shape with ⑤, and can aim for an attack against the black stones in the center. Instead of ②, if Black A, White calmly extends to ⑤.

Instead of ②, if Black plays some move to reinforce the center, White descends to B, continuing to make shape.

Problem 19: Jump Attachment

You make use of unimportant stones in order to help important stones. You get to the key point first, then invite a counterattack in this commonly used tesuji.



Black to Play

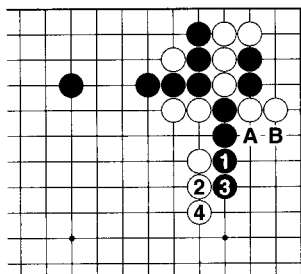


Diagram 1:
Naively Straightforward

① is a direct attempt to rescue the two black stones, but White just stays one step ahead with ② and ④, and Black's situation remains painful. From a different perspective, the two stones in the corner cannot be put to any good use, so a *tewari* analysis of the relative efficiency of the stones is bound to expose this as a bad result.

Instead of ①, Black A lets White turn at B and once more Black is in a tight spot.

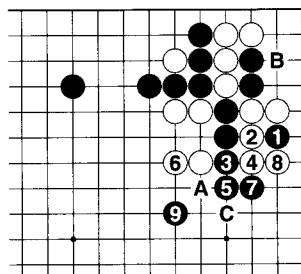


Diagram 2:
① is the tesuji.

After Black attaches at ①, inviting White to push through with ②, Black extends to ③ and ⑤ with tempo and then takes the initiative in the center with ⑦ and ⑨.

Instead of ④, if White A, then Black at ④, White B, Black C. Instead of ⑥, if White at ⑦, Black can just extend all the way to C. Instead of ⑧, if White at ⑨, linking up with Black at ⑧ will be sente.

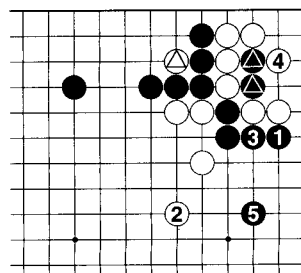


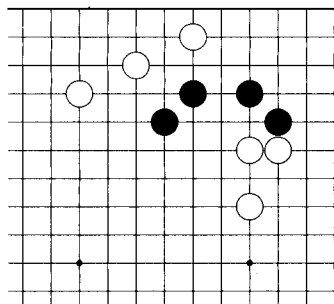
Diagram 3:
Safe Alternative

A safe alternative for White is to quickly reinforce the center with ②, submitting to the forcing move at ③. This allows Black to extend along the side with ⑤, but in this position the white group in the center is free from pressure, and it will still be possible for White to aim for some degree of attack against the black stones on the right side.

The two ▲ stones constitute a bit of a gift, but this is canceled by △.

Problem 20: Solid Extension

When your stones are outnumbered, you should as much as possible look for a way to make shape that avoids solidifying the positions nearby and quickly makes life.



Black to Play

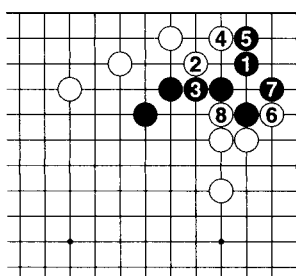


Diagram 1: 3-3 Point

Black's stones are floating on the fourth line and are a bit hard to defend. Black can try defending at the 3-3 point with ①, but White muscles in with the sequence of ② through ⑧, taking away Black's eye shape and thereby gaining a big advantage in the fight in the center. Instead of ①, a diagonal move by Black at ② would be even worse. White can play at ① on the 3-3 point, making *miai* of linking up on one side or the other—it will be difficult for Black to improvise a defense.

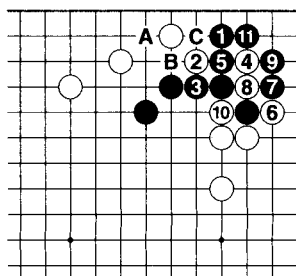


Diagram 2: Jump

The jump to ① is normally a good shape, but after White peeps with ②, Black will be forced from several directions. If ③, White scoops out the corner with ④ and ⑥, and Black will have trouble making two eyes unless he incurs a loss by playing the attachment at A.

Instead of ③, an angle wedge at Black B would lead to a trade after White at ⑤, Black C, ④, Black A, ⑥.

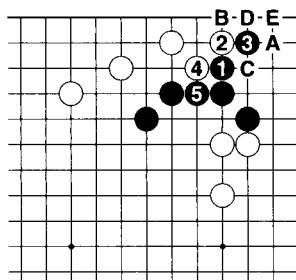
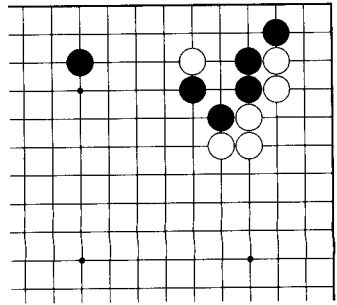


Diagram 3:
① is the shape.

It looks slow and is a bit hard to play, but the solid extension to ① is the correct shape. After ② and ④, Black defends with ⑤. Now if White A, Black can fight the ko with B, or in a worst-case scenario can play Black C, White D, Black E, exploiting White's shortage of liberties to live. Considering that ④, ⑤ is a forcing exchange, ① is a natural move.

Problem 21: Blocking Extension

When you have a shape with a potential internal shortage of liberties, there is a key point that represents the crossroad for success or failure—you want to get there first.



Black to Play

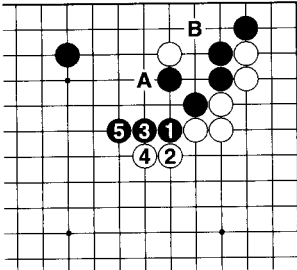


Diagram 1:
Natural Move

The hane at ① is a perfectly natural move, and if White plays the hane at ②, Black extends to ③ and ⑤, solidifying the upper side. But White also gets increased thickness with ② and ④—so there are pluses and minuses.

When Black plays the hane at ①, White's hane at A promises to be annoying, but Black has an energetic response at B and should be able to fight successfully.

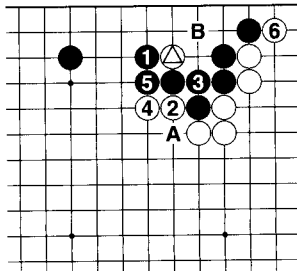


Diagram 2:
Crouching Down

If Black is too afraid of allowing White's stone to move, he may be tempted to crouch down at ①, but this is too timid. Allowing White to force with ② and ④ is painful. Or, instead of ②, White could also extend solidly to A, aiming for the cut at ⑤ and forcing Black to defend at B.

Crouching down leads to an inefficient defense.

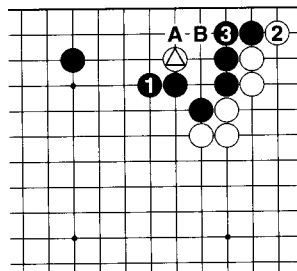


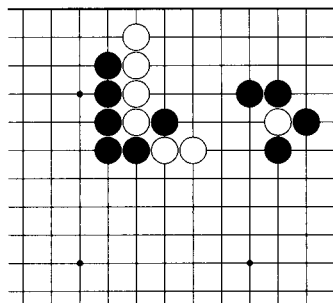
Diagram 3:
① is the shape.

① is the key point to repair Black's shortage of liberties—if Black defends here, there is nothing dangerous for White to try. When White blocks at ②, Black can connect with ③. △ is now a pure gift, so this result cannot be bad for Black.

If White does not resolve the position with ②, White retains the ability to aim for A or B, but these are rather remote possibilities.

Problem 22: Large-Scale Net

When capturing stones you should still keep the idea of making shape in mind and find ways to put your stones to the most efficient possible use. This position is from *Katsugo Shimpyo*.



White to Play

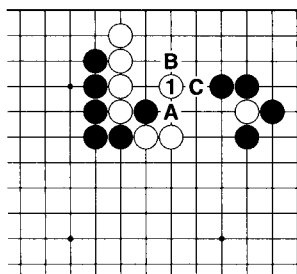


Diagram 1: Net

① captures a single stone in a regular net and leads to a reasonable shape. Ignoring the local situation and letting Black separate at ① would be unbearable, and capturing with White A would allow Black to steal an eye with Black at ①, White B, Black C. Likewise, White could also capture with B or with C, but each of these alternatives would leave behind bad *aji*.

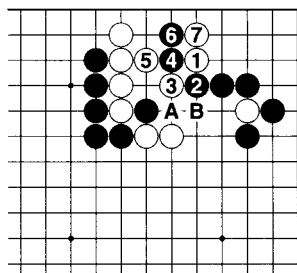


Diagram 2:
① is the tesuji.

White stretches all the way to ① (knocking on Black's chin as it were), a sort of large scale net. If Black cuts with ② and ④, the atari at ⑤ is an important move—now if Black counter-cuts at A, White has a snapback prepared at B.

If ⑥, White captures with ⑦ and locally at least the position is settled.

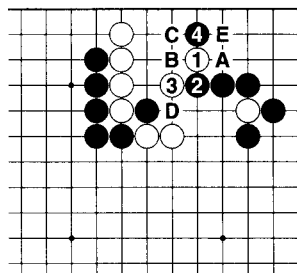


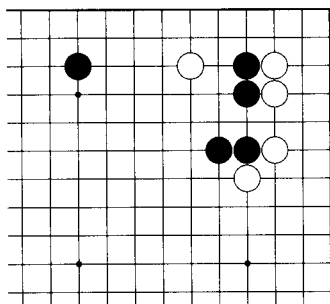
Diagram 3: Black resists.

Black pushes with ② and attaches at ④, an idea that minimizes White's ability to encroach upon the corner. If White pushes in with A, Black cuts at B, after which White C, Black D separates the two stones in the center.

After ④, if White responds at B, Black pulls back to E, and White does not yet have two definite eyes.

Problem 23: Hane-Wedge

There are shapes where relative thickness and thinness is hotly contested—whoever takes the key point is better. This is a tesuji that perfects your own shape while creating weaknesses for your opponent.



Black to Play

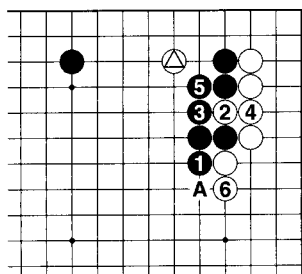


Diagram 1:
Spoiled Shape

In this position the key question is how to swallow up the white stone on the upper side. If ①, White plays ② and ④, and Black is forced to make an empty triangle. After this, pushing at A would let White make fourth line territory—this is too much to give up. That said, if White gets to turn at A, White will likely be able to make use of △ to aim at Black's shortage of liberties.

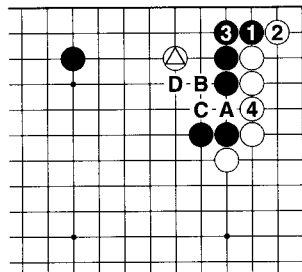


Diagram 2: Paradoxical

If Black plays ① and ③, quietly connecting with ④ is, paradoxically, a quite good move. In order to prevent White A, Black needs to play either A or B, neither of which is very efficient. Instead of ④, if White A, then Black C, ④ lets Black make a good shape with Black D. In this variation, as in the previous diagram, △ remains quite useful—Black cannot be satisfied with this result.

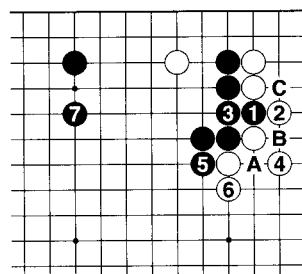


Diagram 3:
① and ③ are the tesuji.

The sequence of ① and ③ is so common that it can barely be termed a tesuji, but if you compare this result with what happens if Black plays otherwise, the effectiveness of this sequence becomes apparent. After forcing White to defend at ④, Black forces once more with ⑤ and jumps to ⑦. Black gets a solid, imposing position.

Instead of ④, if White A, then Black B, White C, and Black turns at ⑤, looking for the opportunity to play the hane at ⑥ in sente.

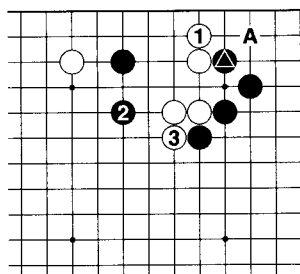


Diagram 4:
Attacking Move

Black has just played the diagonal attachment with \blacktriangle . Here, there are three possible ways for White to play, based on three distinct ways of thinking.

First, White can descend to ①, a move that incorporates a threat to jump to A. This invites Black to jump out to ②, after which ③ continues the attack on a large scale. Of course, everything depends on surrounding conditions, but White should be able to fight with this shape.

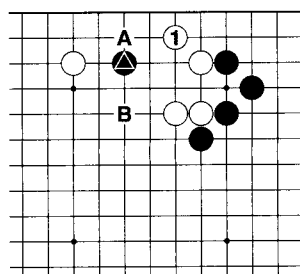


Diagram 5:
Defensive Move

The diagonal move at ① does not threaten much in the corner. On the other hand, it retains the option of linking up with the attachment at A, so the possibility of Black jumping out to B is that much less frightening.

From Black's perspective, because ① is a bit of a retreat, it follows that the prospect of \blacktriangle being captured is not particularly painful.

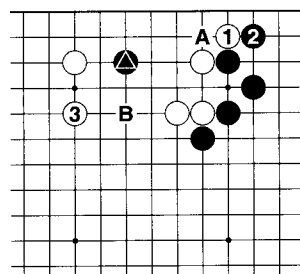


Diagram 6: Light Move

White plays the hane at ①, exchanging it for ②, and switches to take a good point in another location, such as at ③. This is a line of play that aims to take sente. If White does not play ①, Black A would be a bit too large—after Black A, even if White manages to capture \blacktriangle it will be on a very small scale. With the difference of this one move, it is now harder for Black to consider running away with B.

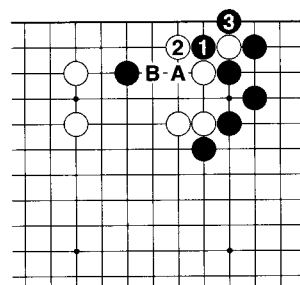
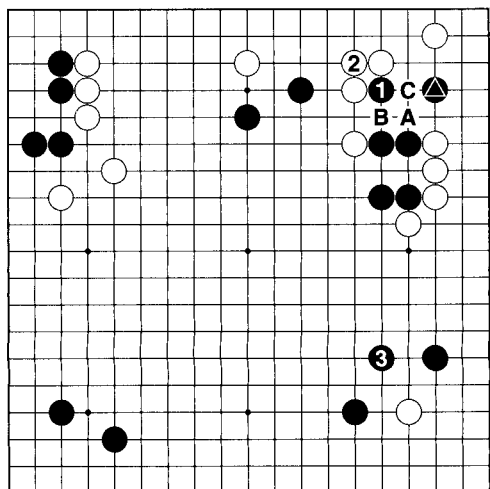


Diagram 7:
Tenuki Again

Continuing from the previous diagram, if Black cuts with ①, White gives atari with ② and then ignores the situation once more. Once you have decided to treat a position lightly, you should treat it as absolutely light to the very end, letting your opponent advance while pursuing a sort of scorched earth strategy.

After this, if Black cuts again at A, White gives atari with B and once more plays elsewhere.

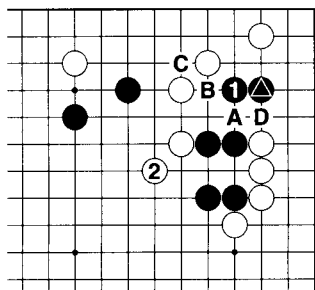


Game Record 14
24th Oza Title Match, Game 1
White: Otake Hideo
Black: Cho Chikun

Game Example 14: Angle Wedge

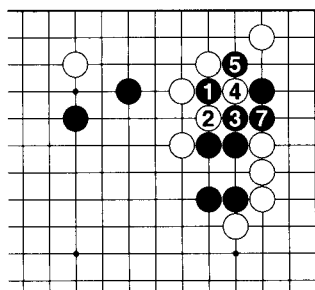
In this tesuji, a single forcing move transfers a weak point to a different location, creating a shape that is somewhat less susceptible to damage.

Black plays the angle wedge at ①, exchanging this move for ② before switching to seal White in with ③. Now the only way for White to capture \triangle is to play A. After White A, Black B, White C, the presence of a black stone at B makes a difference in Black's ability to manage his weak stones in the center. If Black does not play ①, ② first, White will play C.



Variation 1: Sluggish

Extending to ① is better than making a bad shape with Black A, but is nonetheless quite heavy, and allows White to start setting up an attack on two groups with ②. If Black is going to save \triangle , exchanging Black B, White C, followed by a bump at Black D would have more impact on the white stones on the right. Playing Black D instead of ① would not be good—White plays A.



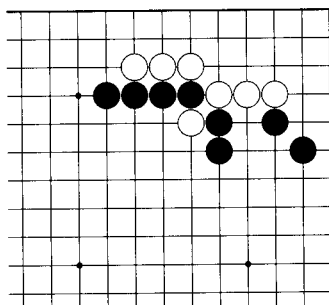
Variation 2: (⑥ at ④)
Adding a Ko

When Black plays the angle wedge at ①, White can try for more with ② and ④, but needs to give way when Black gives a ko atari with ⑤. After Black connects at ⑦, the white stones on the right become thin, and one begins to wonder what White is trying to accomplish.

When your opponent plays a tesuji against you, if you try too hard to resist you only make the wound deeper.

Problem 1: Angle Wedge

When playing for sente, there are cases in which you should hold back from playing a forcing move. Even if the move is absolutely forcing, and would avert the immediate emergency, such moves frequently make your opponent stronger.



White to Play

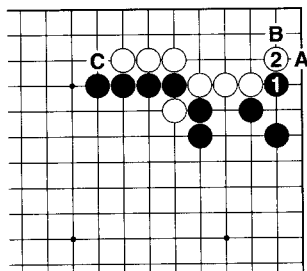


Diagram 1: Hane

For White to ignore the situation and allow Black to force with the hane at ① would be painful. The *yose* after Black A is not the only problem; Black might also aim for the clamp at B, which means the block at C becomes more severe. Areas of thinness for White start to crop up here and there. For Black's part, he should not immediately play A after ①.

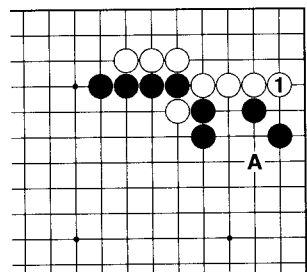


Diagram 2: Patient

Patently descending to ①, aiming for the peep at A, is too slow. Rather than calling this a proper move, it would be better just to call this a *gote* move. In the opening or middlegame, when there are many urgent moves, this is practically the same as a one move vacation.

That said, if White ignores the situation then Black will play the hane. White would like to play a move that just prevents this hane.

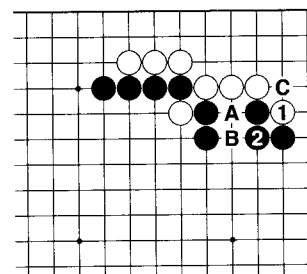
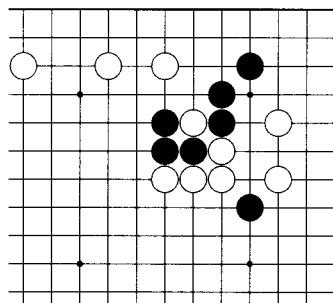


Diagram 3:
① is the tesuji.

White can play the angle wedge at ① by itself. Before playing this, pushing out with White A, Black B, then giving atari with ①, is a straightforward way to play that is easy to understand. But when you consider how much of a role a black stone at B might play on the right side it is better not to play this way. Even just playing ①, if Black plays C instead of ②, White can still push through with A. Exchanging ① for ② gives White sente.

Problem 2: Placement

In order to grab sente, some sort of sacrifice is necessary, be it large or small. There are some types of tesuji you can play only when it is acceptable to solidify your opponent's position.



Black to Play

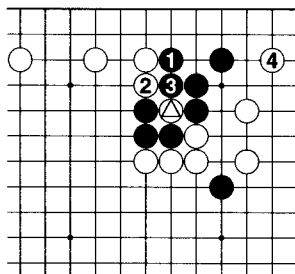


Diagram 1:
Direct Methods

There are three possible options for directly preventing the escape of \triangle . First, ① allows White to force with ②, after which White has time to slide into the corner with ④. Likewise, instead of ①, if Black at ②, White plays at ① followed by ④. Instead of ①, if Black just captures, this allows ④. Black will be able to live, but White will get to take a large profit in sente while pushing Black around.

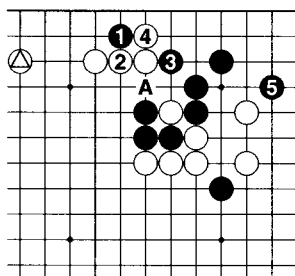


Diagram 2:
① is the tesuji.

Black can make the placement at ① and see how White responds. If White connects with ②, Black can play the diagonal attachment at ③, threatening to link up at ④. Instead of ②, if White ④, Black A forces White to defend with ②.

Thanks to this tesuji, Black gets sente. However, this gives up a lot by solidifying White—if \triangle is not present, Black should think twice before playing this way.

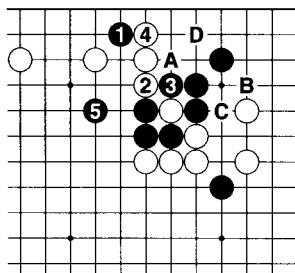
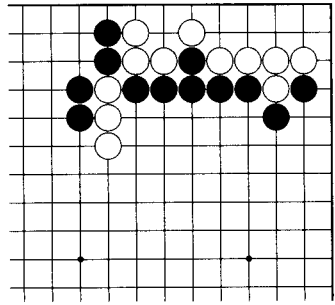


Diagram 3: The Most Aggressive Resistance

The bump at ② is the most aggressive way for White to resist. Instead of ③, if Black tries to respond aggressively at ④, White A only makes the wound deeper. It is better for Black to quietly capture with ③ and take sente. After Black jumps to ⑤, the single stone (①) can still be expected to play some sort of role, and Black can expect to be able to play Black B, White C, Black D. Instead of ②, if White A, Black once more plays ③.

Problem 3: Descent to the First Line

Lines of play to take sente often consist of temporizing moves that leave behind weaknesses that your opponent can aim for later. That said, there are game situations in which you need sente no matter what. Assume that ladders favor White.



Black to Play

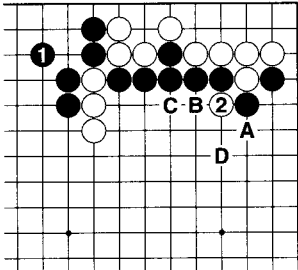


Diagram 1: Proper Move on the Upper Side

The hanging connection at ① is a proper move. However, proper moves can also be slack, and here Black's position takes a turn for the worse after White cuts at ②. If Black cannot capture this white stone in a ladder, the fight after Black A, White B, Black C, White D leaves Black little reason to be confident. Instead of ②, White A would be slack.

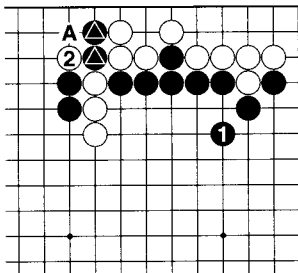


Diagram 2: Proper Move on the Right Side

The hanging connection at ① gives Black a wonderfully solid shape on the right side. However, this time White cuts at ②, and it is hard for Black to salvage this situation. If White captures the two \triangle stones, the three white stones in the center are settled; but if Black gives atari at A and plays to live on the upper side, the two black stones in the center cannot be saved.

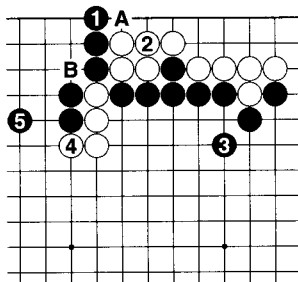


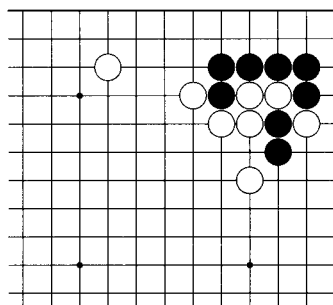
Diagram 3:

① is the tesuji.

Black descends to ①, and after White defends at ②, switches to defend at ③. If White ignores ①, the throw-in by Black at ② catches White in a shortage of liberties. Because Black gains an extra liberty at A, the cut at White B no longer works. Black averts the immediate emergency, and after getting in ③, Black is the one who has the attacking chances here.

Problem 4: Gripping a Stone

In some situations, engaging in raw fighting just puts wind in your opponent's sails. In such cases, it is usually much better to just solidify your own position.



Black to Play

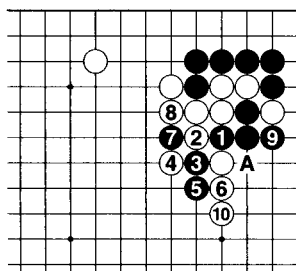


Diagram 1: Free-for-All

Starting a fight with the push and cut of ① and ③ is not out of the question, but White will resist with the double ladder tesuji of ④ and ⑥. Black needs to take a loss with ⑦ in order to prevent the ladder, which is a bit difficult. After ⑩, Black has no chance to gain anything from this fight.

Instead of ④, it is also possible to just extend to ⑥, or to start fighting with A.

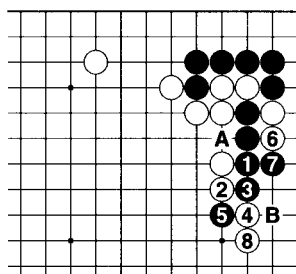


Diagram 2: Crawl

If Black crawls with ①, he gets dragged into a fight once more after ② and ④. After ⑤, ⑥ is a wonderful move to defend against both threats. The exchange of this move for ⑦ gives White a forcing move at A, so White can fight with ⑧.

Given the above, Black may be tempted to try the hane at B instead of ⑤—but after White extends to ⑧ Black's position is too low.

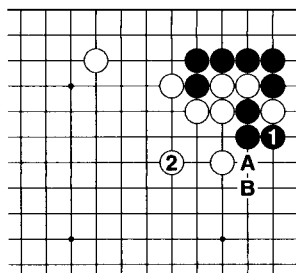


Diagram 3:

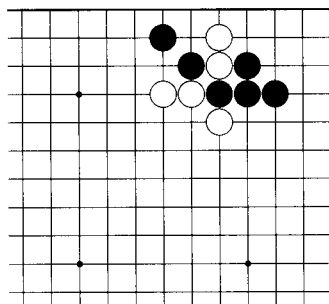
① is the tesuji.

Rather than attempting anything ambitious, quietly gripping a stone with ① is a surprisingly good move. Exchanging this for ② lets Black play elsewhere. Since White's position has so many holes, this result is not bad.

If Black does not resolve the position with ①, White can squeeze at ①, Black A, White B, etc., and build thickness.

Problem 5: Press

Forcing from a distance is a good principle to follow. When forcing directly leaves behind weaknesses, forcing indirectly lets you blur those weaknesses.



White to Play

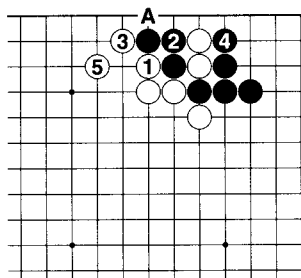


Diagram 1: Gote

If White crudely forces with ① and ③, the defensive move at ⑤ becomes necessary. This is a thick shape, but the difficulty is that it ends in gote.

Instead of ①, immediately attaching with ③ followed by ②, White A, ④, ⑤ is frequently given as a good shape, but this also ends in gote. No matter how Black proceeds, all direct methods end in gote.

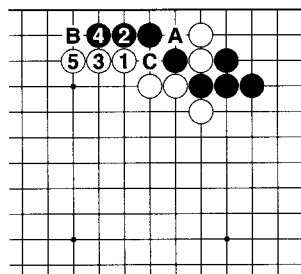


Diagram 2:
Giving Territory Also

The diagonal move at ① threatens the atari at A and forces Black to add a defensive move. But after Black plays energetically with ② and ④, White still ends in gote, and has also given up territory compared to the previous diagram. White cannot play at ④ instead of ③, nor B instead of ⑤—White cannot survive in either case after being cut.

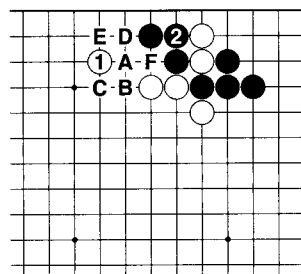


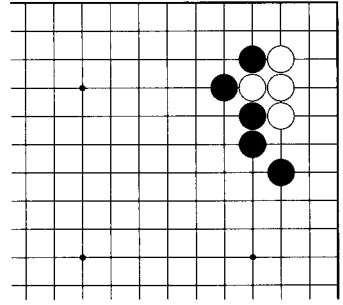
Diagram 3:
① is the tesuji.

Again with the idea of threatening the atari at ②, playing from a distance with the knight's move at ① is the tesuji. This move forces Black to defend at ②, after which White gets sente. After this, if Black tries to cut with Black A, White B, Black C, White has the atari at D prepared.

Instead of ②, if Black tries the attachment at E, then White F, ②, Black D leaves him with a pitiful shape.

Problem 6: Hanging Connection

This is a line of play that takes sente while increasing the future flexibility of your shape. If your opponent resists, you will end up in gote, but with a degree of thickness you could hardly have hoped for at the beginning. Assume that ladders currently favor Black.



Black to Play

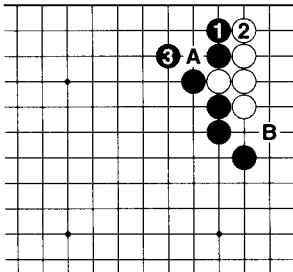


Diagram 1:
Going Back

It is true that the descent to ① itself is sente. But after White defends with ②, the cutting point left behind at A becomes apparent and Black realizes he needs to defend with ③. One might go so far as to say that in going back to patch up like this, Black has wasted a move.

Compared to this it would be better for Black to connect at A, exchanging this move for White B, before extending along the upper side.

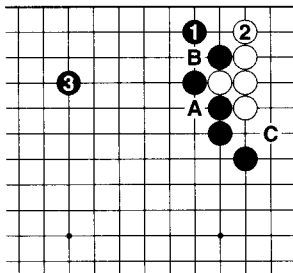


Diagram 2:
① is the tesuji.

Black plays the hanging connection downward at ①, looking to play the hane at ② next. If White defends at ②, Black is satisfied to be able to extend to ③. If the ladder becomes favorable White can aim for A—so from White's perspective this result is not bad either.

Instead of ①, if Black B, White will play C. But in the main variation, Black can play C as a forcing move—this makes a big difference.

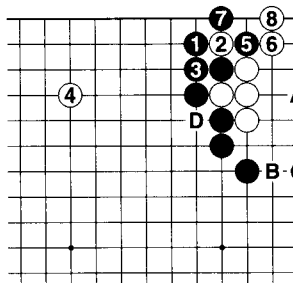
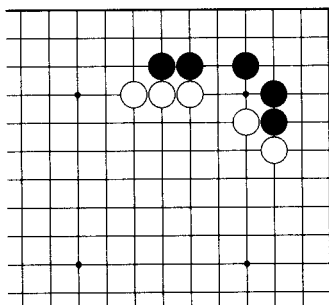


Diagram 3: Thick

The atari at ② lets White get sente, but White's position will be strongly rocked in the aftermath, so White needs to make a careful assessment of the whole board before playing this way. After Black cuts and captures with ⑤ and ⑦, the possibility of a placement at A means that Black B or even C will be forcing. Moreover, White can no longer aim for the cut at D. Usually, taking sente in this manner does not end up helping White.

Problem 7: Forcing Move

There are cases in which, even if you need to take a loss by solidifying your opponent, you want to make preparations for responding to an emergency and then take sente to play elsewhere.



White to Play

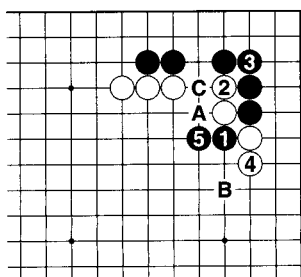


Diagram 1:
Doing Nothing

If White plays elsewhere and allows Black to cut with ①, about the best White can to is to temporize against Black A by playing ②, then pull back to ④ to try to fight. But after Black extends to ⑤, looking to next play the press at B, White's stones are separated. Instead of ②, if White plays C, Black will ignore the threat and grip a stone at ④. White cannot play elsewhere without doing something first.

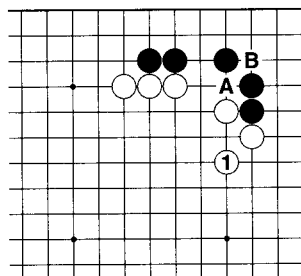


Diagram 2: Proper Move

The hanging connection at ① is a thick, proper move, and is also a joseki. Therefore, this move should not be bad. Black gets territory in the corner and gets sente. But if this is exactly what Black wants in a particular game situation, White should feel free to think of a counterplot.

Instead of ①, if White plays A, Black connects at B, and the situation is no different than the previous diagram.

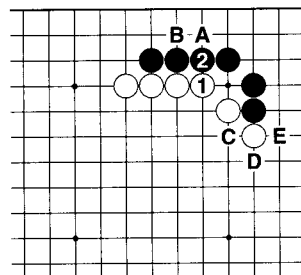


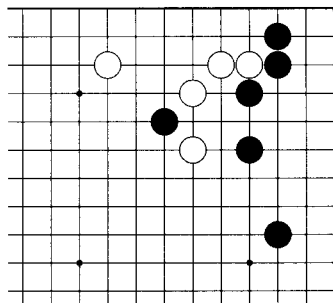
Diagram 3:

① is the forcing move.

If White pulls back to ① immediately, Black will connect at ② to prevent White at ②, Black A, White B. Playing just this is enough to let White play elsewhere. Now if Black cuts at C, White's shape allows him to fight by pulling back to D. Instead of ②, if Black plays E, White pulls back to D, and there is still some *aji* related to the push at ②.

Problem 8: Cut

As a matter of technique, tesuji to take sente are often used in conjunction with asking moves. If your opponent resists, even knowing the loss that will arise, you are frequently happy to give him his way and accept gote.



White to Play

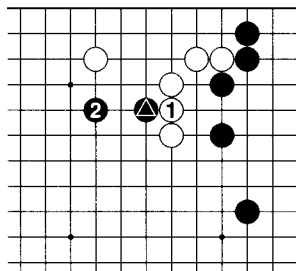


Diagram 1:
What Black Wants

If White connects at ①, Black can jump out to ②, reducing the upper side with great timing. If Black plays ② first, then after Black peeps with △, White is unlikely to connect.

Although White connects solidly with ①, Black's right side stones are all well connected, so White has nothing to aim at. ① just concedes Black a good forcing move.

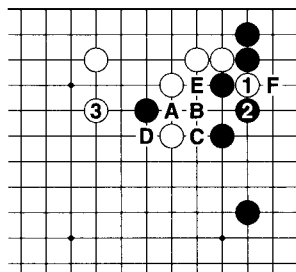


Diagram 2:
① is the tesuji.

White cuts at ①, asking how Black will respond. If ②, White defends from the rear with ③, and if Black cuts at A, White B, Black C, then White D. Thanks to the exchange of ①, ②, Black cannot push in at E.

Instead of ②, if Black gives atari from below with F, this not only gives up territory, but ③ still works.

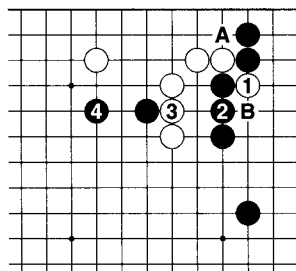
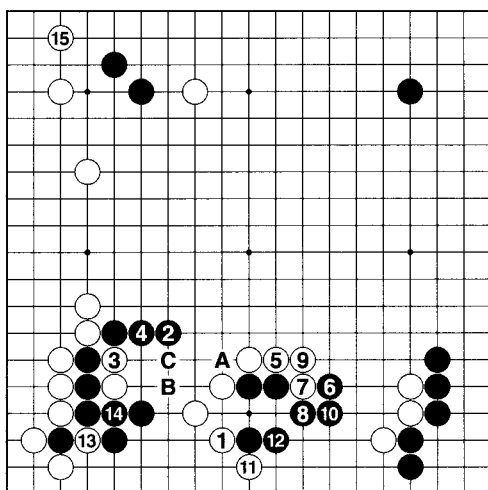


Diagram 3: Endgame
Potential for Later

If Black makes a solid connection with ②, White has no choice but to connect with ③. However, the single cutting stone will later be put to great use. Even if White does not make use of this stone as part of an invasion of the right side, the stone makes White A sente, which makes a big difference on the upper side in terms of both territory and thickness. If the exchange of ③, ④ is already on the board, then of course if White cuts at ①, Black will give atari at B.



Game Record 15

2nd Jubango (10 game match), Game 4

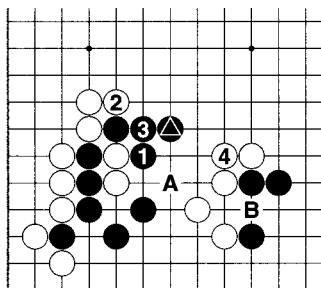
White: Go Seigen

Black: Fujisawa Hosai

Game Example 15: Cut Inside

If your defense incorporates potential forcing moves against your opponent, this is a sign that your stones are all working to their utmost. Creating those potential forcing moves is part of a tesuji to take sente.

② aims for a cut at A, but it runs into a counterpunch at ③, after which Black's game goes sour. White B and C will be forcing, so there is no cut at A.

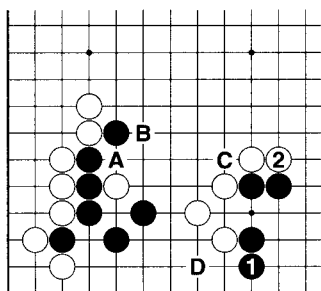


Variation 1:

Soldier's Helmet

Instead of ④ in the game record, if Black plays ①, White will be forced to connect at ④. But before that, White gets in the atari at ②, which is a tremendous forcing move impacting the moyo on the left side. Black has been forced to make a soldier's helmet, a classic bad shape. This is clearly bad for Black.

Furthermore, White A is forcing, which will make a big difference when Black plays B.

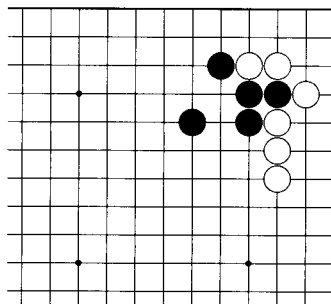


Variation 2: Patient

In response to ① in the game, it seems Black has nothing better than to patiently play ①. If Black does nothing in the center, it seems that a cut at A will just lead to a loss for White after Black plays B. Rather than looking to actually cut at C, Black can best exploit this cutting point by forcing White to connect there and then attacking White on a large scale. After ①, if the opportunity arises, Black can follow up with D.

Problem 9: Cut Inside

The cut inside is an effective way to take an elusive opposing position and “attach a handle” as it were so you can make a move that takes sente. Preparation requires two steps. This position is from *Katsugo Shimpyo*.



Black to Play

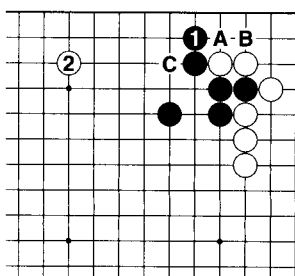


Diagram 1: Gote

If Black does not descend to ①, a hane by White at ① would take his legs out from under him. That said, ① has little impact on White’s position, allowing White to take a large point elsewhere such as ②. Playing this way, Black will fall behind in the game. Black can exchange the hane at Black A for White B, mitigating in sente the impact of a hane by White at ①—but this setup is thin and allows White to aim for an attachment at C.

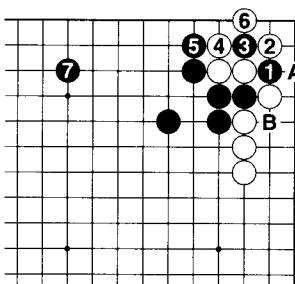


Diagram 2:

① and ③ are the tesuji.

Black starts with the cut inside at ①, exchanging this move for ②, then cuts inside once more with ③—this is the point of the tesuji. If ④, Black gives atari at ⑤. Black has taken a bit of a loss locally, but gets to play the extension along the upper side to ⑦ and is not at all dissatisfied. Instead of ⑥, White also has the option of capturing at A. In this case, ⑥ makes sense because White need not particularly worry about a black atari at B.

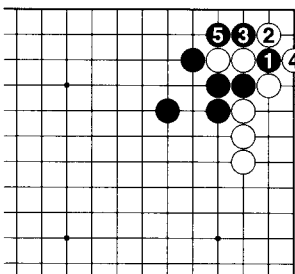


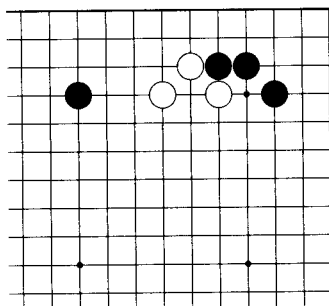
Diagram 3: A Bite out of the Corner

When Black cuts inside with ③, if White captures at ④, Black gives atari with ⑤. While this ends in gote, it is tremendously thick. If White connects the two stones, Black ends in sente, with a difference of about ten points compared to the case when Black plays the hane at ⑤ instead of ①. Black has taken a large bite out of the corner.

Depending on the circumstances, it should also be possible for Black to skip ⑤ and play a large move elsewhere.

Problem 10: Knight's Move

In some situations, if you play at full speed you will meet up with a counterattack. In such cases, you can play a soft attack, holding back with your first move and preparing a follow-up. If your opponent responds, you get sente.



White to Play

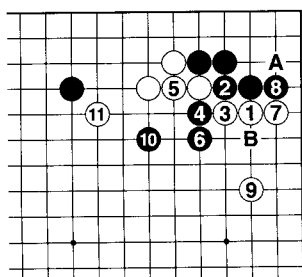


Diagram 1: Fight

The attachment at ① is a severe move to aim for. Black counterattacks with ② and ④, leading to a fight. Of course, there is no reason to think that this is necessarily bad, but based on surrounding positions there may be cases in which you do not want to precipitate an immediate fight.

Instead of ②, if Black at ⑦, White plays the angle wedge at ②. After that, Black A, White B would be ideal for White.

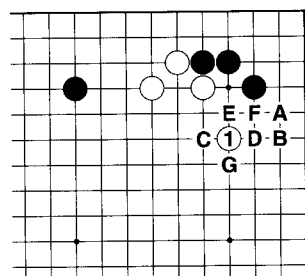


Diagram 2:

① is a soft attack.

White reinforces with the somewhat vague-looking ①. Next, White can follow up with the forcing move at A or the jump to B. If Black responds at B, this White group is not open to any immediate attack, so White can play elsewhere.

Instead of ①, White C would give up too much after Black defends at D. Instead of ①, White E would also lead to a bad result after Black F, White G, Black D.

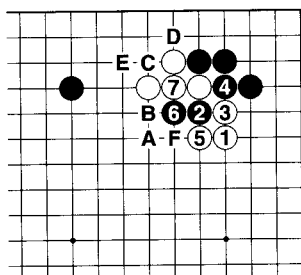


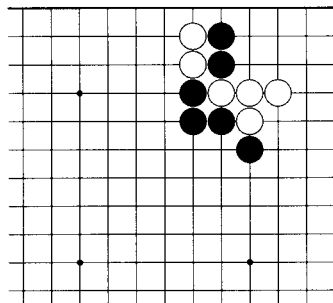
Diagram 3:

The Counterattack

After ①, if Black counterattacks with ②, ③ and ⑤ is the proper sequence for responding. After Black extends to ⑥, White can fight strongly with ⑦ or else play the covering move at A, followed by Black at ⑦, White B, Black C, White D, Black E, and the atari at White F. Instead of ⑥, if Black captures at ⑦, White gives atari at ⑥, Black connects, and then just connecting at B should be fine for White.

Problem 11: Knight's Move

No matter how much you want to take sente, locally you need to get at least a somewhat satisfactory shape. Otherwise, any benefit you get by playing elsewhere will be canceled out.



Black to Move

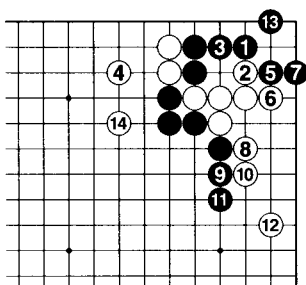


Diagram 1: Fight

It is not impossible for Black to stubbornly fight in the corner with ①, but in the end Black needs to come back to defend with ⑬, so Black cannot hope for a great result playing this way. Of course it depends on the game situation, but giving up the two stones in the corner to build a position on the outside seems to be a more natural way for the stones to flow. The question is how to give up the two stones—Black would like to find a way to squeeze in sente.

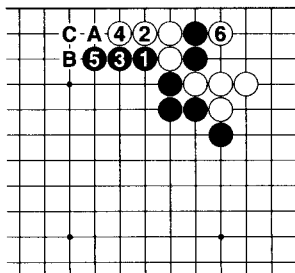


Diagram 2:
Commonplace

Black can play the hane at ① and extend with ③ and ⑤ to get a thick position in the center. If White crawls once more with A, Black will welcome the chance to extend once more with B, but if White comes back to defend with ⑥, the block at Black A is no longer sente. It's true that Black can end in sente here, but White can now play the jump at C, which will be a big help in any fighting along the upper side.

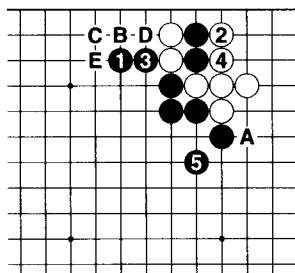
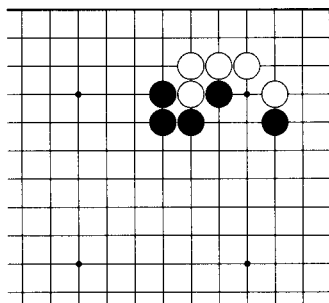


Diagram 3:
① is the tesuji.

Black plays at a distance with the knight's move at ①. If ②, Black forces with ③ and takes sente. Black can defend with ⑤ or play elsewhere; in some game situations Black might even consider the descent to A. Instead of ②, if White attaches at B, then after Black C, White D, Black connects at E and after all ② is necessary. The presence of a black stone at C make this result better for Black than the previous diagram.

Problem 12: Descent

This is a way to gain sente by setting up a strong follow-up. Your resulting position is a bit thin, but in the middlegame the difference of a move is large.



Black to Play

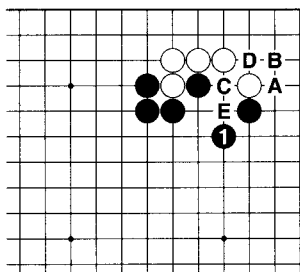


Diagram 1:
Slow and Solid

Locally speaking, the diagonal move at **1** is a proper move. It prepares to finish off the position by next playing Black A, White B, Black C, White D. Instead of **1**, Black E is the wrong idea for this position. But instead of **1**, rushing to finish the position by first playing the hane at A would allow White to counterattack at E, breaking through in the center.

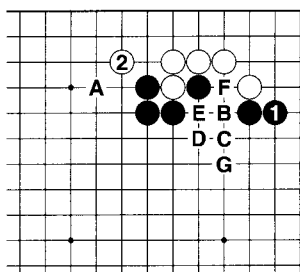


Diagram 2:
1 is almost sente.

The descent to **1** has a big impact on the corner, so White will probably defend with **2**. Then if Black needs to extend along the side, he can do so, or if he wants to continue pressing White, he can play A.

The hane of White B, Black C, White D makes Black's position thin, but at least for the time being Black can hold his own in the fight by responding with Black E, White F, Black G.

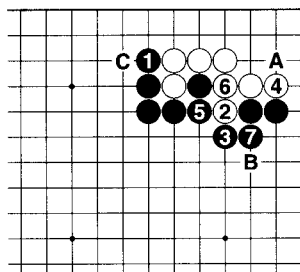


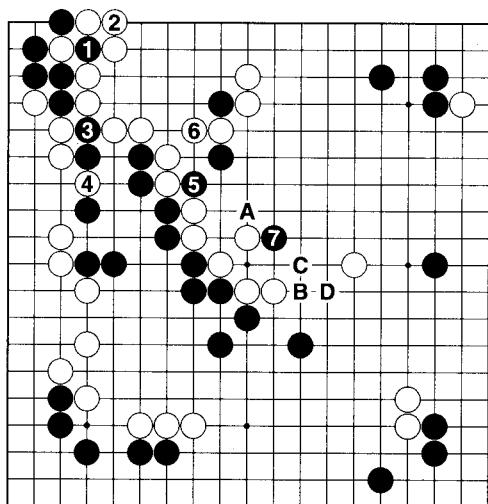
Diagram 3: If White plays elsewhere . . .

If White plays elsewhere, blocking at **1** is thick. White needs to prevent Black from jumping in with Black A, so **2** and **4** are forced. Black can connect with **7**, or can play elsewhere and meet a cut by White at **7** by playing the atari at B, giving up two stones. Either way, the block at **1** puts White in a tight spot; White really needs to jump to C rather than allow this.

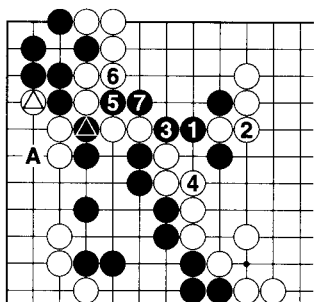
Game Example 16: Thrusting In

In order to grab sente, you need to make some sort of sacrifice, be it large or small. A good tesuji can serve to minimize the size of the sacrifice required.

After capturing the ko once with ①, thrusting in at ③ is a good move that lets Black take the initiative in the center with ⑤. After this, Black will play to swallow up the two stones in the lower right: White A, Black B, White C, Black D.



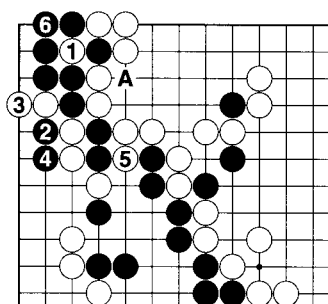
Game Record 16
4th Meijin Title Match, Game 3
White: Rin Kaiho
Black: Sakata Eio



Variation 1: Puncture

Instead of ④ in the game record, if White plays elsewhere, the sequence of ① through ⑦ punctures White's territory on the upper side. If \triangle is not on the board, White can play A, protecting \triangle and leaving the black corner unconditionally dead.

Both ③ and ④ in the game record are necessary. After this exchange, Black's stones in the corner cannot be killed unconditionally.



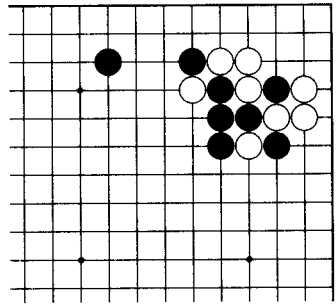
Variation 2:
Black won't die.

In the final position reached in the game record, even if White attacks the upper left corner with ①, Black can live after the cut at ②. If White wants to continue trying to destroy Black's eye shape, ③ would be the move, but Black can live comfortably with ④ and ⑥.

Instead of ①, if White connects at ②, Black cuts at A. This is a ko, but if White loses, the damage is terrible, so it will be difficult for White to start this ko.

Problem 13: Attachment

When you are faced with two simultaneous threats, one line of thought is that you can survive the situation if you can forestall one of the threats in sente. Assume that ladders are unfavorable for Black.



Black to Play

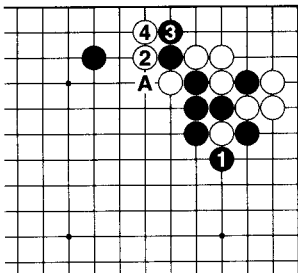


Diagram 1: *Miai*

Anyone can understand that capturing with ① is an important point, but after White captures with ② and ④, White's profit is greater than what Black has gained. One condition is that the ladder starting with Black A cannot be favorable.

That said, instead of ① Black cannot protect the upper side at ② or with ③—letting White extend out at ① would be too awful.

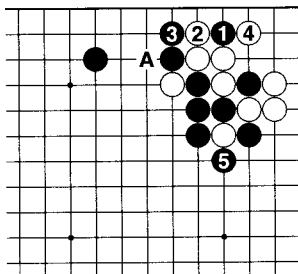


Diagram 2:

① is a brilliant tesuji.

The attachment at ① is a brilliant tesuji. If ②, ③ is a sente forcing move that lets Black comfortably switch to play the capture at ⑤. Instead of ①, the descent at ③ would not be sente. Black accepts a small loss in order to create a forcing move.

Also, instead of ① if Black plays the hane at ②, White will answer at ①—even after this exchange, White A still succeeds.

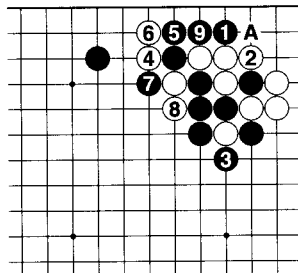


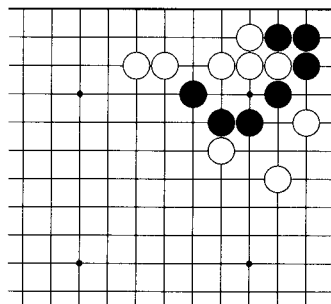
Diagram 3: ① helps out.

White may try quietly capturing with ②, relying on being able to grip a stone with ④. But after Black extends to ⑤, the stone at ① helps out. Black plays ⑦, then connects with ⑨, and these stones have four liberties, so Black will be able to capture one of the white two stone groups.

Instead of ②, if White blocks at A, Black forces with ⑨, ② before capturing with ③; the result is the same as in the diagram.

Problem 14: Cut at the Waist

This is a commonly used tesuji to give up a stone in order to get sente. The player on the receiving end of this tesuji should also consider ways to disrupt this plan.



Black to Play

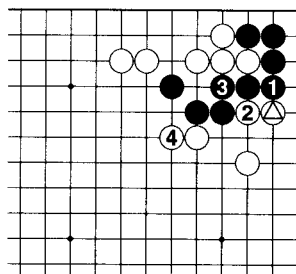


Diagram 1: Exactly According to Plan

White has peeped with \triangle . Obediently connecting with ① lets White take key points with ② and ④. Even if Black does not end up being captured, it is hard to see an end to the attack to which Black will be subjected.

Black needs to find a way to resist the plan behind \triangle . More than anything, Black needs to take sente.

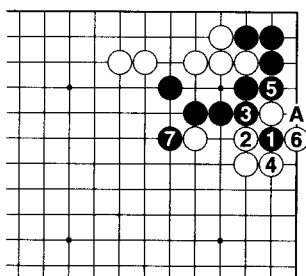


Diagram 2:
① is the tesuji.

Black cuts at the waist of the knight's move with ①, forcing White to capture with ② and ④ while Black forces with the atari at ⑤. The corner has only one eye, but Black has time to get the wonderful point at ⑦. With this shape, Black is not open to attack.

From White's perspective, instead of capturing with ⑥ it would be better to extend at ⑦. After Black captures at A, the position is settled for the time being. White makes forcing moves at ② and ④ as well as the extension to ⑦, and need not be dissatisfied.

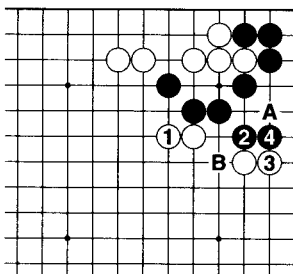
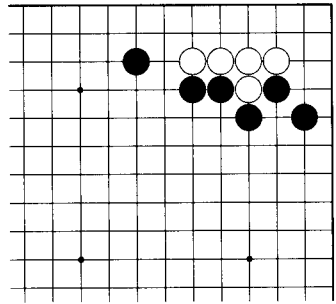


Diagram 3:
Why the peep?

If White does not play the peep at A, and just plays the extension to ① directly, Black can settle with the diagonal extension of ②. If ③, Black plays ④ and the prospect of a black hane at B is troubling for White. If White plays the peep at A before ①, then even though Black resists with the tesuji, White still gets much better outer thickness than in the current diagram.

Problem 15: Double Hane

Black is busy and does not have time to extend along the right side. Black would like to negotiate a settlement in the corner that lets him end in sente.



Black to Play

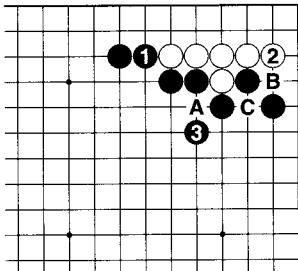


Diagram 1: Gote

Bumping with ① clearly lets White live with ②, after which the cut at A will be severe so Black needs to defend at ③. This thickness will work on the right side and across the board, but for now at least, Black is unhappy to end in gote and allow White to extend along the right side.

Instead of ②, if White gives atari with B, Black is happy to connect at C.

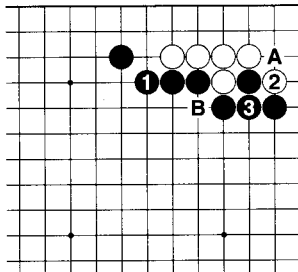


Diagram 2: Also Gote

Black pulls back to ①, reasoning that if White plays A, Black can play elsewhere because Black is now better situated to resist a cut at White B. However, in this shape White can take sente by playing the atari at ②. Letting Black solidify with ③ is much less a sin than in the previous diagram. In the previous diagram, Black got relatively more thickness on the upper side; in this diagram, Black gets relatively more thickness on the right. The net result is approximately the same.

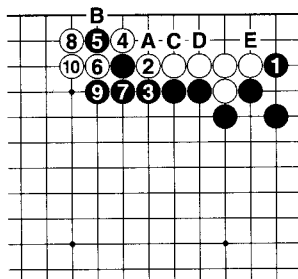


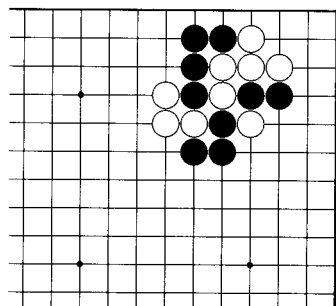
Diagram 3:

⑤ is the tesuji.

① in the corner demands a white response. After ② and ④, the double hane of ⑤ is the correct move. After playing out the sequence through ⑩, Black can take sente. Later, Black can play the *yose* sequence of A through E in sente. Black should only play this sequence when letting White solidify on the top with ⑧ and ⑩ is not a big problem. Instead of ②, if White at ③, Black should be able to fight after cutting at ②.

Problem 16: Hane

It seems likely that either the four black stones on the upper side or the two stones on the right will be captured. If either of these groups is captured, the local result will be bad for Black. Here again there is a tesuji to get sente by giving up a single stone.



Black to Play

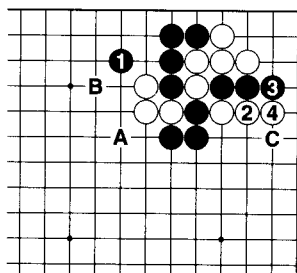


Diagram 1: Upper Side

If Black jumps out with ①, White simply takes the corner with ② and ④, getting a favorable result. The three white stones in the center are not particularly open to attack—if Black A, White escapes easily with B. Later, Black has a tesuji at C to seal White in, but for now Black is busy in the center and cannot spare the time to play here.

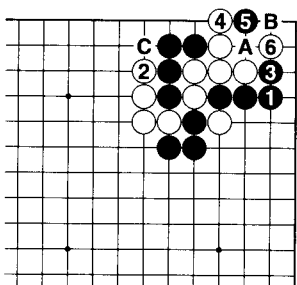


Diagram 2: Right Side

If Black wants to play on the right side then, rather than gripping the white stone, ① is the move. But White plays the block at ②, and Black cannot win the capturing race in the corner. After Black turns at ③, ④ is a tesuji, and after ⑤, the hane at ⑥ wins. Instead of ⑤, if Black A, then after ⑥, Black B, White just takes a liberty with C and wins.

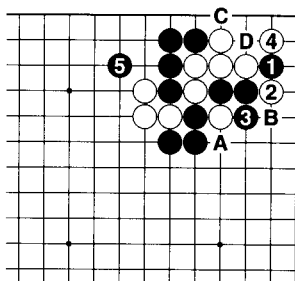


Diagram 3:

① is the tesuji.

① threatens the corner, provoking White to respond with ② and ④. Next Black jumps out to ⑤. Black need not fear the prospect of White trying to escape with A because Black B is sente.

White has no other options besides playing ②. If White descends to C, Black extends to ④ and wins the capturing race. Also, instead of ②, if White blocks at ④, then Black C, White D, Black at ② wins.

TESUJI FOR MANAGING STONES LIGHTLY

These are the opposite of tesuji to make your opponent heavy. In order to avoid the severity of your opponent's attack, you aim to diffuse the focus of the situation, creating possibilities to make shape. In more concrete terms, rather than clinging to and trying to save all of your stones, you keep the option of a trade always open and divert the power of your opponent's attack. Of course, these ideas are only effective when played in an area where your opponent is strong. Playing only light moves and allowing your opponent to repair his weaknesses is no good. The timing with which you advance and retreat deserves care.

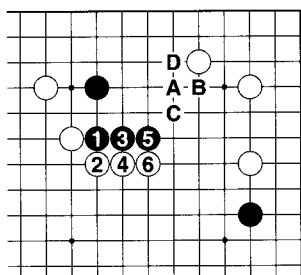


Diagram 1: Heavy

Black needs to figure out how to manage the single stone on the upper side. A move like the attachment at ① is just plain heavy, allowing White to push along a line with the sequence starting with ②. Even if Black is able to live, the result is terrible. Instead of ①, the shoulder hit at A allows White to push with B, and again Black ends up with a heavy shape. Instead of ①, Black can play the vague looking developing move at C, threatening both ① and the attachment at D. This is one possibility.

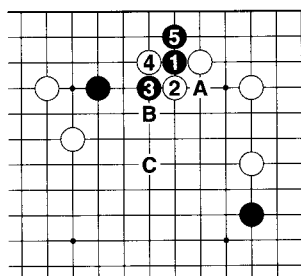


Diagram 2: Attachment

White's position in the corner is a tight small knight's enclosure. Making it more solid can hardly be considered much of a loss, so the attachment at ① is a *sabaki* line of play. If ②, then Black plays the counter-hane at ③. While this leaves cutting points, Black will be content to trade his outside position for the corner, so Black is not under great pressure here. Instead of ②, if White A, Black B makes *miai* of ⑤ and C.

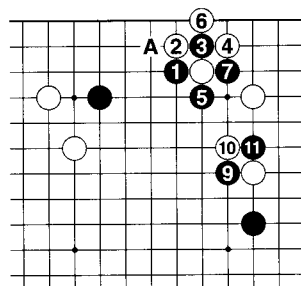


Diagram 3: (⑧ at ③)
Attach and Cut

If White wants to persist in trying to deny Black a base, the hane beneath at ② is the move. The cross-cut at ③ is a commonly used tesuji, and if ④ and ⑥, Black can force with ⑤ and ⑦. Instead of ④, if White A, Black gives atari at ⑦ and trades the outside for the corner. Instead of ⑥, if White at ⑦, Black forces with the atari at A.

⑨ and ⑪ are another tesuji.

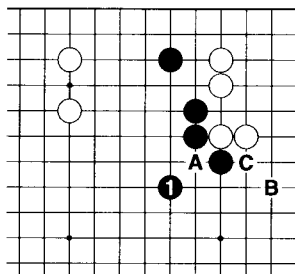


Diagram 4: Light vs. Heavy Connections

At first glance Black's position may appear thick, but the surrounding white positions are quite solid so actually Black's stones may even be a potential target for attack. Therefore, in order to connect the cutting point at A, Black makes use of ①, a connection that is relatively rich in eye making possibilities. If Black A instead, White will slide to B, leaving Black with a heavy shape. Of course, instead of ①, blocking with C is a violent move. After White cuts with A, it will be difficult for Black to salvage the situation.

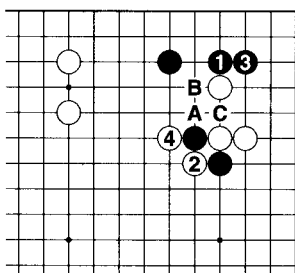


Diagram 5: Trade

Instead of ①, if Black pulls back to A and White defends at ①, the position in the previous diagram is created. If the game situation is such that just getting out to the center is not particularly promising, Black can try attaching at ① and trading for the corner. Instead of ②, if White blocks at ③, Black plays the bulge at B, getting a resilient shape after White C, Black A. This is greatly different than the result if Black just plays A instead of ①.

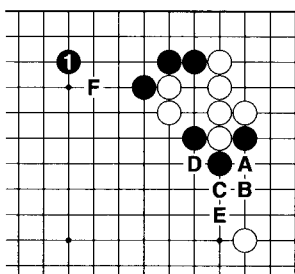


Diagram 6: Ignoring

Black leaves the scattered stones on the right to fend for themselves for the time being and protects the somewhat more important stones on the upper side with ①. This is a light way to play. If White A, Black gives atari at B and then ignores the situation once more. If White attaches at C, Black plays for a trade with Black B, White D, and the atari at Black E. Instead of ①, connecting at A lets White tighten the screws with a move in the vicinity of F, and White gets to attack two weak groups.

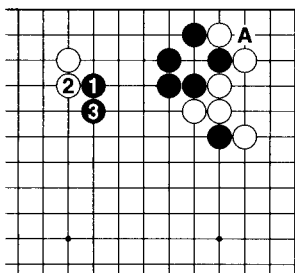
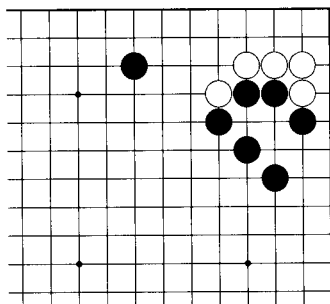


Diagram 7: Saving for Later

The upper right corner will be a ko if Black cuts at A. But if Black has no ko threats to use after White captures the ko, a light way to play is to save the ko for later, escaping first with ① and ③. If the main group is connected out safely, then even if Black loses the ko, the damage is much less. This in turn will make it easier for Black to play for the ko later.

Problem 1: Atari

“Force before sacrificing”—this is one iron rule of playing lightly. Of course, the forcing moves and the stones to be sacrificed need to be related. This position is from *Katsugo Shimpyo*.



White to Play

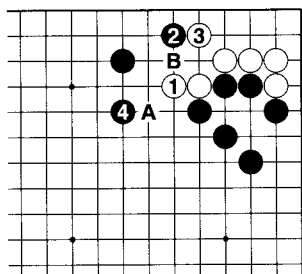


Diagram 1: Sealed In

Extending to ① is the usual move that comes to mind. However, this turns out not to be very promising—Black can seal White in with ② and ④. Instead of ④, Black can also play the press at A. This move takes aim at White’s shortage of liberties, making the forcing move at ② even more useful.

It is better for Black not to resolve the position immediately with B. Holding back this move gives Black more leeway in choosing a shape.

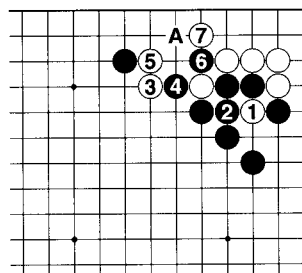


Diagram 2:

① and ③ are the tesuji.

Giving atari with ① and jumping to ③ is a light-footed, nimble way to play. The atari at ① is played with the expectation that Black will capture with ④ and ⑥—after Black captures, ① will no longer be forcing. After the hane at ⑦, Black has the possibility of starting a ko with the hane at A, but Black is not well situated to start this ko immediately. Black will look for an opportunity to make a reinforcing move first.

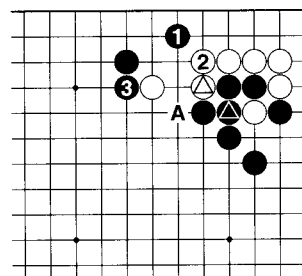


Diagram 3:

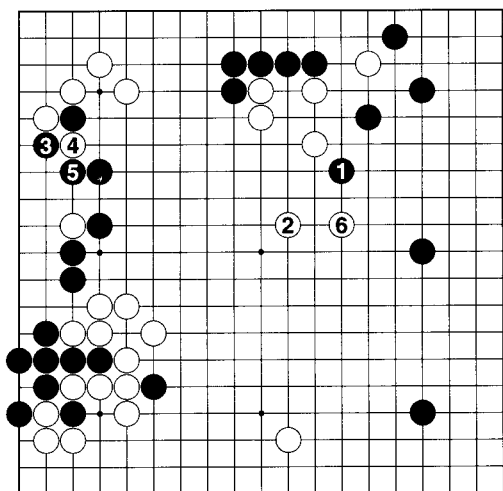
Black counterattacks.

Black for his part can refuse to capture the stone (△) that White wants to sacrifice, and instead slide to ① to force White to connect at ②. This is a powerful resource. It concedes access to the center to White, a reward for White’s tesuji, but because Black has △ in place the effect of a white bulge at A has been lessened. Black can take some satisfaction in having countered White’s plan.

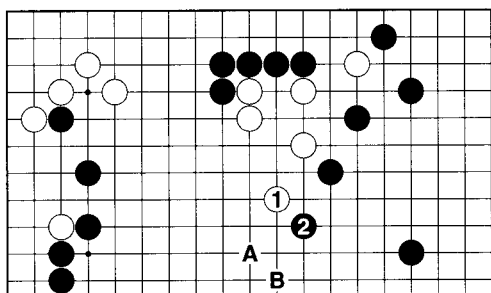
Game Example 17: Large Knight's Move

A light *sabaki* is created by an overall vision of the board. This is also effective to help you break free from your opponent's plan and seize the initiative.

When Black plays the knight's move at ①, ② develops into the center with a long vigorous stride, viewing the upper side lightly. ② takes into consideration the black moyo on the right and the white moyo on the lower side—it manages White's weak stones using a whole board perspective.

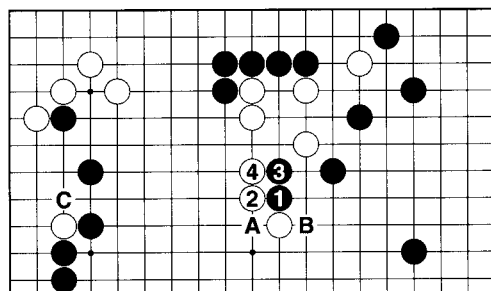


Game Record 17
17th Oza Title Match, Game 2
White: Fujisawa Shuko
Black: Otake Hideo



Variation 1: The Usual Shape

This ① allows ②, which hems White in while also enlarging Black's right side. If White continues with A, then after Black B, the flow of play cascades into the middle of White's moyo—this is part of Black's plan. If White plays nothing at all, Black at ① will be severe.

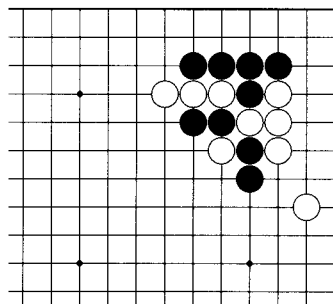


Variation 2: Partial Sacrifice

If Black attaches at ①, White can fight with ② and ④. Or, instead of ④, a sacrifice strategy with White A or B would probably also be powerful. White still has the possibility of engineering a large swing in territory by putting the stone on the left side in motion with White C.

Problem 3: Covering Move

If you have a sequence that is absolutely forcing, you should not play it out immediately—this is one of the fundamentals of playing lightly. In this position, even if the ladder is favorable, gripping a stone in a ladder does not gain ground.



Black to Play

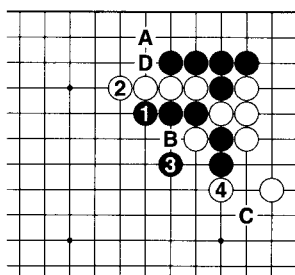


Diagram 1: Net

Pushing with ① and capturing in a net with ③ is easy to understand. That said, White can force with the attachment at ④, and the jump to White A will be forcing against the corner, so Black cannot hope to attack White on either the right or the left. Instead of ①, if Black tries to grip a stone in a ladder with Black B, the press at C will not have much impact on White; White is free to block at D.

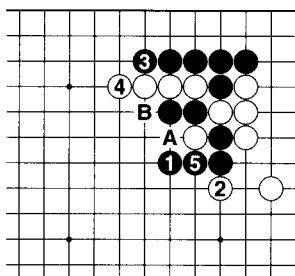


Diagram 2:

① and ③ are the tesuji.

Black should just play the covering move at ①. If White gives atari at A, Black plays for a trade by pushing out at B. Black gets the better of this result. If White plays the attachment at ②, crawling with ③ is the right sequence. If ④, Black captures with ⑤, and the forcing move of White B is now meaningless. Instead of ④, if White B, Black plays A and Black can skip playing ⑤. And instead of ④, if White A, then of course Black B is good.

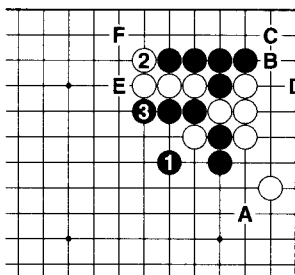
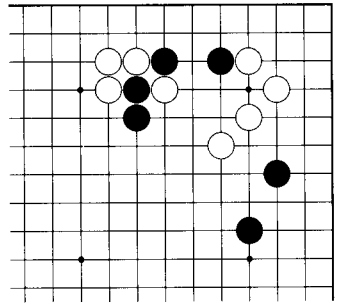


Diagram 3: Pushing gets a good shape.

When Black plays ①, if White blocks with ②, ③ is a powerful way to play. Black captures the single stone and at the same time leaves the four white stones short of liberties. Black's shape in the corner is not a dead one, so Black is simultaneously threatening an attack on the upper side and the press at A. Instead of ②, if White B, then after Black C, White D, ③, White E, Black F should be fine for Black.

Problem 4: Covering Move

Lightly managing a weak group requires a broad perspective. If you stubbornly insist on saving every small stone or stones here and there, your stones will be cut to pieces. This position is from *Katsugo Shimpyo*.



Black to Play

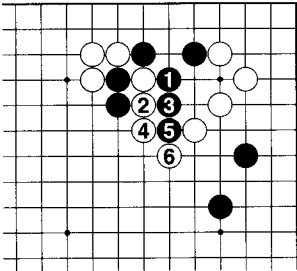


Diagram 1: Captured

Giving atari with ① and ③ is not only heavy—after White stops Black’s escape with ⑥, Black cannot even hope to live. That said, instead of ①, if Black gives atari from the other direction, with Black at ②, then after White extends to ①, once again the two black stones on the upper side cannot move. The entire black group is deprived of a base and floats in the center—this is painful for Black.

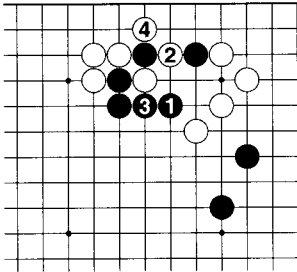


Diagram 2: Cut Short

Instead of playing either atari, playing on the center point between them with ① is a typical inspiration for a tesuji. White will probably give atari with ②, and now even if Black just resolves the position with the atari at ③, this result is still better than if Black had started by playing the atari here instead of ①.

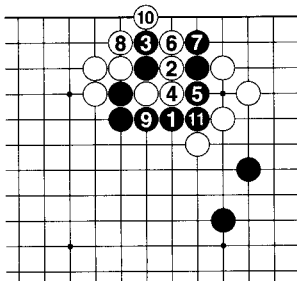


Diagram 3: Tesuji

However, Black is still left with a floating group. ③ is a move that cuts Black’s play short.

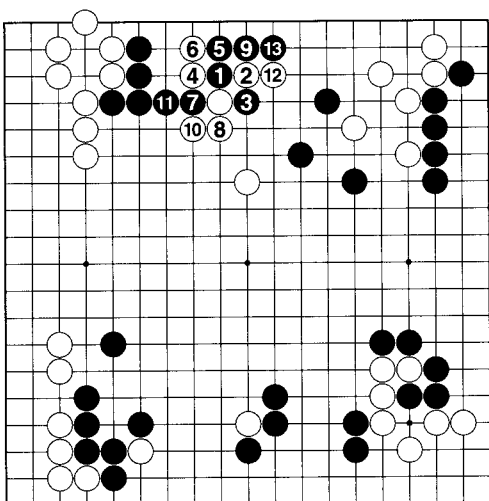
When White plays the atari at ②, Black needs to find the idea of ③, making the group two stones before sacrificing it. If White goes to capture the two stones with the sequence starting with ④, then ⑤, ⑦, and ⑨ are all sente, and the white position in the corner looks ready to crumble.

White’s correct response when Black plays ① is to ignore it and play elsewhere. If White is going to play at all, it would be more appropriate here to give atari from the other direction, at ③.

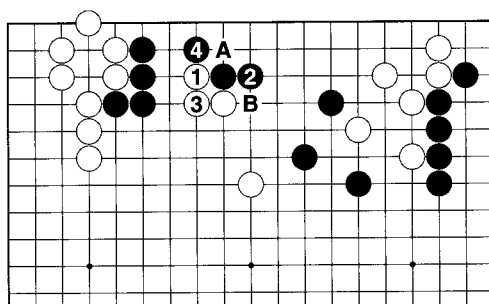
Game Example 18: Cross-Cut

This game perfectly exemplifies the proverb “to manage weak stones, cross-cut.” This tesuji requires reading across a wide compass.

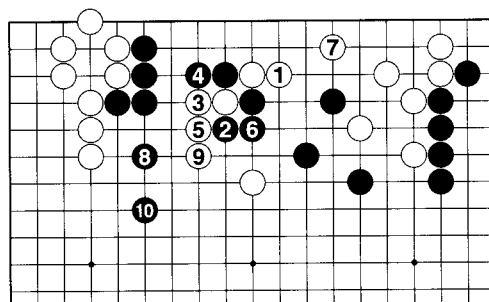
Black wants to manage the situation on the upper side by somehow linking up his stones on the left and right—the attachment at ① offers the only possibility to bring this off. If Black only wants to make a living group, then instead of ③ he can play at ④. But White is also somewhat thin, so Black plays the cross-cut. After ⑬, Black has successfully managed the situation.



Game Record 18
9th Pro Top Ten, Game 4
White: Iwata Tatsuaki
Black: Ishida Yoshio



Variation 1: Extension



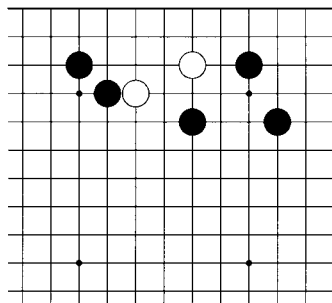
Variation 2:
The Most Aggressive Response

If White plays a hane at ①, Black extends to ② before linking up with ④. Instead of ②, Black at ③ would not be promising after White at ②, Black A, White B. Instead of ③, White at ④ would be unreasonable—Black cuts at ③.

Extending sideways with ① is the most aggressive response, but Black plays ② and ④, connects with ⑥, and waits for White to respond at ⑦. Then Black can develop out with ⑧ and ⑩—this is a fight that Black can handle. Black has poked his head out to a good position, and the white stones in the center are thin.

Problem 6: Knight's Move

When your opponent has set up a good continuation, your first consideration should be to find a way to play lightly and disrupt your opponent's plan. This position is from *Katsugo Shimpyo*.



White to Play

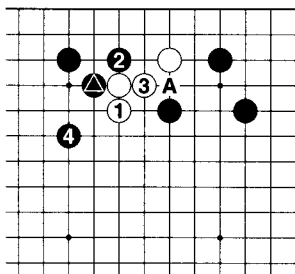


Diagram 1:
What Black Wants

When Black plays the diagonal attachment with \triangle , he is looking to induce White to extend to ①, after which he can play the hane at ②. Playing the empty triangle with ③ is just too painful, so White is likely to try something like bumping at A.

Instead of ①, if White tries the descent at ②, Black at ① completely seals White in. The very survival of the white stones comes into question.

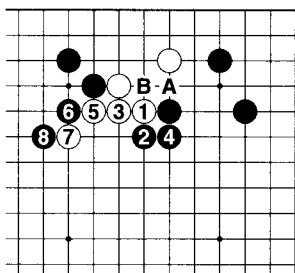


Diagram 2:
Closer to a Tesuji

The diagonal attachment at ① is a good deal more efficient than the previous diagram. To get into the center White still needs to make bad shape with ③ after ②, but the possibility of a cut at ④ already makes this an improvement. If ④, White pushes with ⑤. Black for his part can fight with ⑥ and ⑧.

Instead of ②, if Black A, White B defends while taking away a liberty—now White threatens both the hane at ④ and the hane at ⑤.

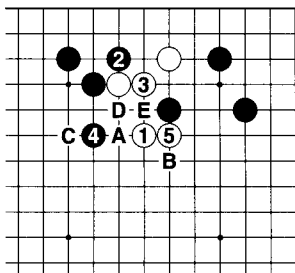


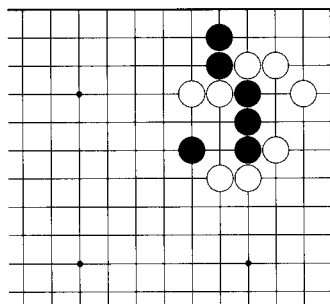
Diagram 3:
① is the tesuji.

Jumping out to press with the knight's move at ① is a light way to play. White can let Black force with ②, patiently defending with ③. If ④, White gets to play ⑤. Instead of ④, if Black at ⑤, White extends to A, threatening both the hane at B and the jump to C.

Instead of ②, if Black at ③, White can just push through at ②. Instead of ②, if Black D, White is fine after White E.

Problem 7: Attachment

When your stones are split in two, trying to manage the two groups separately is a recipe for broken bones. You should look for a way to make the two groups work together. This position is from *Katsugo Shimpyo*.



Black to Play

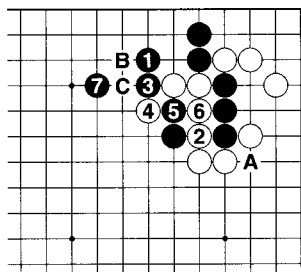


Diagram 1:

The upper side is larger.

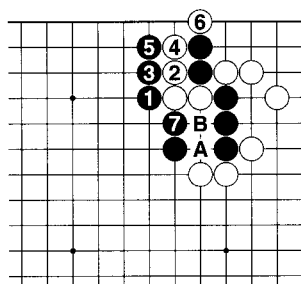


Diagram 2:

① is the tesuji.

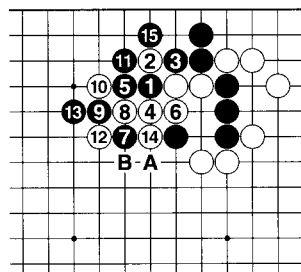


Diagram 3:

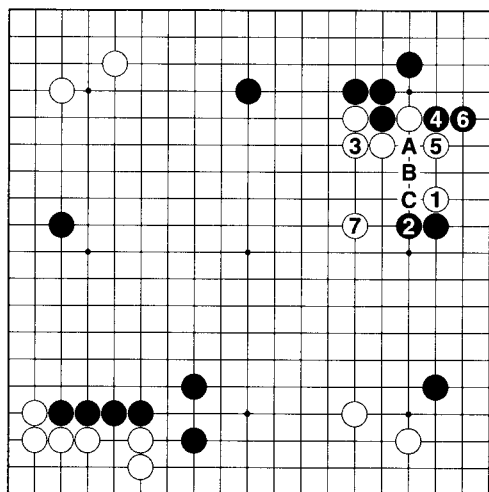
Sacrificing the Center

If Black decides to consider which group is more important, he should choose the two stones on the upper side—quality is more important than quantity. The jump to ① is a move that quickly comes to mind, but when White captures with ②, the cutting point at A disappears at the same time. This is painful for Black. Instead of ②, another powerful option is to push with White at ③, Black B, White C, attacking the center on a large scale.

Black attaches at ① with the idea of seeing how White responds and sacrificing one of the two groups. If ②, Black blocks with ③ and ⑤. After coming back to defend with ⑦, Black has successfully managed these weak stones.

Instead of ②, if White pushes through with A, Black plays B. Now White has no choice but to play ②, and Black gets to build a wall while squeezing in sente.

If White plays the hane at ②, followed by pushing through with ④ and ⑤, the covering move at ⑦ is the right follow-up. Instead of ⑧, if White plays ⑭, Black A sets up a squeeze; therefore, White plays the forcing moves starting with ⑧ before ⑭. Black captures with ⑮, leaving open the possibility of later running away with Black B. Black can be fully satisfied with this result. Instead of ③, ⑤ would be refuted by White at ③.



Game Record 19

15th Judan, Challenger's Tournament

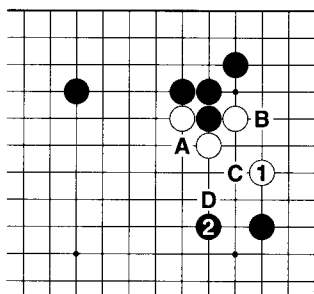
White: Fujisawa Shuko

Black: Magari Reiki

Game Example 19: Attachment

An attachment is a technique to create something out of nothing. If your opponent declines the opportunity to trade, you have gained a move that you can use to help make *sabaki*.

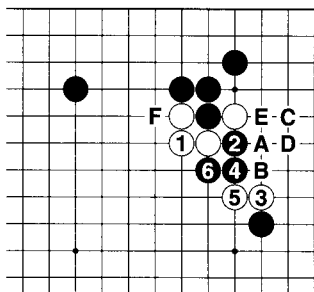
White attaches at ①. If he can exchange this move for ②, White connects at ③. Now if Black cuts at A, White can drive with ⑤, Black B, White C. Black attacks on a large scale with ④ and ⑥, but developing with ⑦ makes a manageable shape.



Variation 1: Heavy

Trying to dig in and make a base with a move like ① would be heavy. In addition to ②, Black could also choose A or B.

Instead of ①, if White plays C, Black presses at D, forcing White to connect at A. This gives White a heavy shape, and creates a game situation in which Black's thickness in the lower left is likely to play a decisive role.

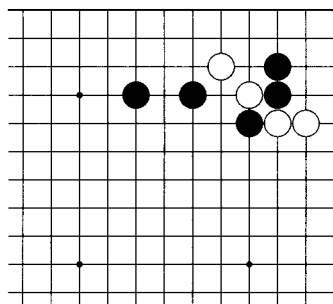


Variation 2:
Good for Black

If White is going to connect the upper stones, ① is the move, but after Black cuts at ②, White's ability to make a manageable shape is crippled. If White tries the attachment at ③ now, Black will push through with ④ and ⑥, and the damage White incurs is large. Instead of ③, if White gives atari at ④, then Black A, White B, Black C, White D, Black E—this gives White a heavy shape which will be difficult to complete. Instead of ①, if White F, Black cuts at ② and White is thin.

Problem 9: Attachment

This is an attachment that aims to set up a good flow. White threatens an urgent attack, inducing Black to make a move; White then uses Black's momentum against him in order to build up a manageable shape.



White to Play

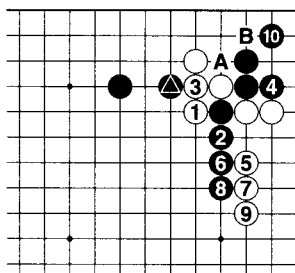


Diagram 1: Bad Shape

If White tries to move out with ① and ③, \triangle is perfectly positioned as a peep and White's shape is spoiled. Black blocks from the corner with ④, which gives him the momentum to push out with ⑥ and ⑧. Black then lives in the corner with ⑩, having confidence that he can handle the fight in the center. Instead of ①, White A would allow Black to descend to B—this is not good. If next White at ④, Black at ③ wins the capturing race.

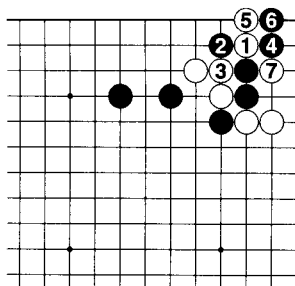


Diagram 2:
What White Wants

White attaches at ①. If ②, White cuts with ③ and descends to ⑤, leading to a stone pagoda squeeze. If Black captures the two stones, White throws in at ① and squeezes to win the capturing race by one move.

Instead of ②, if ④, White pulls back to ② and wins the capturing race. In order to survive this attack, Black needs to play the atari at ③.

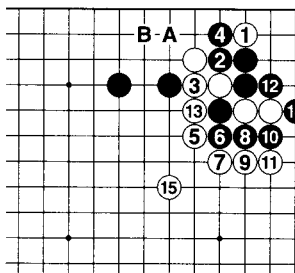
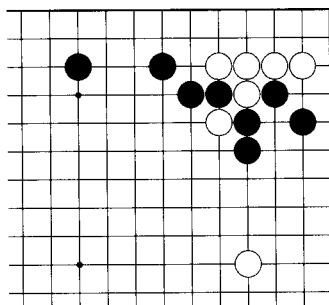


Diagram 3:
① and ⑤ are the tesuji.

When Black pushes out with ② and ④, the covering move at ⑤ is the technique needed to follow up. This forces Black to push through with ⑥ and ⑧. White squeezes with the sequence through ⑬, after which the knight's move connection is the right shape. Black can link up with A, but White has moved out into the center in an imposing way—this is certainly playable for White. Instead of ①, White can also play at ④, Black at ①, ③, Black at ⑬, White B.

Problem 10: Jump

When you aim for a follow-up, if the move you play as preparation incurs too large a loss, you may not end up accomplishing much of anything, even if you follow up successfully. This position is from *Katsugo Shimpyo*.



White to Play

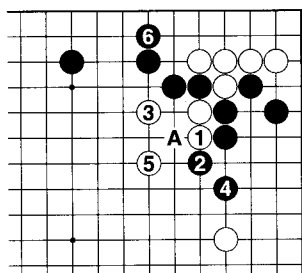


Diagram 1: Awful

Pushing with ① is the wrong direction. It invites Black to make the hane at ②, strengthening a weak group. ③ is a key point, but after Black protects with ④, White has no particularly strong follow-up on the upper side.

Instead of ①, the diagonal move at White A makes a limp, spineless shape. Black would defend at ④, and White has no follow-up at all.

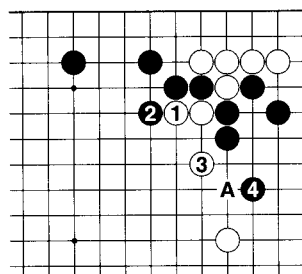


Diagram 2:
Playing in Advance

The black stones on the right are weak, so White can push with ① and connect with the press at ③. However, this lets Black take profit with the hane at ②. It will be hard for White to attack with full force on the right because he is saddled with weak stones that are short of liberties.

Instead of ②, if Black hurries to play A, White extends all the way out to ②, getting a strong, energetic shape.

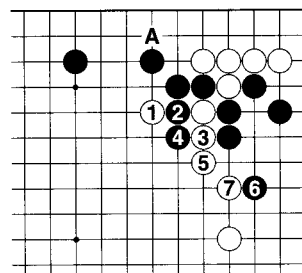


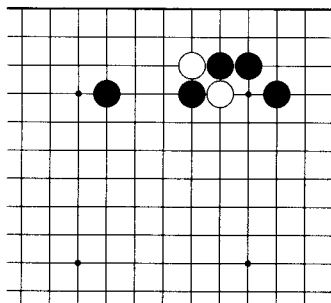
Diagram 3:
① is the tesuji.

White skips the preliminaries and jumps out to ① immediately. Black may push through with ② and ④, but White had little opportunity to attack the upper side anyway. If White can attack the right side, he can easily make up for the loss incurred by giving away ①.

Instead of ①, playing the other direction with ⑤ would not be promising after Black at ③, White at ②, ④, ①, Black A.

Problem 11: Jump Attachment

The very first lesson in managing your stones lightly, this very famous tesuji could very well be referred to as “that idea—you know the one.” The idea can be used not only for *sabaki* but for developing into the center as well. This position is from *Katsugo Shimpyo*.



White to Play

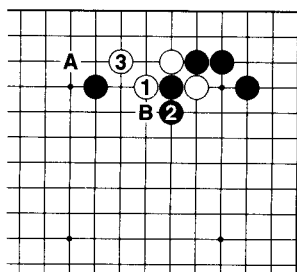


Diagram 1: Heavy

After starting with the atari at ① and letting Black extend to ②, the search for a follow-up is difficult. About the best White can manage is to play the hanging connection at ③, making *miai* of jumping to A and pushing at B. But Black can simply defend one or the other—either way, Black is guaranteed a situation in which he will have all of the attacking chances.

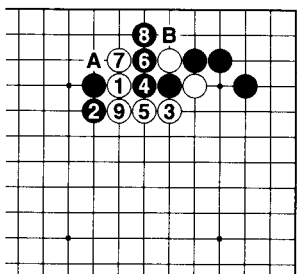


Diagram 2:
① is the tesuji.

The attachment at ① is a commonly used idea. If Black extends to ②, this is exactly what White wants—White pounces on the opportunity to play the atari at ③ and the sequence through ⑨, yielding a shape in which White rips through Black’s position, splitting his stones into two groups. Instead of ②, Black can try Black A, but after ③ the resulting shape is pretty much equally bad.

Instead of ④, Black should at least give atari at B, aiming to get the shape White at ④, ⑧.

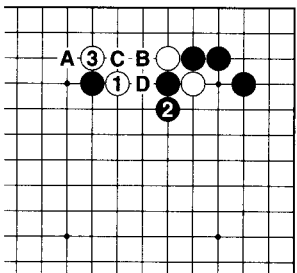


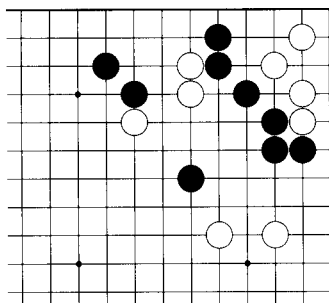
Diagram 3:
Best for Black

When White plays the attachment at ①, Black should play ②, protecting against the avalanche of forcing moves in the previous diagram. This allows White to hane at ③, but it still may be possible for Black to block at A at some point.

Instead of ②, if Black grips a stone with B, White pushes through in fine form with White C. If Black plays the hane at C, then White D, ②, White B. In the end, ② is the best response.

Problem 12: Jump Attachment

To manage your stones lightly, you need to take a broad perspective. When proceeding directly doesn't work, you should try to think of a way to change the conditions. This position is from *Katsugo Shimpyo*.



White to Play

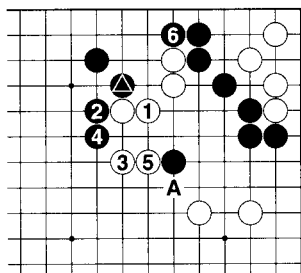


Diagram 1:
Pushed Around

Black has just played the diagonal attachment at \triangle . What Black wants is to force White to pull back with ①, then to force to his heart's content with ② and ④ before linking up with ⑥.

Black is happy to be able to make these forcing moves before taking gote to link up with ⑥. Black now has thickness facing the upper side, and can still aim to later play the push at A.

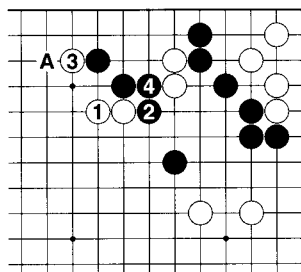


Diagram 2:
No Need to Link Up

Extending to ① allows Black to capture two stones with the hane at ②. Black has no need to link up as in the previous diagram—again, this gives Black reason to be very satisfied.

Instead of ③, if White cuts at ④, Black can play energetically with A, and White has no way to capture the single stone at ②. In both this diagram and the previous one, White's responses are based on a narrow view of the situation.

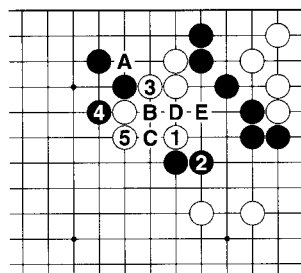


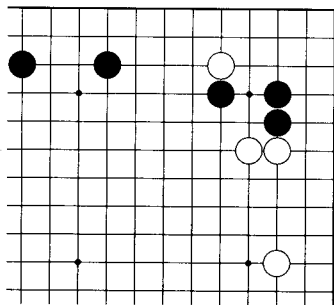
Diagram 3:
① is the tesuji.

White plays the jump-attachment at ①. If ②, White can bump with ③, looking to next force with A. This prevents being pushed around as in Diagram 1 and prevents being captured as in Diagram 2—this is a shape that gives White fighting chances.

Instead of ②, if Black B, then White C, Black D, White E. Even if White gives up two stones here, the result is clearly better than in Diagram 2.

Problem 13: Solid Extension

In order to manage weak stones, one of the policies you must follow is to sacrifice forcing stones, constantly looking for ways to trade them for other benefits. How can White manage the situation on the upper side without damaging his position on the right?



White to Play

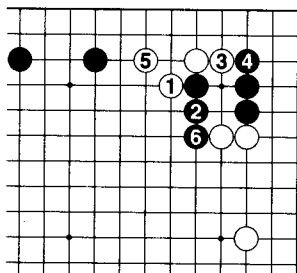


Diagram 1:
Impacts the Right Side

White can pretty much settle a group on the upper side by playing the hane at ①, followed by ③ and the hanging connection at ⑤. However, after Black gets a stone at ②, ⑥ flows naturally and White's position on the right side suddenly becomes thin. If White protects the right side, Black will be able to resurrect his attack on the upper side. This is a classic case of managing weak stones in a heavy way.

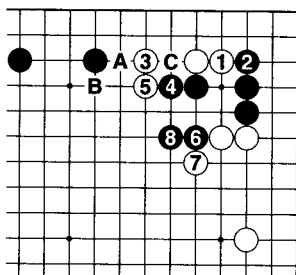


Diagram 2:
Leaning Attack

It's true that simply extending to ① has less impact on the right side, but ③ allows Black to extend to the vital point at ④. Now if ⑤, ⑥ and ⑧ give Black a nice leaning attack.

Instead of ⑤, if White A, Black defends at B, maintaining *aji* related to the push and cut at C. This result still leaves White heavy.

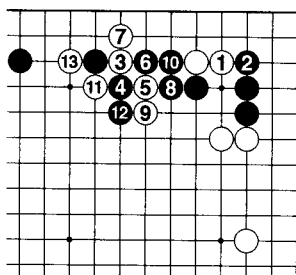
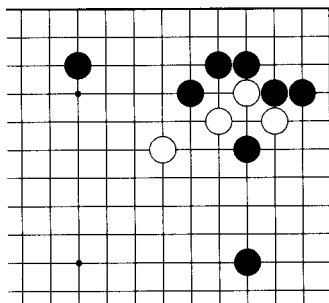


Diagram 3: Tesuji

White can view the exchange of ① for ② as forcing, and need not persist in trying to save these stones, instead playing lightly with ③ and ⑤. Instead of ④, if Black at ⑪, White pushes at ④ with a better result than in Diagram 1. Black is overconcentrated. If Black counterattacks with ⑥ and ⑧, White trades with ⑪ and ⑬. This result is fine for White—White is satisfied to have broken up what was a solid two space extension for Black.

Problem 14: Clamp

If you can quickly see through your opponent's plan, you may be able to find a way to foil the plot by lightly managing your stones. This position is from *Katsugo Shimpyo*.



White to Play

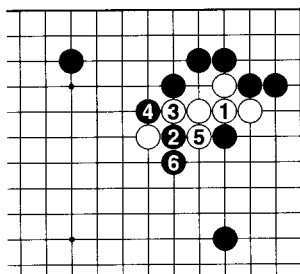


Diagram 1:
Heavy Connection

Of course connecting at ① is a bad move that just helps make a reality of Black's innermost desires. ② neatly cuts the waist of the knight's move. Not only does this cut off the single white stone; the white group on the right side will need to struggle mightily just to live.

① completely falls in with Black's plans.

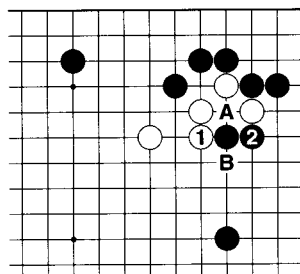


Diagram 2:
Linking Up

The push at ① is played with the intention of meeting the cut at Black A by forcing with White B. If Black pulls back to B, White connects at A; this is a success for White because he protects the cut at the waist of the knight's move seen in Diagram 1. However, Black can play lightly with the block at ②, linking up with the right side. White's stones have become uprooted and face a difficult fight.

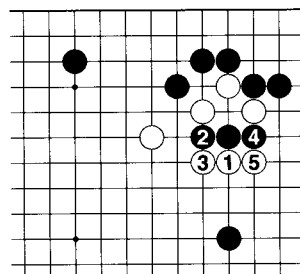


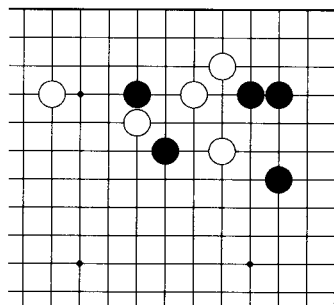
Diagram 3:
① is the tesuji.

White does not persist in trying to save his forcing stones, but instead plays the attachment at ①—this is a promising way to play. If ② and ④, White blocks with ③ and ⑤, gaining new influence on the outside. Black's peep clearly fails.

Instead of ②, if ④, White at ②; instead of ②, if Black at ⑤, then White at ④. In either case, White gets a manageable result.

Problem 15: Hane

The importance of seeing through your opponent's plan is not limited to cases in which you manage weak stones. Is there a way to foil the plot without taking a loss? The ladder favors Black, but . . .



Black to Play

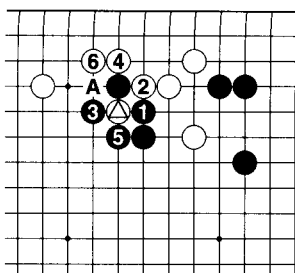


Diagram 1:
What White Wants

White cuts across the knight's move with \triangle , anticipating that Black will capture this stone in a ladder with $\bullet 1$ and $\bullet 3$. After $\circ 4$ and $\circ 6$, White's plan is realized. In this shape it is not yet clear whether Black's *ponnuki* will be thick or heavy, so Black needs to expend another move on the right side. White's profit is clearly better than what Black gets. Instead of $\bullet 3$, if Black A, then White at $\circ 5$ —Black cannot win this fight.

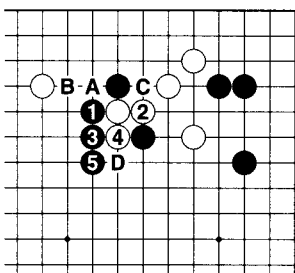


Diagram 2:
 $\bullet 1$ is the tesuji.

When your opponent puts a stone at the waist of a knight's move, you don't necessarily need to cut it off. $\bullet 1$ is a light way to manage the situation. White has nothing better than pulling back to $\circ 2$, after which extending out with $\bullet 3$ and $\bullet 5$ is fine. If White cuts at A, Black gives atari with B and sacrifices. Instead of $\circ 2$, if $\circ 4$, Black cuts White off with Black at $\bullet 2$, and after White C, Black catches two stones in a ladder with D.

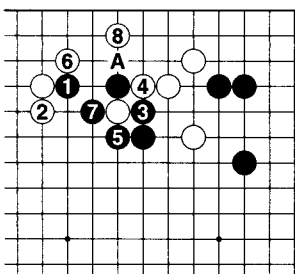


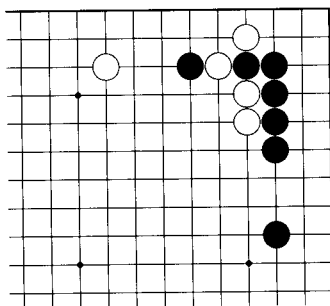
Diagram 3:
Taking a Loss First

The jump attachment at $\bullet 1$ is also a conceivable line of play, but this seems to commit Black to a loss after White extends to $\circ 2$. After Black follows up with $\bullet 3$ and $\bullet 5$, White plays $\circ 6$ and $\circ 8$; even if the connection is a bit thin. After White links up like this, the exchange of $\bullet 1$, $\circ 2$ is clearly good for White.

Instead of $\bullet 3$, if $\bullet 7$, then $\circ 4$, Black A, White at $\circ 5$ leads to a fight.

Problem 16: Hane

If your opponent's aim is to make you heavy, you should look for ways to play lightly, even if it means making a bit of a sacrifice. You should not stubbornly try to save dying stones.



White to Play

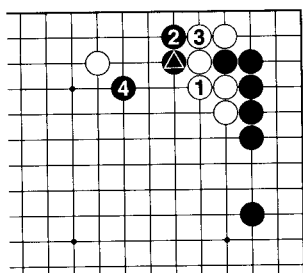


Diagram 1:
What Black Wants

Black has just played the attachment at \triangle . Black wants to force White to connect at ①, then attack with ② and ④, devastating White's moyo.

① stubbornly persists in trying to save several stones that are plastered against Black's wall, and which are worth giving up. If you persist in fighting when you are outnumbered, you cannot expect to get a good result.

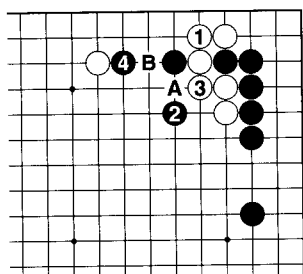


Diagram 2:
About the Same

In playing the connection at ①, White intends to meet a cut at ③ by cutting at A and sacrificing two stones. But Black turns the tables with ②, forcing White to connect at ③, and prevents White from linking up with ④. This result is undoubtedly painful for White.

When Black plays ②, if the situation seems to make a White clamp at B possible, Black will probably extend to A instead.

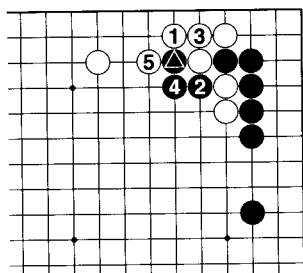


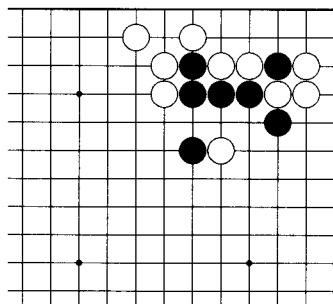
Diagram 3: ① is light.

It is better to play the hane at ①, clearly sacrificing the two stones in the center. Black can cut at ②, but then if Black just leaves the two stones as is, there is bad *aji*; on the other hand, for Black to spend another move to clearly capture the two stones would be much different from what Black originally intended.

In fact, it now seems that instead of attaching with \triangle , Black should have invaded at ⑤.

Problem 17: Hane

Black has just absorbed a blow to a vital point and is struggling for breath. White has more stones in the area, so simply avoiding a severe attack should be considered a success for Black. This position is from *Katsugo Shimpyo*.



Black to Play

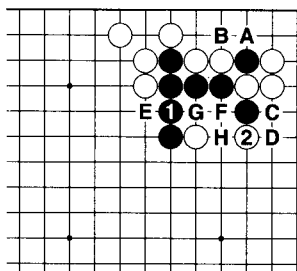


Diagram 1: Heavy

Connecting with ① is heavy. White attaches at ②, preparing to defend against Black's aim of Black A, White B, Black C by playing White D, and creating a shape that will allow him to attack Black's entire group on a large scale.

Instead of ①, if Black E, White can cut at F. Instead of ①, if G, Black will get bad shape after White forces with H. In this sort of situation, you should think of making a sacrifice.

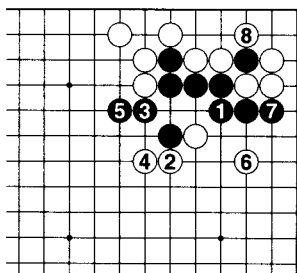


Diagram 2:
Playing Inside

① tries to defend everything, but in the end his stones all end up facing inward and he gets a heavy shape. White has several choices. White can attack from the right side with ② through ⑥. Or, instead of ②, White can play something like an extension to ③ and resolve the position from the upper side. Either way, White should be able gain a considerable benefit. The forcing move at ⑦ does not really lead to much.

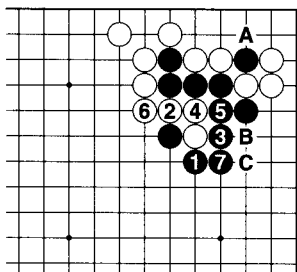


Diagram 3:
① is the tesuji.

Playing the hane at ①, getting stones in place on the outside, should be your first instinct. If ②, ③ through ⑦ is fine for Black. After this, the extension to Black A will lead to a one step ko, so it will be hard for White to avoid responding.

Instead of ②, White's extending to ③ would be somewhat better, but ⑦, White B, Black C is perfectly playable for Black.

TESUJI FOR STRIKING BACK

If your opponent comes at you with a line of play that is slack, you can respond by ignoring it or by playing a tesuji to take sente; on the other hand, if your opponent makes an overplay or a bad move you can counterattack directly. That is, you can move from defense to attack—this is what we will call “striking back.” The situations and shapes in which these tesuji arise actually have little in common, and in fact many of them could be classified under Tesuji That Attack. But it is possible to gather together a number of tesuji in which you seize a momentary opportunity to launch a counterattack.

First, let’s try looking at two or three examples.

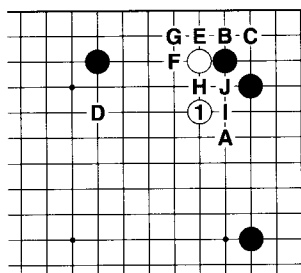


Diagram 1:
Light *Sabaki*

Jumping to ① is a light way to manage the situation. If Black A, then White B, Black C, White D seems about right. If Black E, then White F, Black G, White A. White plays lightly, dodging Black’s attack. Instead of ①, extending to White H would be heavy; after Black A, White is headed for trouble. Instead of ①, if White I, Black makes the empty triangle at J, and it is surprisingly hard for White to manage the situation.

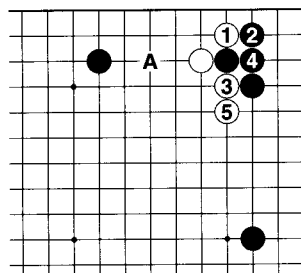


Diagram 2:
What White Wants

White might play the hane at ①, hoping for ②. Then ③ and ⑤ make shape with perfect timing. Black is pushed low on the right, and White can settle with a single move at A.

However, ① is an actually overplay. If Black strikes back, things will not go this way.

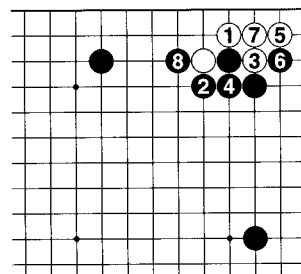


Diagram 3:
② is the tesuji.

The hane at ② is the tesuji to strike back. The point is that after White gives atari with ③, there is no continuation for White. If White lives with ⑤, Black is happy to seal in with ⑥ and ⑧. Instead of ⑤, if White at ⑧, Black cuts at ⑦.

Unlike the previous diagram, Black is taking influence and giving up profit, but there is no doubt that this result is good for Black.

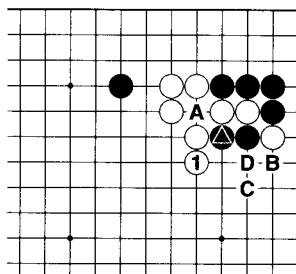


Diagram 4:
Extending Out

Black has just given atari with \triangle . Black wants White to connect at A, after which Black will grip a stone with B. Black is trying to give White a heavy shape, but after White strikes back by extending to ①, Black has no good continuation. If Black B, then White C. If Black C, White D is severe. Instead of \triangle , simply continuing with D would have been correct.

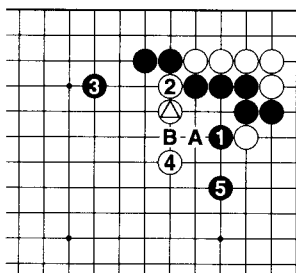


Diagram 5: Hane

White has just peeped with \triangle . White's idea is to force Black to connect at ②, then come back to A—this is a better result than if White had just jumped to A and allowed Black to attach at B. But of course Black counterattacks with the hane at ①, and has an advantage in the fighting after ⑤.

White's \triangle is an overplay. White needs to settle for simply playing at A.

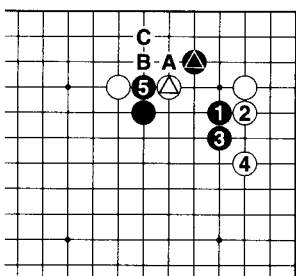


Diagram 6: Press

White has just cut Black's diagonal jump with \triangle . White is hoping Black will just push through at ⑤, and after White A, Black B, White C, the corner becomes White's territory.

However, before pushing through with ⑤, Black forces with the press at ① and ③. This ties a rope to \triangle , so that White A is no longer profitable.

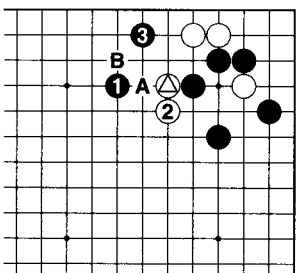


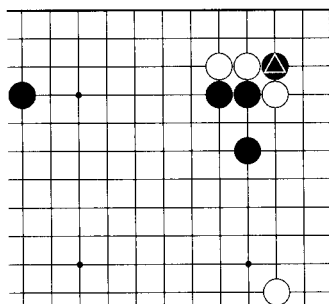
Diagram 7: Pincer

White attaches with \triangle , expecting ②, White A. Of course it depends on the game situation, but Black should certainly consider the idea of playing the pincer from the side at ①, chasing White out into the center while creating potential territory on the upper side.

Instead of \triangle , extending out to B would be safer. The attachment at \triangle is a bit of an overplay.

Problem 1: Atari

Black has just cut with \triangle . If you know what shape Black wants based on the arrangement of stones on the upper side and the right side, then which path you take should be a matter of course.



White to Play

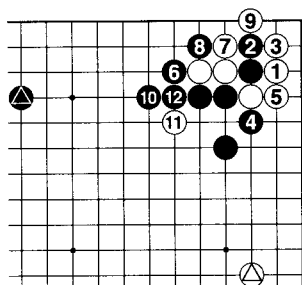


Diagram 1:
What Black Wants

The sequence from the atari at ① through ⑫ is a joseki. However, this gives Black a wonderful extension along the upper side. Meanwhile, the white stone on the right side is too low. Since Black has an open skirt along the right side, he would have difficulty extending in this direction anyway.

If the positions of \triangle and \triangle were reversed, this result would be terrible for Black. Which joseki you choose depends on the surrounding positions.

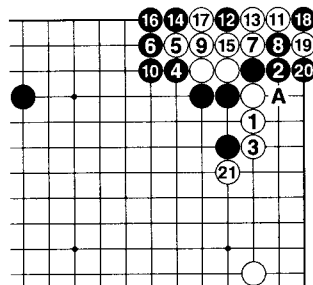


Diagram 2: Ko

Extending to the side with ① is not a joseki. There are probably situations in which this is appropriate, but in this case the result is not promising. After ②, best play leads to ko after ⑳. If White blocks at A, there is no good continuation after Black takes the ko; so White takes a respite from fighting with ㉑, looking for a good opportunity to play A later. That said, the upper side is thick, and White has taken a loss in the corner.

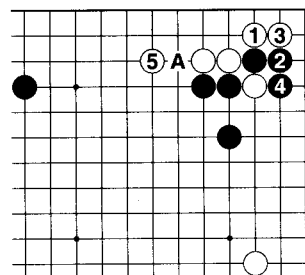
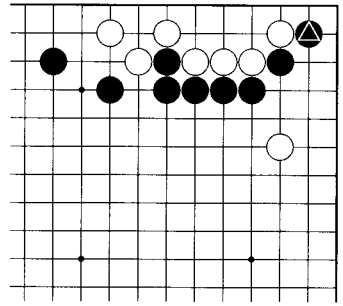


Diagram 3:
① shows fighting spirit.

① is also not a joseki, but in this situation it is powerful. After ⑤, Black's moyo on the upper side has disappeared. Instead of ②, if Black A, White captures at ②. Instead of ④, if Black A, White grips at ④, with a better result than in Diagram 1. If the game situation makes the moyo more important than actual territory, White can play A instead of ③.

Problem 2: Atari

Black has just played the double hane at \triangle . Usually this is a commendable move, a tesuji, but in this case it is an overplay that walks into a savage counterattack by White. A move is only a tesuji if the circumstances support it.



White to Play

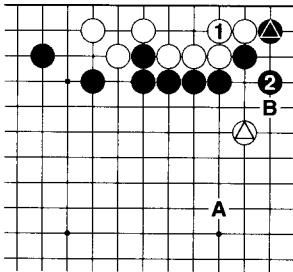


Diagram 1:
Falling Back

Falling back with ① turns Black's overplay into an effective forcing move. Usually, Black needs to play the hanging connection at ② to make shape. Then White can extend to the point occupied by \triangle , and Black pincers on a large scale in the vicinity of A. While White has an extra move here, if White has a stone at the point occupied by \triangle , White B later will be sente, giving \triangle an opportunity to fight back.

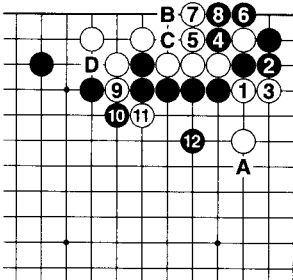


Diagram 2:
Cutting at the Base

When playing a double hane, it is necessary to watch out for a cut at the base. White counterattacks with ① and ③, and after ④ and ⑥, ⑦ is sente, allowing White to play the push and cut with ⑨ and ⑪. That said, after ⑫, White needs to worry about Black A, and once the black stones in the center are safe, the white stones can be killed with Black B, White C, Black D. White's future is filled with unexpected troubles.

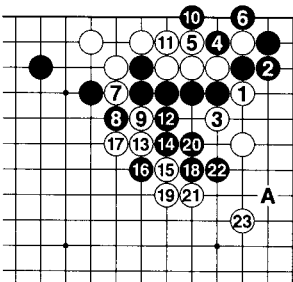


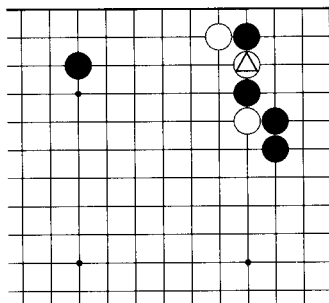
Diagram 3:
① and ③ are the tesuji.

After cutting with ①, the bulge at ③ is a tesuji that makes multiple threats. By shortening Black's liberties, the push and cut of ⑦ and ⑨ becomes somewhat more severe, and after ⑬, White will get a fine result even he ends up sacrificing the three stones. If the ladder is favorable, White can play A instead of ⑳.

Black has no choice but to jump to ⑭ instead of ⑧, and fight by answering White at ⑧ with ⑳.

Problem 3: Atari

White has just wedged in with the hane at \triangle . If you can understand White's intention, Black's method of counterattack should become readily apparent. There are only two moves to consider.



Black to Play

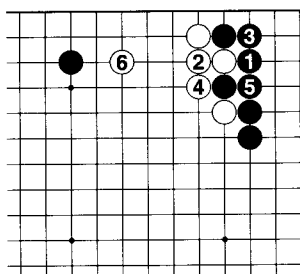


Diagram 1: Inside Atari

The atari from the inside with ① tries to protect the corner territory. But this is what White wants; after ② Black connects with ③ and then gets pushed around with the atari at ④. Part of White's calculation is that if Black pushes through at ④ instead of ③, the cut by White at ③ is sente. After Black gives atari at ①, there is no chance of a good outcome, no matter what he tries as a follow-up.

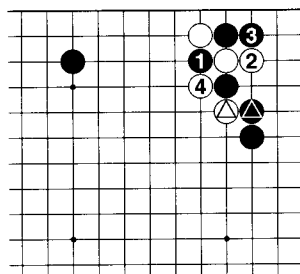


Diagram 2: A Trick Move Formation

Before wedging in with the hane, White plays the exchange of \triangle for \triangle —there is a reason for this. This is a “semi-trick” move that invites Black to respond incorrectly. Without this exchange, it would be possible for Black to consider playing the most aggressive line of play, the atari from the outside with ① followed by crawling with ③. But now of course ④ is double atari. ③ is not good.

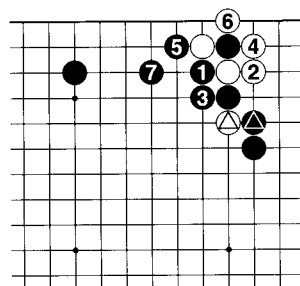
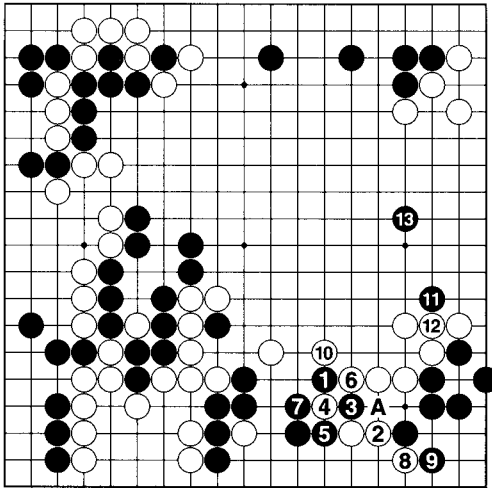


Diagram 3:

① and ③ are calm.

Black plays the atari from the outside with ① and calmly connects with ③. This is simple, and also the best. White has no choice but to grip a stone with ④, so Black can seal White in with ⑤ and ⑦, getting a fine result. In this position the exchange of \triangle for \triangle is terrible.

Black has given up some territory, but Black's outside influence is several times more valuable.

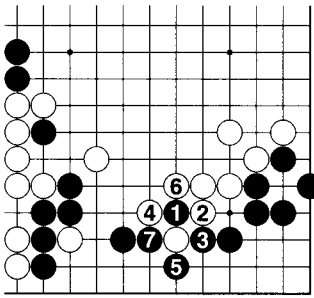


Game Record 20
 13th Judan Qualifying Tournament
 White: Takagi Shoichi
 Black: Rin Kaiho

Game Example 20: Angle Wedge

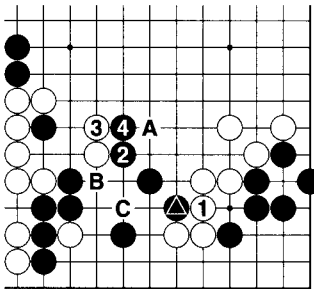
Against a knight's move, you attach at the waist; against a diagonal move you play an angle wedge. This is a tesuji that resists an attempted forcing move by the opponent, giving up a stone in order to get sente.

① and ③ attempt to construct a scaffold for developing into the center, but after White strikes back with ④, this idea is ruined. The prospect of a black cut at A melts away as part of the natural flow of play. Instead of ⑩, an extension to ⑬ would give White a good game.



Variation 1:
 Going for Territory

Instead of ① in the game record, Black could attach on top with ① and link up with ⑤ and ⑦. This adds to White's outside influence, but Black has seventy points of territory on the board, a total that will not be easy to surpass. White will try to expand the right side as much as possible, and the game will be decided by how much Black can reduce this area. This offered Black a surer path to victory.



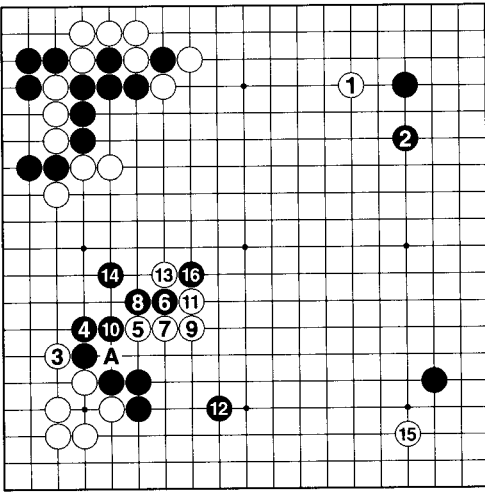
Variation 2:
 What Black Wants

If White defends with ①, Black plays the diagonal attachment at ② and moves to the outside by pressing White. Instead of ③, if White hanes at ④, Black can counter-hane with A and link up. After ④, if White B, Black C and △ come into play. Black believed that moving out with this group was the surest way to proceed, but was rebuffed by the brilliant response at ④ in the game record.

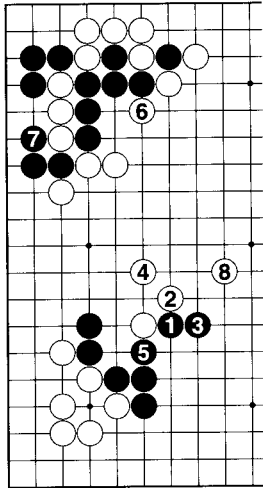
Game Example 21: Press

When your opponent attempts to spoil your shape, you should consider ways to sacrifice part of the group. If your opponent decides not to capture, your move can help you make shape.

White lands a blow at the crucial point with ⑤; White is hoping to spoil Black's shape and also to help expand the upper side. Black strikes back by pressing from the outside with ⑥. In the ensuing play, Black is able to move out while repairing his shape.



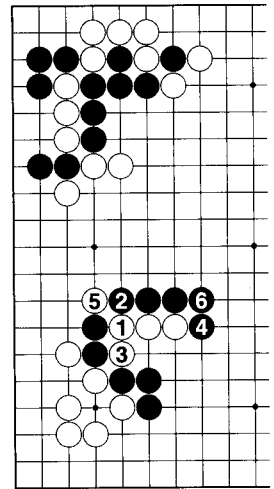
Game Record 21
13th Judan Title Match, Game 1
White: Rin Kaiho
Black: Hashimoto Shoji



Variation 1:
What White Wants

Instead of ⑥ in the game record, Rin said after the game that he expected Black to defend with ① and ③. After White plays the knight's move at ⑧, the upper side is expanded.

Instead of ⑨ in the game record, if White cuts with ① and ③, Black sacrifices two stones with ④ and ⑥, erasing the moyo on the upper side and suddenly creating a black area of influence on the right and lower sides.

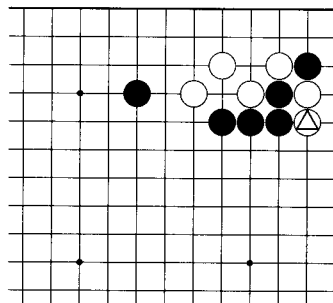


Variation 2:
Sacrificing Two Stones

In addition, instead of ⑦ in the game record, if White cuts at A, Black will sacrifice two stones with Black at ⑦. White has no choice but to play ⑦ and ⑨ as in the game record.

Problem 4: Hanging Connection

White has just crawled with \triangle . Black can counterattack in a big way, but this requires a tesuji and some detailed reading.



Black to Play

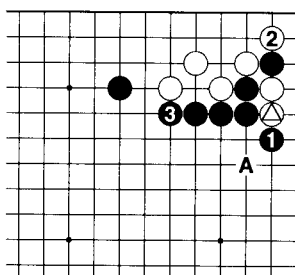


Diagram 1: Safe

Blocking with \bullet 1 would be safe, but White still has the peep at A, so the value of Black's outside influence is greatly lessened.

In reality, White should just grip at \circ 2 and Black should get to play at the point occupied by \triangle —this would be a fair result. So playing safe here shows poor fighting spirit. Instead of \bullet 1, Black should play something in the corner.

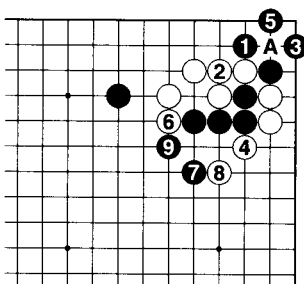


Diagram 2:
 \bullet 3 is the tesuji.

The atari at \bullet 1 is easy to find, but it has no value unless you continue with the hanging connection at \bullet 3. If \circ 4, Black lives in the corner with \bullet 5. Next there will be a fight in the center, but it is hard to imagine that Black will be at any particular disadvantage.

Instead of \bullet 3, if Black connects with A, then after \circ 4 there is no way for Black to live with a single move.

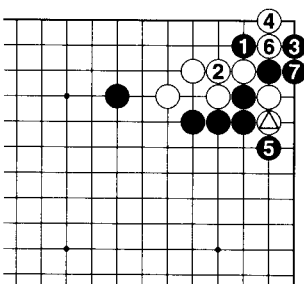


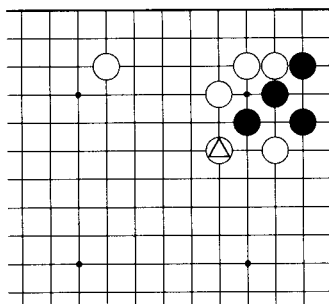
Diagram 3:
Capturing Two Stones

If White steals Black's eye shape with \circ 4, Black can block with \bullet 5—this is part of the benefit of this tesuji. If White cuts with \circ 6, Black connects at \bullet 7, and because the white stones are short of liberties they are captured.

After \bullet 1 and \bullet 3, White has to choose between the previous diagram and this one. \triangle was an overplay.

Problem 5: Cut

White has played a covering move with \triangle . This is a very well known trick move, and the response is not too difficult to see. But if you make a mistake in the move order, you will make White's task easy.



Black to Play

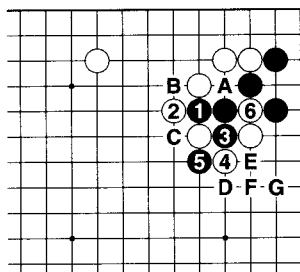


Diagram 1:
Falling Into the Trap

After Black pushes out with $\textcircled{1}$ and $\textcircled{3}$, the instant he plays the atari with $\textcircled{5}$, White plays a counter-atari at $\textcircled{6}$, and Black has fallen into a big trap. If Black really wants to play the cut at $\textcircled{5}$, he needs to first exchange Black A for White B, then play $\textcircled{5}$. But after White C, Black D, White E, Black F, White plays the hane at G. There is a ladder to consider, and the fight is difficult. Black has a clearer move.

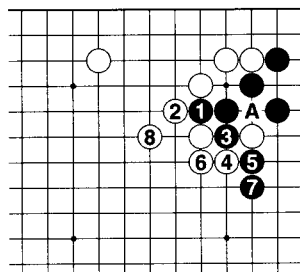


Diagram 2:
 $\textcircled{5}$ is the tesuji.

Black pushes out twice with $\textcircled{1}$ and $\textcircled{3}$, then cuts underneath with $\textcircled{5}$. This is a straightforward way to gain an advantage. White is forced to connect at $\textcircled{6}$, and Black can take profit along the right side with $\textcircled{7}$ —this move is all the more valuable for being sente. Instead of $\textcircled{6}$, if White plays the atari at $\textcircled{7}$, Black plays the double atari at $\textcircled{8}$. Playing this cut has defended against the white thrust at A—part of the effectiveness of this tesuji.

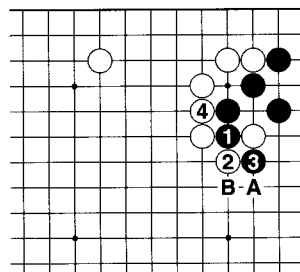
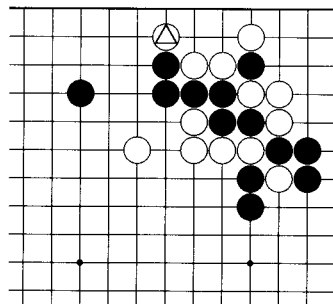


Diagram 3: Hasty

Rushing to play the key move by playing $\textcircled{1}$ and the cut at $\textcircled{3}$, allows White to come back to play $\textcircled{4}$, and the result is not quite what Black expected. Now Black A will be gote; if Black ignores the situation, White can gain thickness by extending to B. Black has thwarted White's trick play, but only gotten half the benefit he should have. Pushing out first can also be thought of as a tesuji, one to create weaknesses in the enemy position.

Problem 6: Cut Inside

White has just played the hane with \triangle . This move is intended to remove bad *aji* from the corner. But actually Black can take advantage of a momentary opening to land a blow that renders White's hane useless.



Black to Play

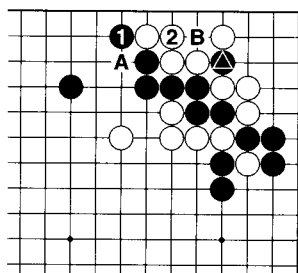


Diagram 1:
Lacking Spirit

Playing the block at ① as an automatic response to White's hane is the epitome of unspirited play. After White connects with ②, not only have any aims Black may have had in the corner been removed, Black also has less of a free hand in trying to attack the white stones in the center because there is now a cutting point at A.

Black would like \triangle to perform one more task. Cutting at ② is meaningless after White B.

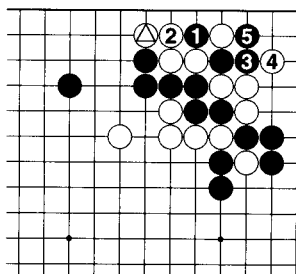


Diagram 2:
① is the tesuji.

Throwing in a cut with ① is severe. If White connects with ②, Black extends to ③, with the point that ⑤ will be atari thanks to the cut at ①. \triangle offers no help at all in this line of play.

Capturing the three cutting stones is unquestionably good for Black.

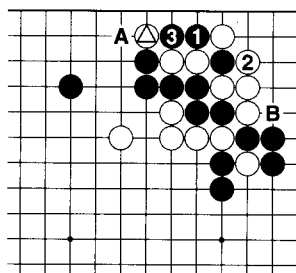


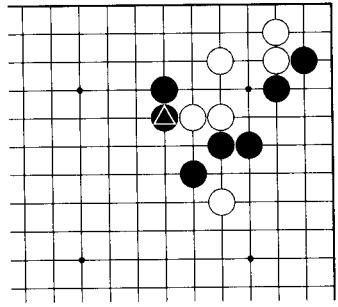
Diagram 3: Sente

It follows that White has no choice but to capture with ②, though the atari at ③ swallows up the single white stone. After this, if White connects the two stones and Black plays A, White needs to play another move in the corner—otherwise Black kills with B. This is miserable for White.

Instead of the hane at \triangle , capturing with ② would be a proper move.

Problem 7: Cut Inside

Black has played \triangle to seal White in. Ending up shut in like this would be painful for White. Exploit a weakness in Black's shape to take a large profit, or develop into the center—White can balance both of these aims.



White to Play

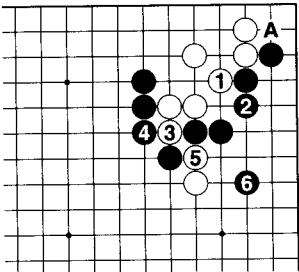


Diagram 1: Challenge

It is certainly not impossible to force with the bulge of ①, securing life for the corner, then cut and fight with ③ and ⑤. That said, there is no denying that Black has an advantage in a head-on fight in this area. Giving Black a big sente move at A is also a minus.

Instead of ③, White at ④ would be even worse after Black cuts at ③.

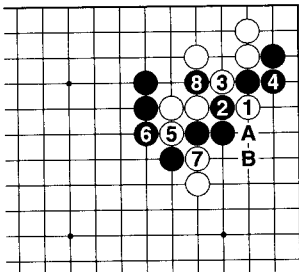


Diagram 2:
Short of Liberties

At first, it looks as if resolving the position by attaching at the waist with ① would be a good line of play, but actually this is worse than the previous diagram. White is aiming for the push and cut of ⑤ and ⑦, but Black can squeeze starting with ⑧ before reinforcing with A. White is almost completely crushed. Instead of ①, if White at ②, then Black at ①, ⑤, ⑥, ⑦, and after Black reinforces with B, there is not much White can accomplish.

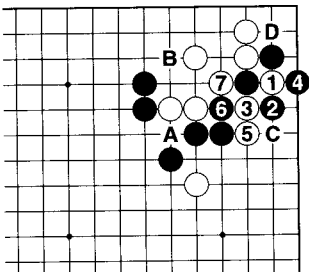


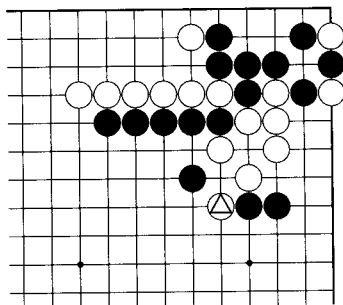
Diagram 3:
① is the tesuji.

Throwing in a cut with ① is a light tesuji. If Black grips a stone with ②, White pushes out with ③ and ⑤. Now if White plays the atari at ⑦ and Black connects, White A will be severe.

Instead of ②, if Black at ⑦, either White at ② or White B is fine. In the end, instead of ②, Black needs to pull back to ③, sacrificing a stone with White at ②, Black C, White D—this is about the best Black can do.

Problem 9: Attachment

This is a way to strike back that revolves around a ko. Black has just captured the ko and White has responded with a ko threat at \triangle . The situation calls for some idea that will render this ko threat meaningless.



Black to Play

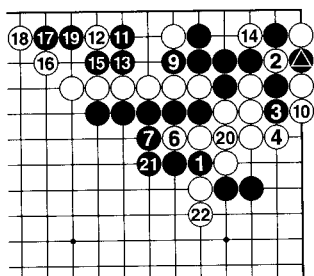


Diagram 1: Ko Fight
(5 at \triangle , 8 at 2)

If Black responds to the ko threat with 1, there is no way he can win the ko. After White captures the ko with 2, Black has one ko threat at 3, but White has the final ko threat, pushing out with 6. White will ignore 9, and after White revives the fight on the right side with 14 through 22, it is hard to say that Black has any advantage.

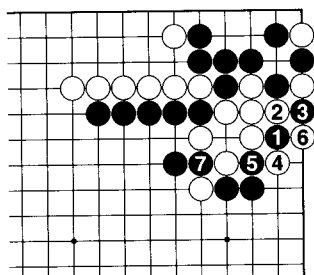


Diagram 2:
1 is the tesuji.

The attachment at 1 is a clever tesuji to dissolve the ko. If 2, then Black captures at 3 with perfect timing. After 4, Black cuts with 5 and 7 leaving White half-crushed. Instead of 1, if Black just captures at 3 immediately, White plays at 7. In response to 1, if White at 7, Black plays an angle wedge with 5, looking to link up and squeeze next.

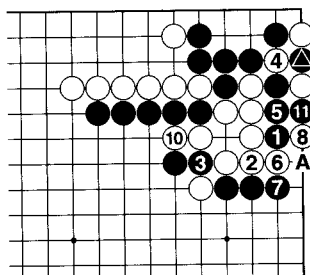
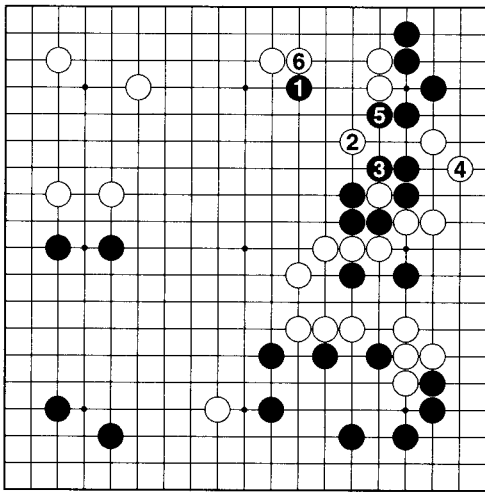


Diagram 3: Crushed
(9 at \triangle)

2 is the key point to avoid being squeezed, but after Black cuts at 3, White has no good continuation. If White captures the ko with 4, Black plays energetically with 5 and 7. White has nothing better than 8 and trying 10 as a ko threat. But in the final position, the capture at Black A will be sente—there is no light at the end of the tunnel for White.



Game Example 22: Peep

This is a way of striking back that revolves around a ladder. A peep is played in order to render a ladder block harmless—the question is whether or not it succeeds.

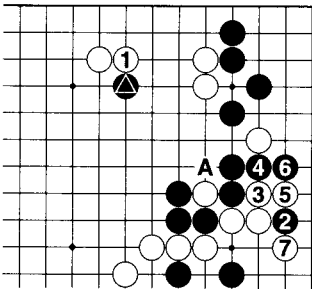
Black plays the shoulder hit in an attempt to block the ladder in sente, but White strikes back with the peep at ②. White gets to protect both sides with ④ and ⑥. Black must answer with ⑤.

Game Record 22

5th Pro Top Ten Title Match, Game 2

White: Sakata Eio

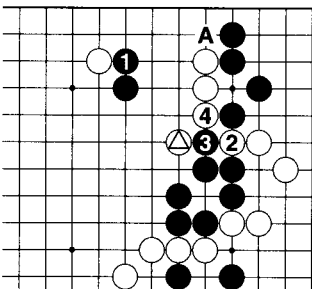
Black: Fujisawa Shuko



Variation 1:
What Black Wants

Black wants to force White to defend the upper side with ①, and then switch to play the attachment at ②. Instead of ③, if ⑤, Black can extend to ⑦ and fight. ④ and ⑥ bite off the single white stone in sente—a success for Black.

Without the ladder block at △, when Black plays ② White will run away with A, and the three black stones in the center will be set adrift.



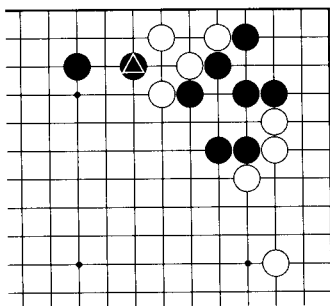
Variation 2:
The Peep's Effect

Instead of ⑤ in the game record, if Black blocks with ①, the push and cut of ② and ④ is severe. The block at White A will be sente, and it is hard to find a way to seal in White's center.

The peep at △ is a tesuji that aims at running out the ladder and also strengthens the threat of the push and cut.

Problem 10: Peep

Black has just peeped with \triangle . Black's aim is to make White heavy and attack—White should look to resist with light play.



White to Play

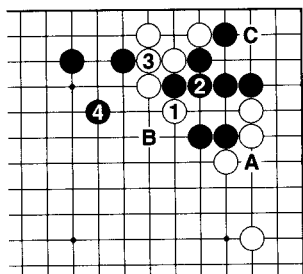


Diagram 1:
Forcing Move?

It seems that the correct move order is to force with the atari at ① before connecting with ③. But after Black attacks with ④, White has the cutting point at A, and it seems the situation will be difficult to manage.

If White wants to save the handful of stones, it seems it would actually be better to skip ①, playing ③, ④, then jumping to White B, leaving the possibility of White C to aim for later.

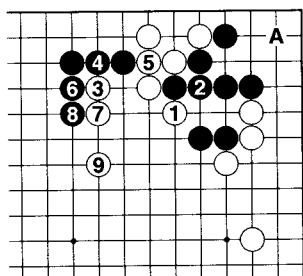


Diagram 2:
③ is the tesuji.

If White has played the atari at ①, the peep at ③ is a tesuji to strike back. If Black connects at ④, White also connects, at ⑤. White's peep has prevented Black from attacking with ④ in Diagram 1. About the best Black has is the turn at ⑥, and after White develops into the center with ⑦ and ⑨, these stones are not open to any immediate attack. If White's surrounding positions are strengthened, White can later aim for the placement at A.

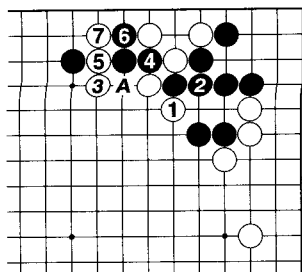


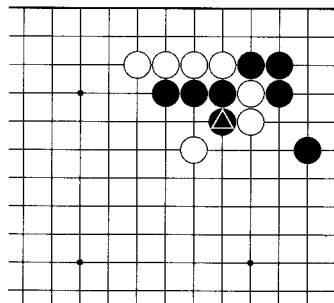
Diagram 3:
What White Wants

When White plays the peep at ③, if Black cuts with ④, White gets what he wants, the chance to push through with ⑤ and ⑦. The outside influence White obtains is more valuable than the profit Black gets. Instead of ⑥, if Black A, White at ⑥.

Even a momentary counterstrike can contain an aim this significant. Black has no choice but to follow the previous diagram.

Problem 11: Solid Extension

There are cases in which you can just let your opponent accomplish his aim. With a slight change in the circumstances, the value of the result in the context of the overall situation may be the reverse of what was expected. Black has just pushed out with \triangle .



White to Play

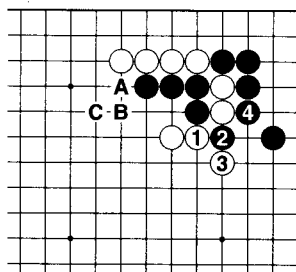


Diagram 1:
Capturing Two Stones

Black's aim is to induce White to block at ①, then capture two stones with ② and ④. Forcing with ③ doesn't do much to reinforce White's position, and we can expect Black's thickness in the center to have a violent impact.

After this, White will try to make shape on the upper side with White A, Black B, White C.

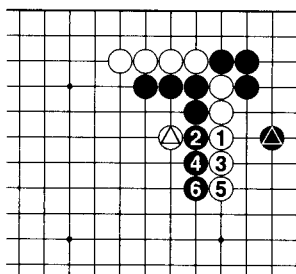


Diagram 2:
Loss of a Move

If White resists giving up the two stones and gives way with ① and ③, Black keeps pushing with ④ and ⑥. White can continue this for some time without achieving a comfortable position. \triangle becomes a wasted move, while \triangle is perfectly positioned to trip White from underneath.

The center has been sufficiently strengthened so that Black can freely play to narrow White's position on the upper side.

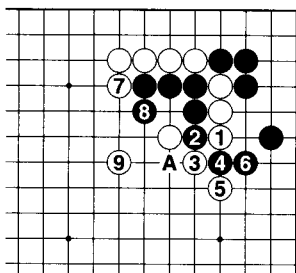


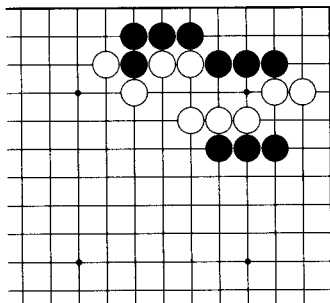
Diagram 3: Tesuji

This situation calls for White to extend once with ①, then block with ③, sacrificing on a larger scale. After Black cuts with ④, White makes use of the two liberties to give atari with ⑤ and force with the turn at ⑦. White then plays the covering move at ⑨, throwing up a surrounding cordon that Black cannot get through.

Instead of ④, if Black cuts with A, White can connect at ④ and fight.

Problem 12: Pincer

This is a variation from a joseki shape. Black has played a bad move leading up to this position. White can get a superior outcome if he can refute Black's error.



White to Play

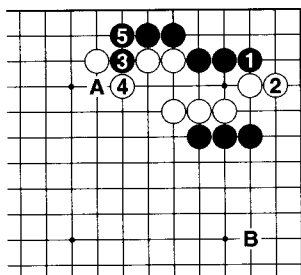


Diagram 1:
Wrong Move Order

To reach the problem diagram, Black first blocked with ①, then played ③ and ⑤. The correct joseki is for Black to first play ③ and ⑤, waiting to see White connect at A, before continuing with ①, ②, and the black extension to B. White needs to exploit this mistake in move order. If White is worried about the cutting point and connects at A, Black B transposes back to the joseki.

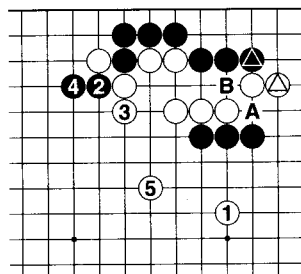


Diagram 2:
① takes the initiative.

White should play ①, preventing Black from extending along the side. Black can take profit along the upper side with ② and ④, but ⑤ strengthens the cordon surrounding Black. If the exchange of \triangle for \triangle were not on the board, then after White surrounds with ⑤, Black could play Black A, White B—after which the hane at \triangle would be sente, and it would be easier for the black stones to survive.

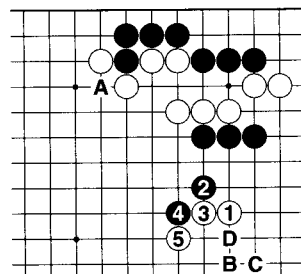
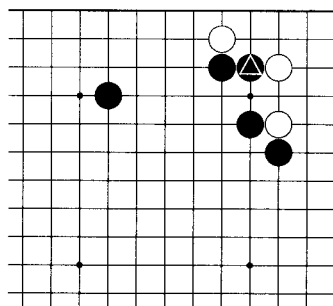


Diagram 3:
The Effect of the Blow

If Black moves out with a move like ②, White can give chase with moves like ③ and ⑤, waiting for the right opportunity to connect at A. White could even connect at A instead of playing ③. There would follow Black at ③, White B—White has played on the right side with good timing, preventing Black from making a comfortable extension. Instead of ②, Black could also try C. Instead of ①, White could also pincer on a larger scale with D.

Problem 13: Hane-Wedge

Black has just bumped with \triangle . White would like to turn the black extension along the upper side into a bad move, while avoiding a loss locally.



White to Play

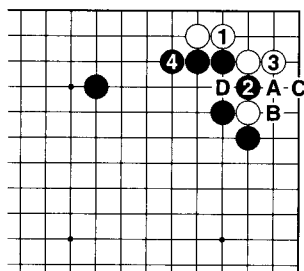


Diagram 1: Local Loss

Linking up with ① is resourceless. White's allowing Black to play an atari like ② in sente cannot possibly be good. White has no choice but to descend to ③, after which just extending to ④ is good. The block at Black A will also be sente. If White tries to forestall this by first playing B, the situation just gets worse after Black A, White C, Black D. White gets nothing more than a barely living group in the corner.

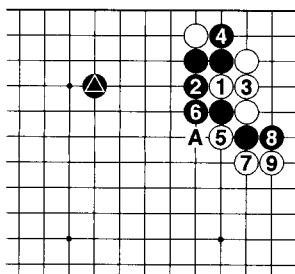


Diagram 2:
① is the tesuji.

① wedges in with a hane from the other side, giving up the single stone. Even after letting Black push through with ④, White's position is playable after snipping off a stone with ⑤ and ⑦. The fact that Black A is sente only accentuates the fact that \triangle is too close to Black's wall.

Instead of ④, if Black connects at ⑤ or with ⑥, White can link up at ④ and still aim for a cut on the outside.

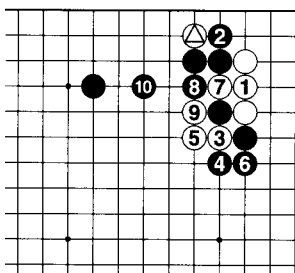
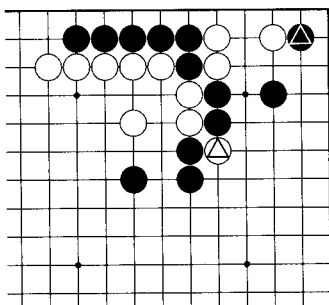


Diagram 3:
Black can vary.

The bar connection at ① leaves the situation somewhat unresolved. If White cuts with ③, then if Black connects at ⑦, White snips off the single stone and has a better result than the previous diagram. But Black may well vary with ④ and ⑥. In this shape, \triangle becomes a very bad move. The hane inside in the previous diagram is a clear way to get an advantage.

Problem 14: Inside Hane

Black has attached with \triangle , looking to attack and overwhelm the corner. When your opponent plays severely, sometimes there is an opening for you to counterattack.



White to Play

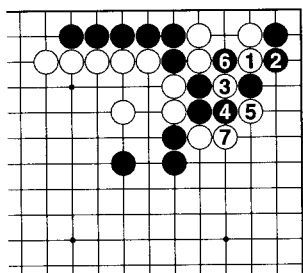


Diagram 1:
Too Good To Be True

White bumps with ①, and if ②, White has a brilliant tesuji waiting—White can catch three stones in a shortage of liberties with ③ and ⑤. With these vital stones captured, Black falls apart.

That said, if Black allows the white stones in the corner to live too easily, the survival of the six black stones along the upper side comes into question.

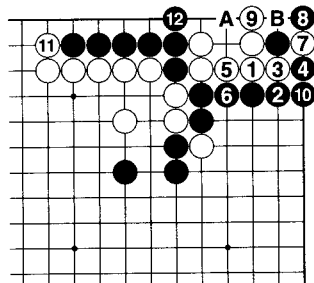


Diagram 2:
Black fights back.

When White bumps with ①, Black must fight back by descending to ②. If White resolves the position with ③ and ⑤ and fights the capturing race head on, ⑫ wins the race by one move.

Therefore, instead of ⑨, White should make an eye with A, threatening to either win the capturing race with ⑪ or to fight the ko. Black will answer A with Black at ⑪, and a fight ensues.

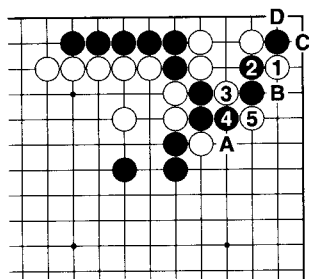


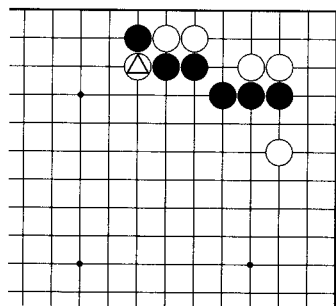
Diagram 3: Tesuji

The hane with ① is clearer. If ②, White cuts in with ③ and ⑤, exploiting Black's shortage of liberties. After Black A, White B, White will squeeze and make a large comfortable life in the corner.

Instead of ②, if Black B, White gives atari with C, and after Black D, White connects at ②. This threatens to either live unconditionally in the corner, or to win the capturing race.

Problem 15: Inside Hane

White has just cut with \triangle . Unless you can play both a tesuji to prepare and a tesuji to make shape, the result is remarkably unpromising.



Black to Play

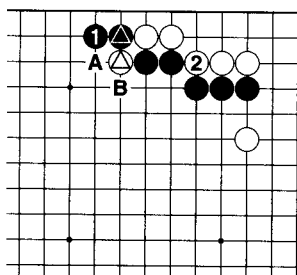


Diagram 1:
Black is forced.

If Black is unwilling to give up the single stone and plays ①, White defends with ②. There is no helping Black's shape now. By rights, White needs to play ② first; White can be satisfied with having \triangle in place, preventing Black from playing a solid connection there.

Instead of ①, Black A and White B would be even worse. The conception behind saving \triangle is a heavy one.

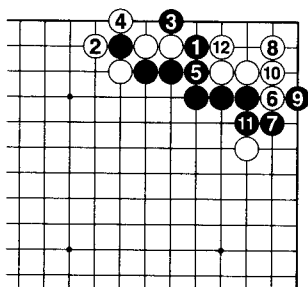


Diagram 2: Trade

Black throws in a hane at ①. The question becomes whether or not Black can be satisfied with breaking into White's corner after ⑤. White has gotten a *ponnuki* on the upper side, which offers great thickness, and White still has the possibility of living in the corner with the sequence starting with ⑥. ① seems to be the basic idea for a tesuji, but there is a move Black should play first, and also a better move than ⑤ to capture the stones in the corner.

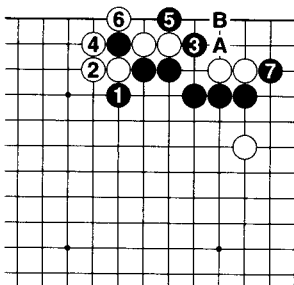


Diagram 3:
Black is good.

First Black should give atari with ① before throwing in the hane at ③. This makes a huge difference on the upper side compared to the previous diagram. Then, to capture the two stones in the corner Black should play ⑦. If White A, then Black B.

With this position, Black is clearly better. White's attempt at violence has been refuted. The result in Diagram 2, if anything, favors White.

TESUJI FOR DEFENDING AGAINST MULTIPLE THREATS

The way to oppose a tesuji that makes multiple threats is with a tesuji that defends against multiple threats. You eliminate two threats at once.

There are several methods for doing this. If your opponent's tesuji makes two threats by playing at a certain key point; in some cases you can play a bit further away than the key point (along the same line of symmetry). In other cases, you may compare the two threats and defend the one that is larger. Or, you may play a prophylactic move that prevents a double-threat tesuji before your opponent can play it. The basic principles for these tesuji are the same as for those that make multiple threats; but acting as the defender instead of the attacker introduces some subtle differences.

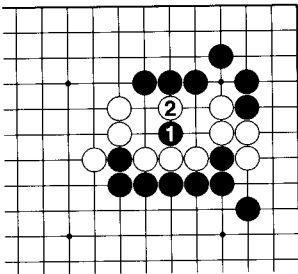


Diagram 1: Wedge

This repeats a tesuji we introduced in the section on connection. ① is a tesuji that threatens cuts both on the left and on the right; ② is a tesuji that defends both threats. By sacrificing either one stone or three stones, White assures connection of the stones on the left with those on the right. The principle “there is a move at the center point of symmetry” is also embodied in this play.

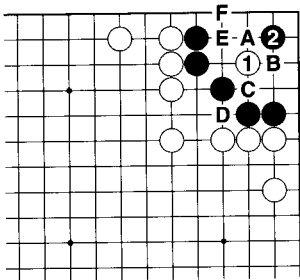


Diagram 2: Placement

① strikes at the 3-3 key point, but ② makes a placement one point further away. If White A, then Black B, White C, Black D, wins the capturing race. After ②, if White plays E, the hane at Black F is good.

Instead of ②, if Black plays the attachment at A or B, White blocks at ②, creating bad *aji*—it seems White will be able to cause trouble with an approach ko.

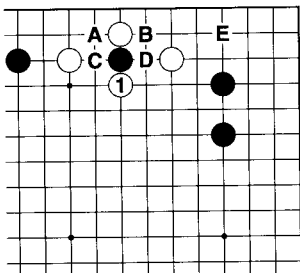


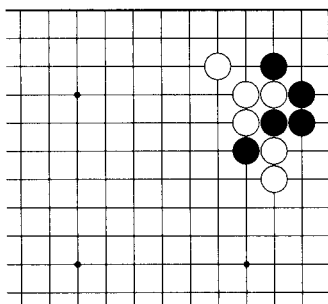
Diagram 3: Clamp

① checks both the Black hane at A and the one at B. Instead of this move if White bumps at C, for example, Black could still aim for B—if Black B, White D, Black at ①, White A, then among other considerations Black E will be sente.

Gripping a stone with ① is significant in terms of territory and also creates thickness facing the center.

Problem 1: Angle Wedge

When you defend a weak point in sente, often you patch together a makeshift, thin shape that may be subject to pressure later. However, if you can prepare a follow-up move as well, you can pull off a nimble reinforcement.



Black to Play

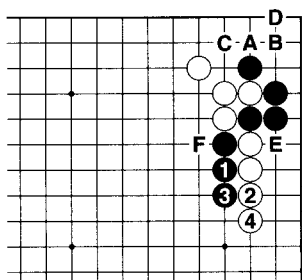


Diagram 1:
Not Yet Alive

Sooner or later Black will want to move out with the single stone in the center. But without reinforcement, the corner is not yet alive. ① and ③ may be forcing, but after this if Black does not come back to add a move in the corner, White has the sequence A through E.

What's more, instead of pushing with ①, in this shape Black would prefer to extend to F, threatening attacks on both the left and right.

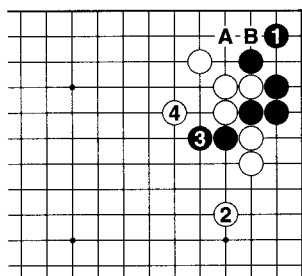


Diagram 2:
A Move Behind

If Black could just defend with ①, there would be little to discuss. But even supposing that the ladder favors Black, after White starts with ② and ④, Black is a move behind in the fight in the center. White A will be forcing.

Whether Black defends with ① or with A or B, the problem is the same—White gets a head start in the center.

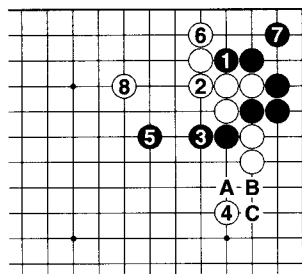
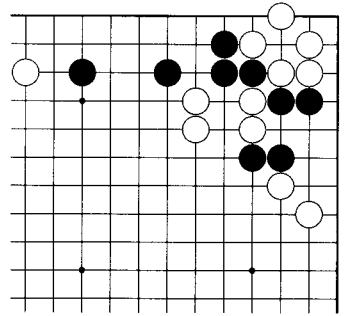


Diagram 3:
① is nimble.

Black plays the angle wedge at ①, forcing White to connect at ②. Black defends the corner in sente, and gets to extend to the key point at ③. Thereafter, the fight will continue with a sequence like the one through ⑧, but this is a fight in which Black can hold his own. Instead of ②, if White descends to ⑥, Black can press and give chase with Black A, White B, Black C, knowing that the extension to ③ will be sente.

Problem 2: Angle Wedge

You can neutralize one threat while gaining some forcing *aji* of your own. This tactic is a double defense *tesuji* that is rather akin to an asking move. The position is from *Katsugo Shimpyo*.



Black to Play

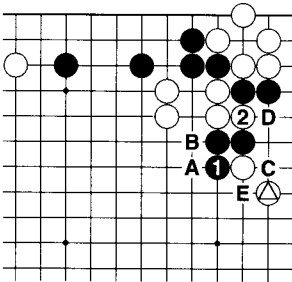


Diagram 1:

Two stones are captured.

White has just played \triangle . If ①, White plans to push through with ②. After capturing the two stones, White can fight with a free hand. Instead of ①, Black A or Black B would serve only to develop into the center—they would not prevent White from pushing through with ②.

After this, if Black C, White D, Black E, then White will attack on the upper side.

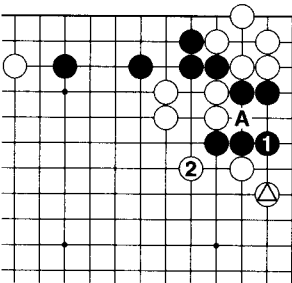


Diagram 2:

Everything is captured.

If Black attempts to save the two stones with ① or Black A, then after White surrounds with ②, the entire group is annihilated. \triangle turns out to have been a *tesuji* to seal Black in.

It follows that in order for Black to defend successfully here he must find a technique to both save the two stones and also prevent being sealed in.

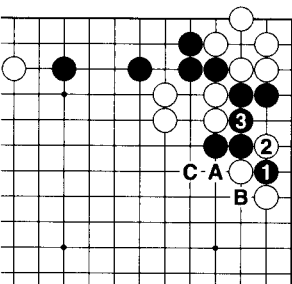


Diagram 3:

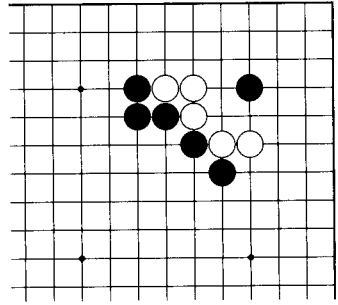
① is the *tesuji*.

The angle wedge at ① is the answer. If ②, Black connects at ③. Because Black has created a forcing move with ①, there is no need to worry about being sealed in. Next White will try some sort of finesse along the upper side, looking to push at A.

Instead of ②, if White connects at B, Black will develop into the center with C—the forcing move at ① prevents White from pushing through at ③.

Problem 3: Placement

When your opponent has two aims vaguely floating in the air, you should choose the larger of the threats and clearly defend against it. This position is from *Katsugo Shimpyo*.



White to Play

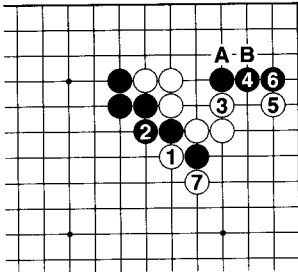


Diagram 1:
Unsatisfactory for White

① is the correct move order, spoiling Black's shape before coming back to defend with ③. However, after Black makes a large comfortable life in the corner, White cannot be satisfied with the result even after gripping a stone with ⑦.

Instead of ③, if either White at ④ or White A, Black blocks at B and once more lives comfortably.

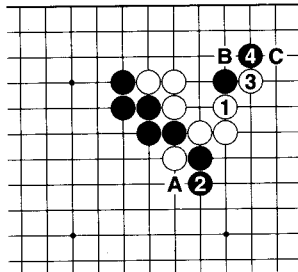


Diagram 2:
Emphasizing the Center

If Black wants to emphasize his center influence, then when White plays ①, he can respond with ② or by reining in the white stone with Black A. In this case, even after spending another move White cannot completely capture the corner. Instead of ③, if White at ④, then Black at ③, White B, Black C creates bad *aji*.

The problem is with the connection at ①.

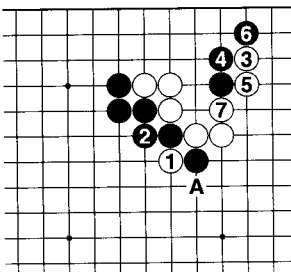


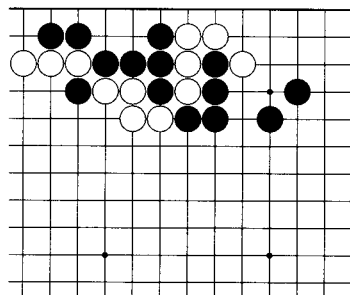
Diagram 3:
③ is the tesuji.

The right method is to play ③ at the 3-3 point, indirectly defending against the cut. If Black moves immediately with ④ and ⑥, White forces him to live small in the corner and then grips a stone with A. Instead of ④, if Black A, ⑤ captures the corner without leaving behind any bad *aji*.

Instead of ④, if Black at ⑤, White at ④ leads to much the same result as the diagram.

Problem 4: Placement

In this shape, White is busy dealing with issues in the center and in the corner. In order to simultaneously defend both, the only possibility is to attack Black.



White to Play

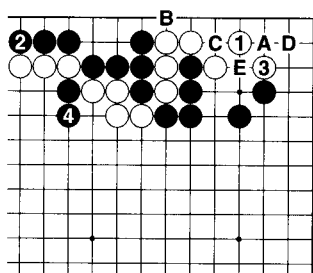


Diagram 1:
Only the Corner

The intent of ① is to first live in the corner before proceeding elsewhere. But after Black crawls to ②, White needs to play ③, and after Black extends to ④, White faces a difficult fight.

Instead of ①, if White A, then Black B, White C, ② threatens both ④ and D. Instead of ①, if White at ②, then Black B, White C, Black E wins. Taking time to defend allows an overwhelming attack.

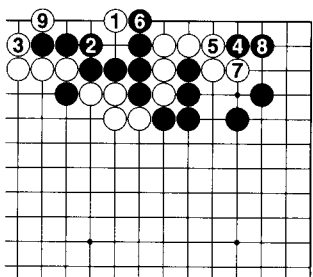


Diagram 2:
① is the tesuji.

The placement at ① is a tesuji with a concealed aim. ② falls in with White's plan—White blocks with ③. Robbed of eye shape, Black can only fight the capturing race with ④ and ⑥, but loses after ⑨.

Instead of ②, if Black at ③, of course White cuts at ②. Instead of ④, if Black at ⑦, White can play the hane at ④.

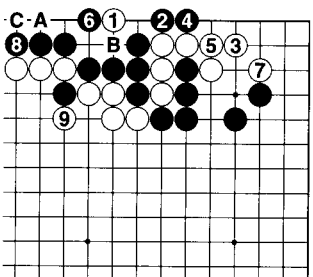
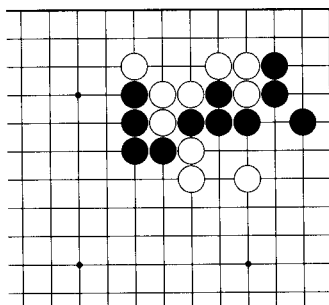


Diagram 3: Respite

Black plays the hane at ②, a sente move that prevents White from linking up, then makes shape with ⑥. White plays the hanging connection at ③, followed by ⑦ to get a living shape. Instead of ⑧, Black would like to extend to ⑨, but this is probably an overplay because the block by White at ⑧ is sente—if Black ignores White at ⑧, then White A, Black B, White C.

Problem 5: Hanging Connection

If you can correctly appraise your own weak point, the method for protecting it should present itself naturally. This is equally true when you have more than one weakness.



White to Play

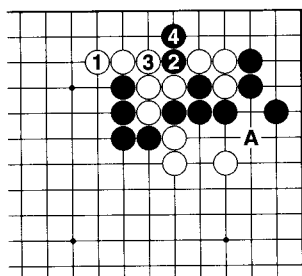


Diagram 1:
Extending Out

Extending out to ① is certainly a good point, but Black exploits White's shortage of liberties to snip off three stones with ② and ④. White cannot hope for any immediate attack against the four stones in the center, and can no longer peep at A—this is painful for White.

Of course Black need not play this sequence immediately—the fact remains that ① is an over-play.

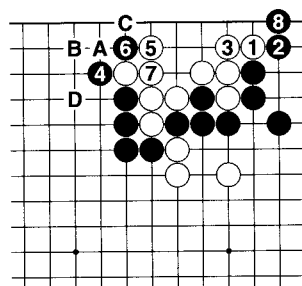


Diagram 2:
Hane and Connection

If White focuses only on saving the three stones and plays the hane and connection of ① and ③, Black gets to play the block at ④ in sente. Black forces White to defend with ⑤ and ⑦, then lives with ⑧. After this, the connection at Black A would be sente so play will proceed White A, Black B, White C, Black D. Black can be highly satisfied with this result—he has built great thickness along the upper side.

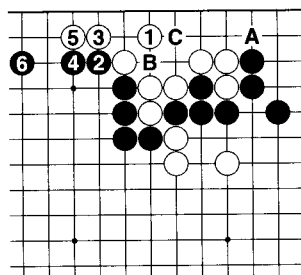
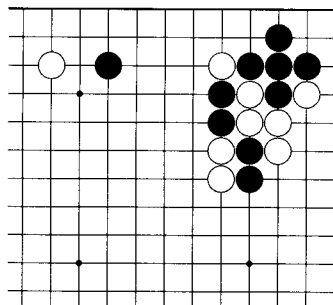


Diagram 3:
① is the shape.

White needs to simultaneously defend against both the capture of the three stones and being decisively blocked on the upper side. The hanging connection of ① is the way to do this. ② is Black's only chance to get a rhythm going, but after ③ and ⑤, White is alive, and the hane and connection after White A is White's privilege to play. If Black A instead of ②, White at ④. Instead of ①, White B walks into the peep at Black C.

Problem 6: Angle Play

This situation calls for a defense against a double ladder. Note that there are two possible defenses—however, one loses points while another is a profitable way to defend. Of course, you should assume that the ladders favor White.



Black to Play

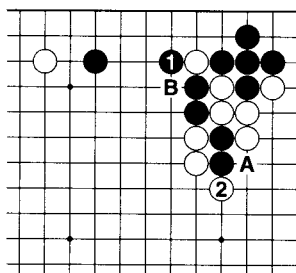


Diagram 1: Safe, but . . .

If Black is concerned only with safety, he can grip a stone with ①, but losing the two stones after ② is painful, as you might expect. That said, instead of ①, if Black A, the ladder after White B would be crushing.

The only possible way to defend both ladders requires Black to grab onto the two white stones in the center and hold on for dear life.

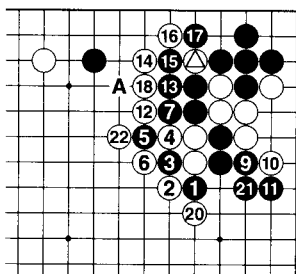


Diagram 2: An Iron Wall

(⑧ at ③, ⑱ at △)

The hane at ①, followed by the squeeze with ③ and ⑤ is a kind of tesuji. After blocking with ⑨, Black has spectacularly prevented both ladders. But White can increase his liberties with ⑩ then play ⑫ and ⑭. Instead of ⑮, if ⑱, White A is a ladder. In the end, White builds a large iron wall after the sequence through ⑳. Black has made a large territory in the corner, but it is not enough compensation.

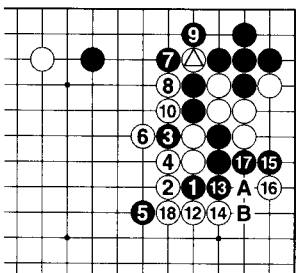
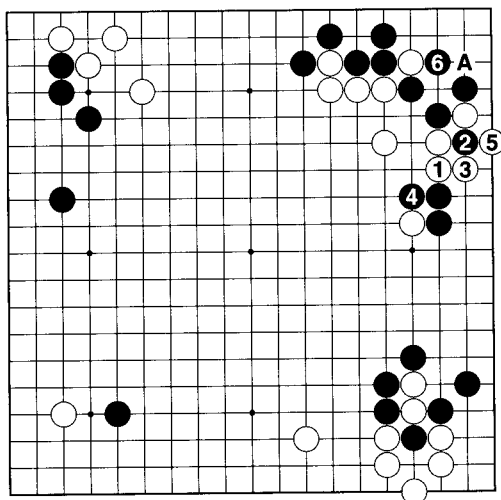


Diagram 3: (⑪ at △)
⑤ is a brilliant tesuji.

After ①, Black should give atari with ③, then play the angle move at ⑤—a brilliant tesuji. Now White can neither play the ladder of ⑧ nor White at ⑬, ⑰, White at ⑮, Black A, White B. The best White can do is to force with the sequence starting with ⑥, and again on the right with the sequence starting with ⑫, then come back to connect in the center. There is a great difference on the upper side compared to the previous diagram.

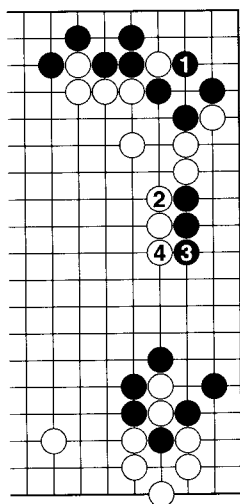


Game Record 23
 Eight Strongest Players
 White: Cho Chikun
 Black: Fujisawa Shuko

Game Example 23: Cut

If you are on the verge of being sunk by multiple threats from your opponent, you must save the ship even if it means tossing some baggage overboard. In this case, the sacrifice of a single stone is sufficient.

① threatens both White at ④ and White at ⑥. Either would inflict considerable damage, but Black can weather the crisis by first throwing in a cut at ②. Instead of ⑤, if White at ⑥, Black crawls with A.

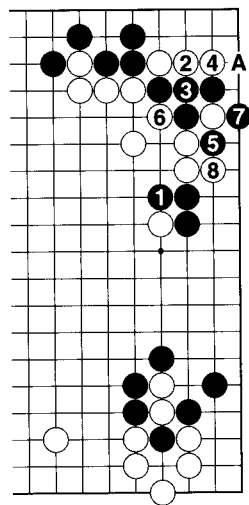


Variation 1: Protecting the Corner

If Black protects the corner with ①, White gets a great point with the block at ②. If ③, White keeps pushing with ④. The black thickness in the lower right begins to look overconcentrated.

If Black rushes to defend on the side with ①, then after ② and ④, Black cannot win the capturing race. After ⑧, Black A leads to a ko, but letting White make any sort of fight out of the corner is a losing result.

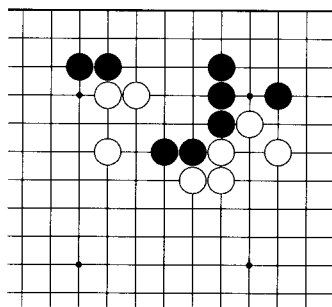
② in the game record is an unavoidable sacrifice. Allowing White to capture in sente with ③ and ⑤ is a considerable loss in terms of territory, but pushing out with ④ is worth more.



Variation 2: Defending Against the Cut

Problem 7: Knight's Move

One possible technique for Black to link up on the upper side can create the possibility for the two central black stones to be separated off. This position is from *Katsugo Shimpyo*.



Black to Play

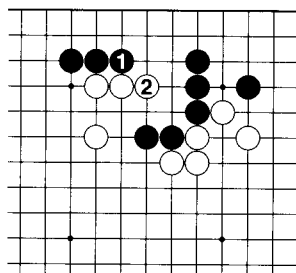


Diagram 1: One-Dimensional Forcing Moves

If Black links up with ①, White extends to ② and Black can no longer protect both the upper and lower groups. Instead of ①, if Black attaches at ②, White pushes through at ①, ending the discussion. Such one-dimensional forcing moves cannot help Black through this crisis.

Here we will not entertain the question of whether or not it is possible to fight after being separated.

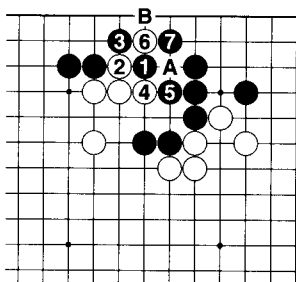


Diagram 2: Ko

① does a bit of double duty. After ② and ④, Black bumps with ⑤, and after ⑥, Black can resist with a ko after ⑦. Even if White captures the ko immediately with A, Black can give atari at B and somehow or other manage to defend everything. Instead of ⑦, Black B would be no good—White plays at ⑦.

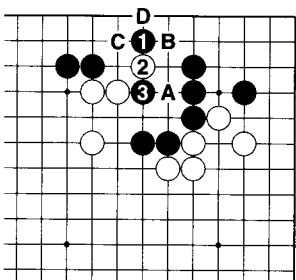


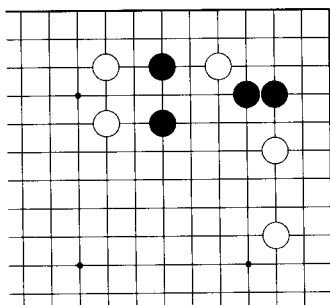
Diagram 3: Tesuji

Black links up with the knight's move at ①. If ②, ③ is a clever resource to defend against both threats. Instead of ②, if White at ③, then Black A.

Instead of ①, the diagonal move at Black B also looks like a valid way to link up, but after White at ③, Black A, White at ①, Black C, White D, Black ends up with no better than a ko. Instead of ①, if Black C, White at ③ leads to a ko.

Problem 8: Bump

White has invaded, seeking to cause trouble in the corner. White is threatening both to link up to the upper side or to live in the corner. But Black has a clever defense that turns this invasion into a gift.



Black to Play

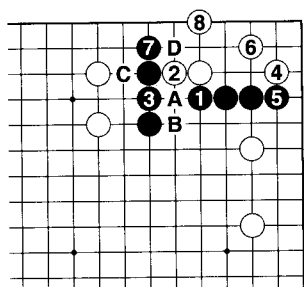


Diagram 1: Alive

Pushing with ① lets White bump with ②; even if Black prevents White from linking up with ③, White can make the placement at ④, threatening either to live or to link up with the right side.

Instead of ③, if ⑦, then White A, Black B, White at ③. Instead of ③, if Black C, ④ and ⑥ live easily. And instead of ①, if Black A, then ④, ⑤, White D make *miai* of linking up or living.

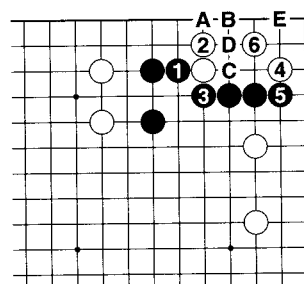


Diagram 2: Alive

The bump at ① is the strongest response, but after White descends to ②, blocking with ③ is slack. Once again the placement at ④ is successful; if ⑤, White can live neatly with ⑥.

After this Black can play the attachment at A, and if White B, then after Black C, White D, Black E, Black can force by descending to the first line on either side. Still, White lives.

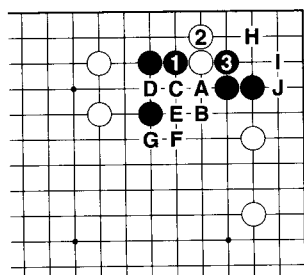
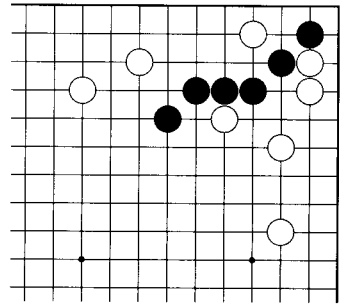


Diagram 3: Power Move

After ②, Black can make a power move with ③, taking away a liberty while preventing White from living in the corner. This prepares to meet the sequence starting with White A, Black B, through the cut at White G, which leads to a capturing race. Instead of ③, jumping to Black H would also win the capturing race, but White would have better chances to make a wall by squeezing from the outside—so ③ is the correct move. In this shape, if White I, Black can play energetically with J.

Problem 9: Attachment

A compound tesuji lets you neutralize a double threat. However, you need to know two responses—one that resolves the problem locally, and another solution that works on a larger scale, across the whole board.



Black to Play

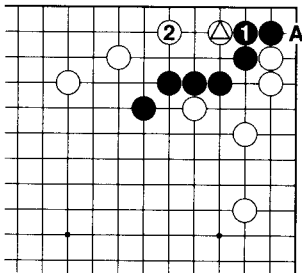


Diagram 1:
What White Wants

The peep at \triangle threatens both to cut and to link up. If Black connects at $\bullet 1$, $\circ 2$ links up, taking away Black's territory and base. Instead of $\bullet 1$, if Black at $\circ 2$, White cuts at $\bullet 1$, snipping off the stone in the corner. Either case would grant White's wishes— \triangle will end up accomplishing more than the slide to $\circ 2$ or the hane at A would have.

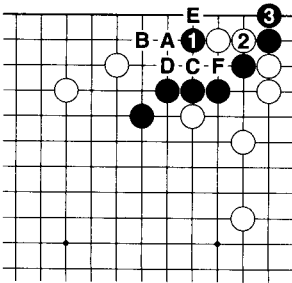


Diagram 2: Tesuji

Black attaches at $\bullet 1$. If White cuts with $\circ 2$, Black can descend to $\bullet 3$ —the attachment has protected Black's corner stone from capture. Black has solved the riddle of White's overplay, gaining both base and territory. After this, if White attaches at A, Black can counter with an attachment at B, fighting the ko after White C, Black D, White E, Black F. Answering White A with Black C just concedes White a good forcing move.

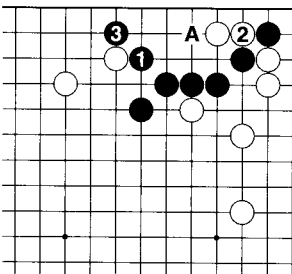
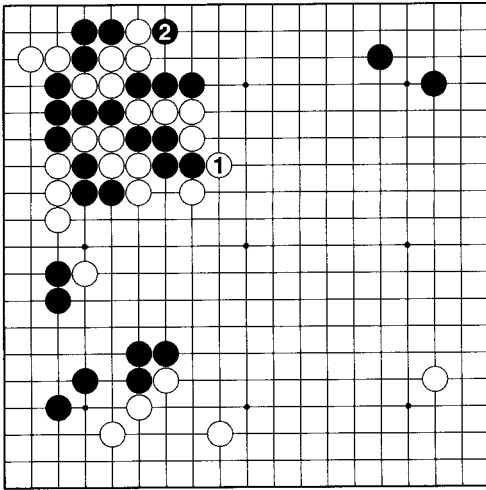


Diagram 3: Large Scale
Counterattack

Another concept is to play the diagonal attachment at $\bullet 1$, denying the very basis of White's intention to link up. If $\circ 2$, Black continues with the hane at $\bullet 3$, completing a trade. Because this Black hane at $\bullet 3$ is so severe, White may decide to play at $\bullet 3$ instead of $\circ 2$. If so, Black can continue with the attachment at A, satisfied with having gotten in a forcing move. The judgement about which course to take depends entirely on surrounding conditions.



Game Record 24

1788

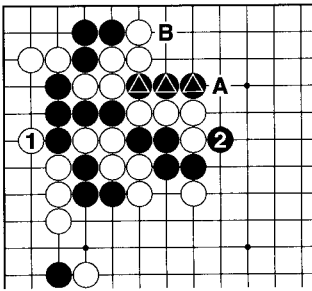
White: Honinbo Retsugen

Black: Yasui Senchi (Senkaku)

Game Example 24: Attach and Push

If you analyze the structure of your opponent's double threat in great detail, you can easily find the point where the variations intersect. This is a famous game in which both sides overlooked a way to defend against multiple threats.

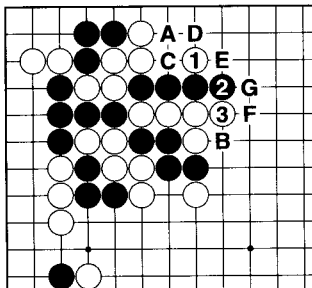
In the actual game, White gave in with ①, exchanging this move for ②. White has no opportunity to make use of his thickness, so Black has gained a clearly winning advantage.



Variation 1:
Double Threat

If White tries to start a capturing race with ①, ② is a ladder. Instead of ①, if White blocks the ladder with A, then Black B. To defend against these multiple threats, White would need some tremendous ladder breaker in the lower right corner.

Or, it is necessary to pressure the ▲ stones, which are the key stones for the double threat.

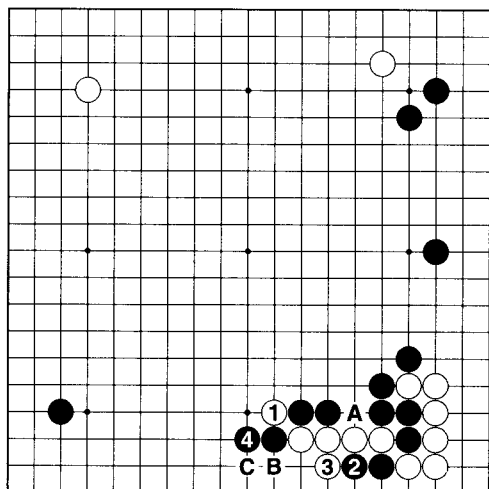


Variation 2: Tesuji

The attachment at ①, simultaneously defending against both A and B, comes quickly to mind. But after ②, the push at ③ is hard to find. White can escape after Black C, White A, Black D, because White E is an atari; meanwhile, the ladder starting with Black F does not work.

One point is that extending to Black G does not threaten the five white stones in the center.

Game Example 25: Crawl Inside



Game Record 25

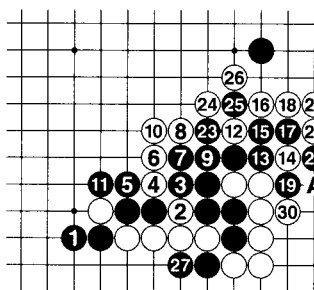
13th Honinbo, Preliminary Final

White: Yamabe Toshiro

Black: Kajiwara Takeo

When you have a bad shape that is short of liberties, there are many cases in which you escape by giving your opponent his own shortage of liberties. You can tiptoe through danger with the aid of forcing moves that you create.

After White cuts with ①, crawling inside with ② is the only way for Black to survive. After exchanging this move for ③, Black A becomes forcing. If Black simply plays A first, then White at ④, Black B, White C.

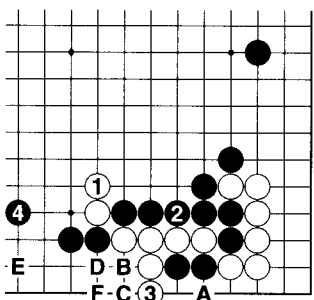


If Black just plays ① without first sacrificing with the crawl, the white stones will have three liberties on the lower side and White can bull forward with ② and ④. After Black defends against the ladder with ⑪, White chases with ⑫, taking away Black's liberties. A ko is created in the end, but Black has no ko threats while White has one at A.

Variation 1:

(⑲ at ⑫, ⑳ at ⑭)

Black collapses.



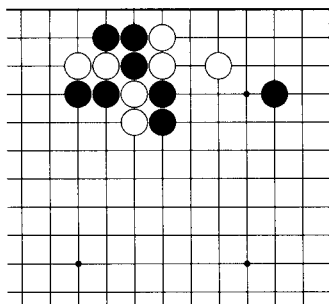
Variation 2:

Game Continuation

Continuing from the game record, White extended to ①, then answered ② by descending to ③—another tesuji. If White plays A, Black can force with B; but after ③, if Black C, White can temporize with the cut at D and then play elsewhere. The hane and connection after White D will be sente; or, in the future White may want to play E, with the possibility of linking up at F.

Problem 10: Hane

When faced with a double threat, if you find a move that prevents one threat while making a strong threat of your own, you may be able to force a trade. If the result of this trade is good enough, you will have refuted your opponent's double threat.



White to Play

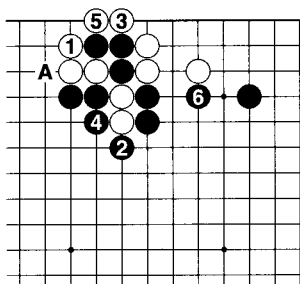


Diagram 1: Terrible

Black is threatening both to play the ladder with ② and to grip the two stones with A. Thinking there is no way to defend against both threats, White plays ①, but allowing Black to capture in the center is bad, even if White can link up with ⑤. After Black seals in with ⑥, the damage is bad enough to put the game out of reach.

Of course, this assumes the ladder favors Black.

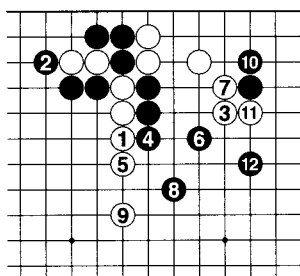


Diagram 2:
Battle in the Center

Extending out with ① prevents the ladder. White shows fighting spirit by allowing Black to capture with ② in order to press with ③ and fight. That said, after Black starts moving out with ④ and ⑥, the fact that White cannot quite completely capture the black stone in the corner puts White in a difficult situation.

More than anything, letting Black take profit with ② before the fight even starts is unattractive.

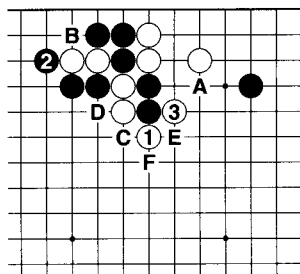


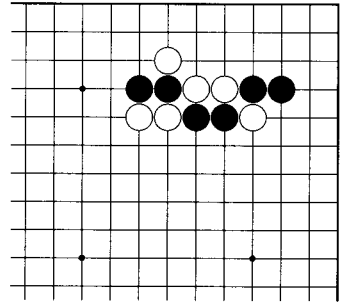
Diagram 3:
① is the tesuji.

The hane at ① also breaks the ladder. If ②, ③ captures the two stones with no wasted effort—this cannot be bad for White.

Instead of ②, if Black A, White B is good. Instead of ②, if Black C, White D, Black E, then White just defends at F—White is still threatening both White B and ③.

Problem 11: Hane and Cut

Among all of the tesuji that defend against multiple threats, possibly the most elegant are those that defend against double ladders. However, it would be wrong to be concerned only with the ladders and to allow an accumulation of other small losses.



Black to Play

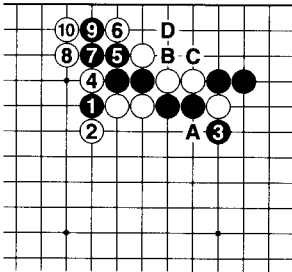


Diagram 1:
Resurrecting the Ladder

Unless Black does something, White is threatening both the ladder starting with ④ and the ladder starting with White A. This leads Black to try forcing with the hane at ①. But if Black stops with this single forcing move, the sequence of ④ through ⑩ changes the direction, but the ladder comes back to life.

Instead of ①, if Black B, then after White C and ③, capturing with White D is fine.

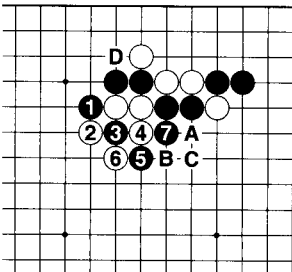


Diagram 2:
③ and ⑤ are the tesuji.

Black needs to continue with ③ and ⑤, then squeeze with ⑦—this is the only way to defend against both ladders. Instead of ⑥, if White at ⑦, then Black A, White B, Black C—this atari gives Black the opportunity to next block with Black D. Taken in isolation, ⑦ makes a bad shape that is short of liberties—but in this case, thanks to the presence of ⑤ it throws up a defense against the ladder. Black has no choice but to accept this shape.

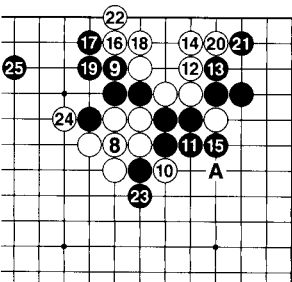


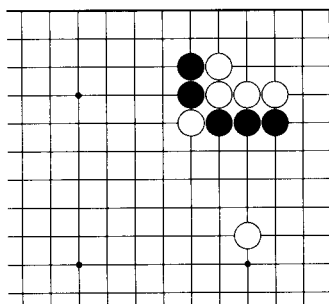
Diagram 3: Black is fine.

Continuing from the previous diagram, Black blocks with ⑨. White gets to play the atari at ⑩, but Black keeps up the pressure on the upper side so that White does not have time to play White A followed by a squeeze. After Black gets the opportunity to play ②③, the result is fine for Black.

Instead of ①⑦, should Black carelessly play at ①⑧, White gives atari at ①⑨, resurrecting the ladder.

Problem 12: Hane and Connect

When your stones have been cut in two, if a move that reinforces one group also helps the other group, you can feel as though you have defended against multiple threats. But choosing the wrong side to reinforce is not good.



Black to Play

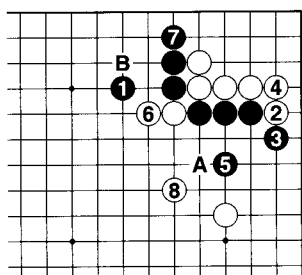


Diagram 1: Simple Jump

Thinking routinely, Black may very well play **1**, in order to defend the weaker-looking of the two groups. But after White plays the hane and connection of **2** and **4**, Black is short of liberties and will have difficulty managing the situation. **5** is the usual shape, but then the extension to **6** is forcing. After White seals in with **8**, Black's future is bleak. Instead of **1**, if Black jumps to A, **6** threatens both White B and White at **5**.

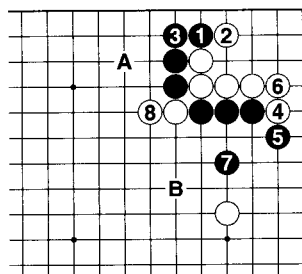


Diagram 2:
Hane and Connect

If Black plays **1** and **3**, White will need to play the hane and connection of **4** and **6**. If White omits these moves, a Black hane at **6** would be severe.

Here Black is stuck for a continuation. **7** relieves Black's shortage of liberties, and really must be played. But then **8** threatens both White A and White B—Black's situation is no less painful than in the previous diagram.

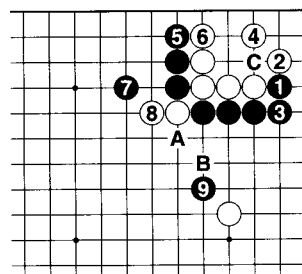


Diagram 3: **1** and **3**
perform double duty.

It seems a bit strange to play the hane and connection from the stronger black group with **1** and **3**. But this is the only way to accentuate the shortage of liberties of White's corner. If **4**, Black forces with **5** then deliberately jumps to **7**. Instead of **8**, if White extends to A, then Black B.

Instead of **4**, if White at **5**, then after **7**, Black can aim to cut at C.

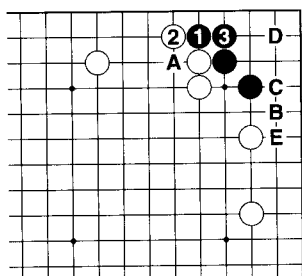


Diagram 4:
Hane and Connection

The hane and connection of ① and ③ stabilizes the corner. It also leaves White with a cutting point at A. Instead of ①, if Black just descends to ③, then after White blocks at ①, later White B, Black C, and the placement at White D leaves Black unable to make two eyes in the corner.

Instead of ①, if Black attaches at Black E, White plays the hane inside at B—Black loses points by settling this way.

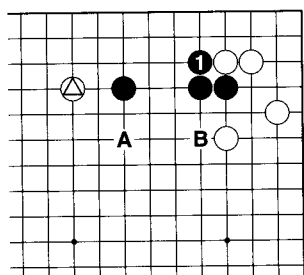


Diagram 5: Block

If Black takes the precaution of blocking with ①, this group will not come under attack. If the game situation offers Black a chance to attack ①, then instead of ①, Black should play A or B to develop into the center. The decision whether to solidify a base or develop into the center is similar to the decision, when attacking, of whether to chase your opponent into the center or seal him in—both are based on whole board judgement.

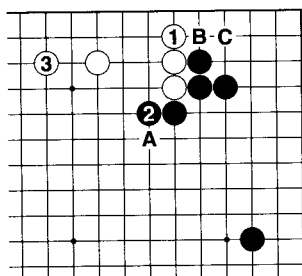


Diagram 6: Descent

The descent to ① is a defensive shape. Instead of ①, White's playing the hane at ② would let Black play the counter-hane at A, giving Black momentum for building up the right side. Instead of ①, playing the hane and connection of White B, Black C, ① would give White less to aim for on the right side. After solidifying with ③, White can aim at a number of moves on the right side.

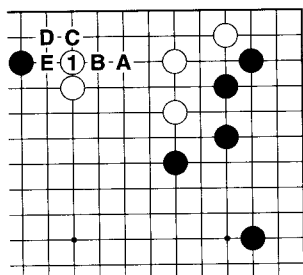


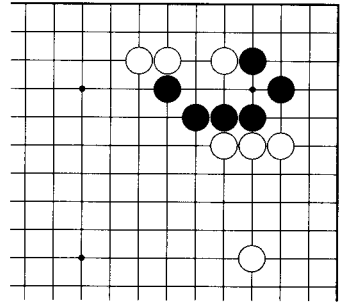
Diagram 7:
Solid Extension

The extension to ① prevents invasions at points such as A or B. In this particular shape, the extension is the best move, but generally when White has an open skirt and wants to solidify a base, he can also choose from among C, D or E. Each of these alternatives has its own pluses and minuses.

The relationships of attack and defense are reversed from Diagram 1.

Problem 1: Placement

You want to live comfortably and with good *aji*. But in many cases, unless you can find a simple tesuji, you will end up living small with bad *aji*. The ideal result would be to get a base and also a chance to attack later.



Black to Play

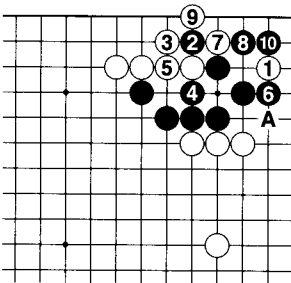


Diagram 1:
Ignoring the Situation

The black position in the corner is alive, but the White placement at ① settles the group on the upper side in sente—letting White get this is painful. Instead of ①, White could also resolve the position by playing the hane and connection of ⑦, ⑧, White at ②, then after Black at ①, forcing with the diagonal move at White A, an alternative that is more focused on taking territory. If Black can afford to take the time, it is better to finish the position.

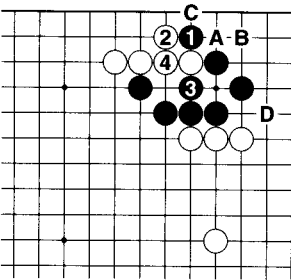


Diagram 2: The upper
side is comfortable.

If Black forces first with ① and ③, then after White cuts and captures with White A, Black B, White C, Black can resist with D. Nevertheless, leaving White with a settled shape on the upper side is not satisfactory.

Also, after this Black D is gote. If Black is going to take gote anyway there ought to be a more profitable shape.

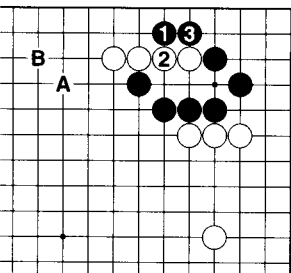
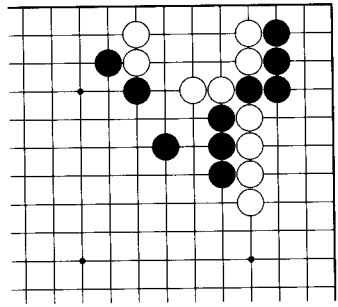


Diagram 3:
① is the tesuji.

After Black makes the placement at ① and links up with ③, there is nothing to worry about in the corner, and more than anything else Black is happy to have taken so much territory. And on the upper side, Black has given White an open skirt, so next an attack with Black A or B will be savage. If White invests a move to defend, Black will have defended the corner with good *aji* and in sente. The little raid at ① is a tesuji.

Problem 2: Placement

Before taking steps to solidify your own base, be sure not to miss a chance to launch a blow at a weak point in your opponent's position. Depending on your opponent's response, you may be able to save a move.



Black to Play

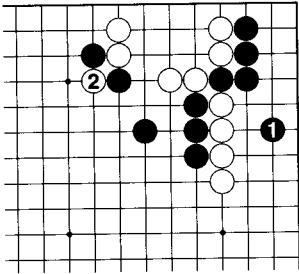


Diagram 1:
Running Scared

If Black is too afraid of an attack against the corner and rushes to play ①, the cut at ② is severe. Black has gone to the trouble to play a number of stones on the outside but now these stones have problems, and Black will have difficulty finding a good continuation.

White's shape on the upper side is not yet complete, so Black should be looking to throw a punch first, before defending.

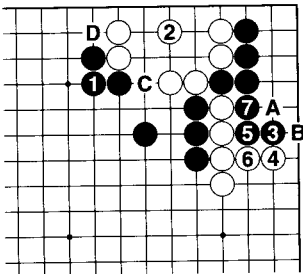


Diagram 2:
Black needs a move.

① is a thick move, but after White lives with ②, Black has no choice but to defend with the sequence ③ through ⑦, ending in gote. If Black omits ⑦, White has a famous sequence to demonstrate "there is death in the hane" with White at ⑦, Black A, White B. Instead of ①, if Black C or Black D, White will still defend at ②. Instead of ②, White A doubtless leads to trouble after Black makes a placement at ②.

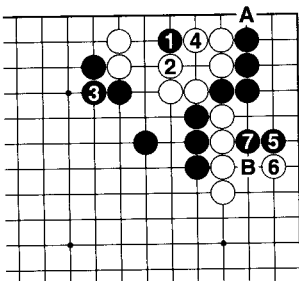
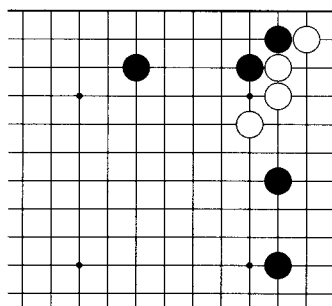


Diagram 3:
① is the tesuji.

Black first throws a punch with ①, exchanging this move for ②, before protecting with ③. After White lives with ④, it may seem that the result is not different than the previous diagram. But because the descent to Black A will be sente after ⑤ and ⑦, even if White plays B, Black can play elsewhere. This sequence is played with the same purpose as the previous diagram, but gains a move—a testament to the power of tesuji.

Problem 3: Placement

Gaining a large, comfortable life should be your motto when trying to settle a group. It goes without saying that even better is to also achieve the secondary goal of giving your opponent a heavy shape.



White to Play

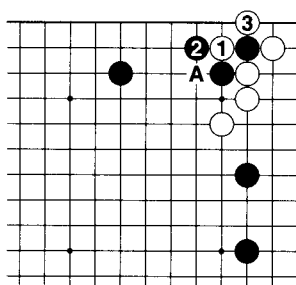


Diagram 1: Plodding

Cutting and capturing ① and ③ gains a thick shape, but Black can give atari with ②, then play elsewhere, satisfied to have controlled the situation with a light shape. Of course, in the distant future a black connection at A will be a big move that makes a splendid shape.

Instead of ①, if White attaches at A, Black can hane with ②. Black is pushed down low, but White's entire group is floating.

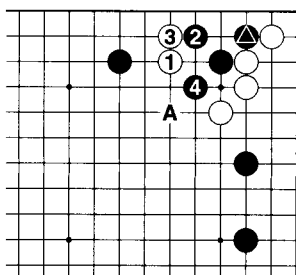


Diagram 2: Greedy

Invading at ① with the intent of swallowing the two black stones is really asking for too much. After Black resists with ② and ④, instead of settling, White has created two weak groups for Black to attack.

Instead of ③, even if White pulls back with A, letting Black save \triangle as part of the natural flow of play is a sin that will likely not go unpunished.

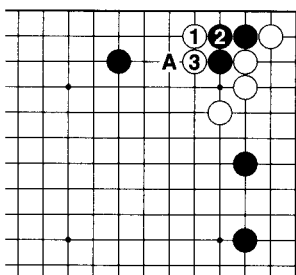
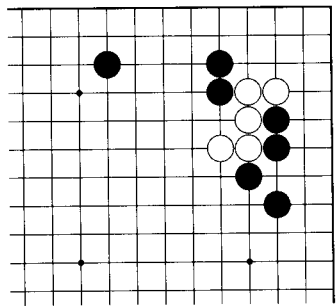


Diagram 3:
① is the tesuji.

White makes the placement at ①, and if ②, White captures everything with ③. Instead of ②, if Black at ③, cutting with White at ② not only settles White's group in a large comfortable way, but the hane at White A will be a severe follow-up. For Black to defend by pulling back with A would be gote, and would give Black a heavy group that will be susceptible to a large scale attack. After ①, Black has little choice but to play elsewhere.

Problem 4: Block

It is said that the difference between the right idea and the wrong idea is one space, and indeed there are many moves that seem right at first glance but are in fact not good. It is not the pattern that the stones make that is important so much as their functionality.



White to Play

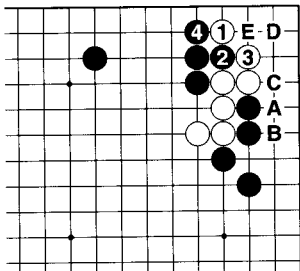


Diagram 1: Wrong Idea

① seems to be a hard-working move, but after Black pushes through with ② and blocks with ④, there is no single move that lets White settle. If White A, Black B, White C, Black can play in the center, all the while glaring at the placement at D. Instead of ①, White E would be a retreat, and after ② White still hasn't secured life.

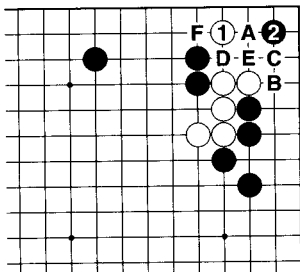


Diagram 2:
A Placement

If the surrounding black positions are sufficiently strengthened, then after the jump of ①, Black can even make the placement at ②. If White A, Black can link up with B. If White plays the diagonal attachment at C, Black pushes in with D. If White makes the empty triangle at E, White gets through the initial crisis, but after Black blocks with F, White's eye shape is poorer than in the previous diagram.

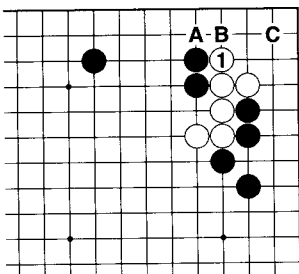


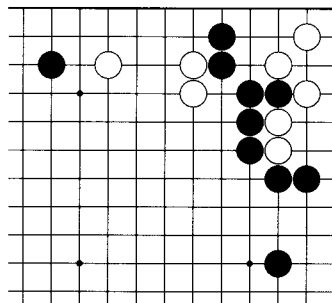
Diagram 3:
① is the shape.

The block at ① is a move that looks like bad shape but is not bad shape. This takes away one of Black's liberties, preparing a counterattack. At the same time, if Black A, White blocks with B, widening the corner and getting a result that is rich both in terms of profit and eye potential.

However, Black still has a possible move at C. As Black's surrounding positions become stronger White needs to be careful.

Problem 5: Hanging Connection

When you have a choice of ways to live, an alternative that gives you a somewhat bigger space while creating weaknesses for your opponent is better. Likewise, it is better to choose a way to live that does not cause problems for your other groups in the vicinity.



White to Play

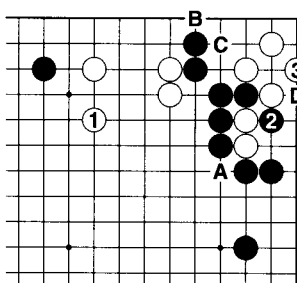


Diagram 1: *Tenuki*

The corner is alive even if White does not play there. White can play a move like ① to reinforce the upper side. But then Black can capture two stones in sente, which means that White can no longer aim for the cutting point at A, and besides the loss of territory is too big—this is not promising for White at all. If White lives with ③, Black can still force with B. Instead of ③, if White C, Black can start a ko later with the atari at D.

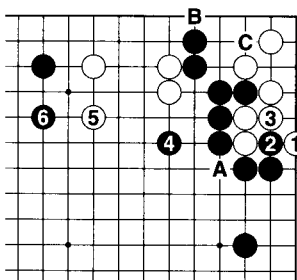


Diagram 2:

Lives, But Loses Points

The connection at ① is sente. ④ guards the cutting point at A while also attacking, an attempt to recover the loss incurred by letting White live in the corner. In this shape the descent to Black B is sente (threatening C), and this has a big effect on the fighting on the upper side.

Instead of ①, ③ or White at ② would lead to much the same result.

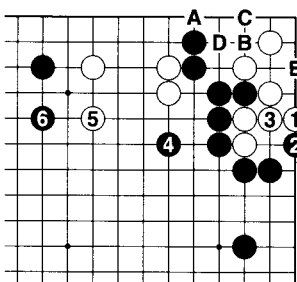


Diagram 3:

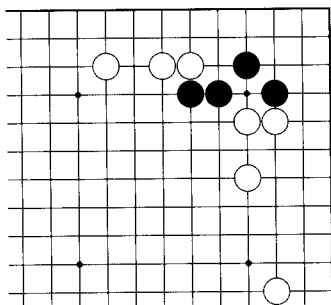
① is the tesuji.

Crouching down to defend the two stones with ① is the correct shape. If we then follow the same sequence as before, even if Black plays A followed by the attachment at B, White lives with White C, Black D, White E.

This small finesse in living in the corner completely neutralizes the descent to Black A, which is otherwise a rather unsettling forcing move.

Problem 6: Empty Triangle

If you turn your attention to defense, you should make sure you do a complete job of defending. Only then should you start to think about territory.



Black to Play

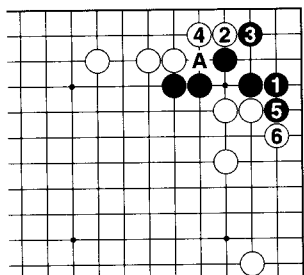


Diagram 1:

Poor Eye Potential

If Black does nothing at all, White at ③ will leave his group floating. So the first idea that comes to mind is the descent to ①, but this questionable move betrays too much concern with White's territory on the right side. After White plays the attachment at ② and pulls back with ④, Black has no move to clearly live in the corner. Instead of ③, if Black at ④, White cuts at A and the two stones in the center will be captured.

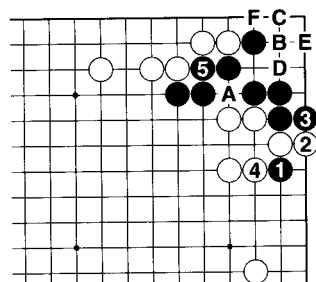


Diagram 2:

Lives But Loses Points

Continuing from the previous diagram, Black can live by forcing with ① and ③, but of course this gives up too many points and is out of the question. Instead of ①, if Black A, then White B, Black C, White D, Black E leads to a ko. Instead of ①, if Black E, then White C, Black F, White A, and Black has only one eye. If there is no way to make two eyes locally, this group will come under severe attack.

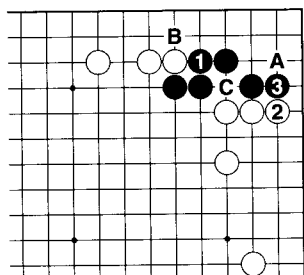


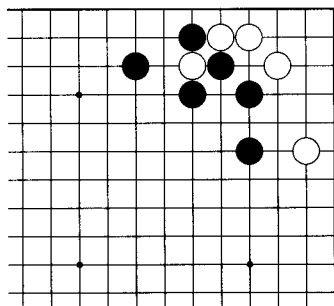
Diagram 3:

① is the shape.

Black can clearly settle with the empty triangle at ①. If ②, Black can block at ③. Instead of ②, if White plays the hane at ③, then Black A, ②, and Black can live with the hane and connection starting with Black B. ① has no impact on the opponent's stones and so it is a bit difficult to play, but solidifying your base is the issue that should take the highest priority. Instead of ①, Black C would have even less impact on White.

Problem 7: Diagonal Move

Even when it means taking gote, if you need to defend, then you need to defend. This is a prerequisite for making your follow-up threats effective.



White to Play

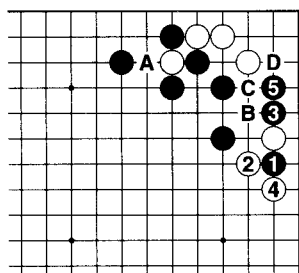


Diagram 1:
Ignoring the Situation

If White ignores the situation, Black aims for the attachment at ①. If ②, ③ and ⑤ kill the corner. Instead of ②, White at ③ would be safe, but then Black can completely seal White in by pulling back to ②. The opportunity to play White A is a long way off.

Instead of ①, if Black attaches at ③, then White B, Black C, White at ⑤, Black D captures the corner.

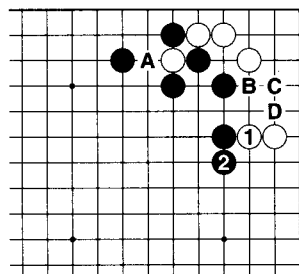


Diagram 2: Makeshift

① at least defends against the attachment in the previous diagram, but after exchanging this move for ②, White has gained absolutely nothing. The aim of White A has been diminished, while Black still has the possibility of tormenting White in the corner with Black B, White C, Black D.

① is nothing more than a temporary makeshift—it leaves White prone to a severe aftershock.

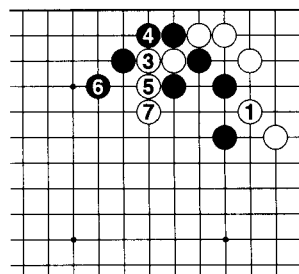


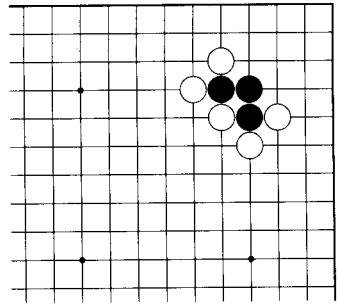
Diagram 3: (② elsewhere)

① is the shape.

① defends solidly. If White can wait until the ladder becomes favorable, ③ is a powerful threat. Giving atari and fighting with ④ is surely unreasonable. Instead of ④, if Black at ⑤, White grips a stone at ④, gaining territory practically in sente. Black is unlikely to want to capture at ③ instead of playing elsewhere with ②.

Problem 8: Diagonal Move

Shortage of liberties, the center point of symmetry, the corner—there are any number of features to this position that hint at the solution. However, before jumping to conclusions, let's see what the consequences are of trying other possible techniques.



Black to Play

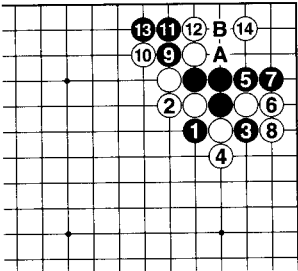


Diagram 1: Vulgar

Playing atari, atari with ① and ③ is vulgar, but simply cutting with ③ without playing ① leads to a ladder. Next there is nothing better than to block with ⑤ and ⑦, but the fact that the cut at ⑨ is unreasonable means that Black's situation is too painful.

Instead of ⑨, Black can live with A or B, but that would be a bad result.

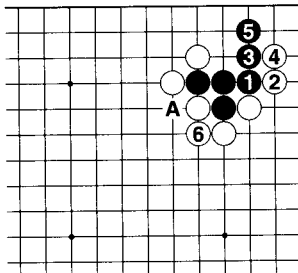


Diagram 2:
Short of Liberties

Black blocks with ①, aiming for as numerous possible cuts. But White's aggressive response at ② works. Instead of ③, if Black plays any of the possible cuts, White will then play at ③ and squeeze—this is not good for Black. Black plays ③ and ⑤ to avoid the squeeze, but faces a difficult future after ⑥ or White A.

① does not help relieve Black's shortage of liberties.

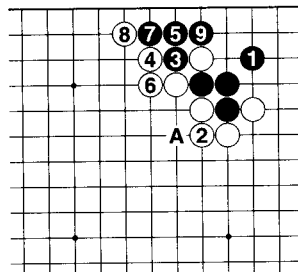


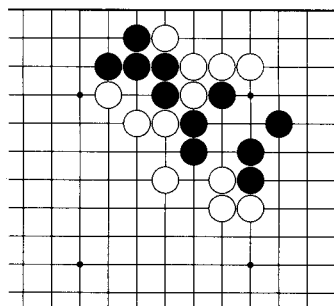
Diagram 3:
① is the tesuji.

① is the center point of symmetry, and also takes the vital 3-3 point. If White connects at ②, Black cuts on the other side, at ③, and easily secures a base with the sequence through ⑨. Black also gains considerable profit.

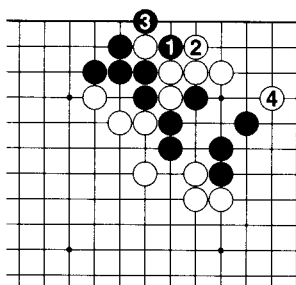
Instead of ②, White A would be a play on the middle point of symmetry, but not a promising one because it lets Black decide which side to cut on.

Problem 9: Slide

Among moves that solidify your base there are many that also threaten your opponent's base. That said, there are also many cases in which you will be crushed by a counterattack if you don't prepare sufficiently.

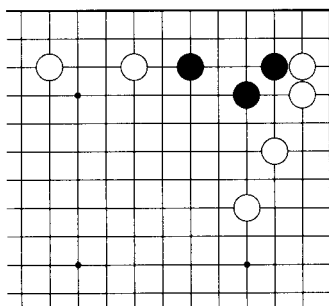


Black to Play



Problem 10: Bump

If you spread your base out, weaknesses are likely to appear. On the other hand if you put too much emphasis on hardening your base, you may get territory that is too small to be satisfactory. How to find the right balance?



Black to Play

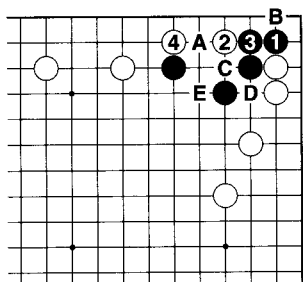


Diagram 1: Too Open

If Black blocks at ❶, the placement at ❷ works, and Black's situation suddenly becomes difficult. Instead of ❸, if Black tries the diagonal attachment at A, then he is annihilated after White at ❸, Black B, White C, Black D, White E.

That said, ❶ is worth at least ten points of territory, and is a key point that affects the base of the white stones on the right side.

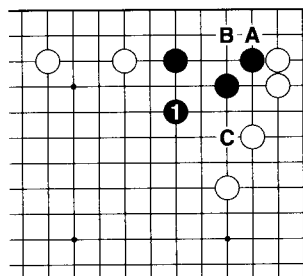


Diagram 2: No Territory

If Black just jumps out to ❶, without blocking the corner, then even after settling with the descent to A or the diagonal move at B, Black's territory will be too small to be satisfactory. Usually once you give in, you have to continue to do so.

Instead of ❶, attaching at Black C would just serve to solidify White.

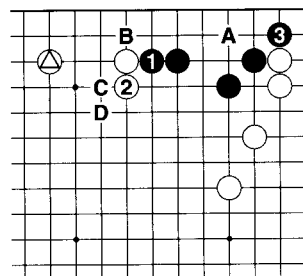


Diagram 3:

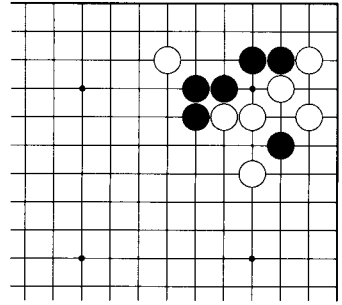
❶ is the tesuji.

Before blocking at ❸, Black should bump with ❶, exchanging this move for ❷. This exchange removes the possibility of a placement at White A. Instead of ❷, if White descends to B, then Black at ❷, White C, and the double hane at Black D makes White overconcentrated.

The bump at ❶ is a technique that makes the presence of △ less useful.

Problem 11: Attachment

It is important to get the greatest possible effect from a forcing move. If you don't proceed energetically you are actually more likely to meet up with a counterattack. You need to find the key point to control the fate of the lone white stone.



Black to Play

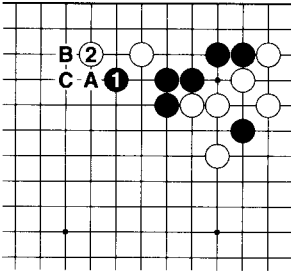


Diagram 1:
Pressing Down

① is a tesuji to press your opponent down, but there are sure to be many cases in which you will not be satisfied with the result after White jumps to ②. Instead of ①, if Black A, the attachment and cut of ②, Black B, White C will be annoying. If Black tries to attack on a larger scale with Black C, the single white stone will still have plenty of scope to become useful. Each of these moves could be effective, but none of them will help to build a base.

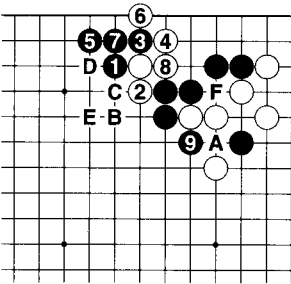


Diagram 2:
① is the tesuji.

The attachment at ① creates a shape in which it is difficult for White to put his stone in motion. After ②, Black plays the hane and connection of ③ and ⑤, and the hane at ⑨ threatens to next play either A or B.

Instead of ④, if White C, then Black at ⑧. If White at ⑦, Black D, ④, then the covering move at Black E is perfectly placed. Instead of ④, if ⑧, ⑤ is good. Black F will also be forcing.

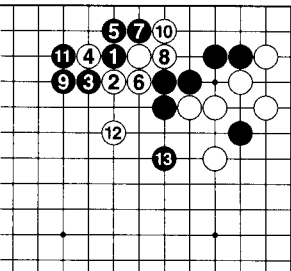


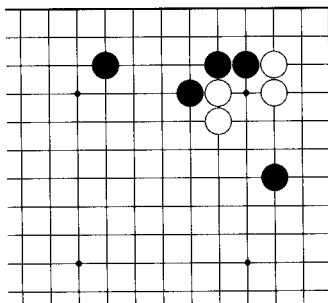
Diagram 3:
The Most Aggressive

The hane above at ② is doubtless the most aggressive response, but Black can fight back with the counter-hane of ③. If Black is not confident about the outcome of this fight, instead of ③, he can cut at ⑥ and quickly settle.

At any rate, putting this stone in motion immediately will not be effective for White. For Black's part, spending another move to completely capture this stone will be a proper move.

Problem 12: Attachment

There are many cases in which, even though there is no particular imminent danger, if you do not take the time to protect your position you will not be able to continue with a free hand.



White to Play

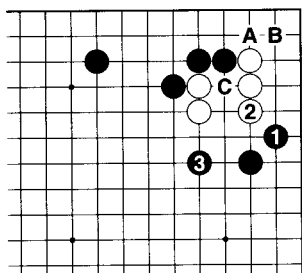


Diagram 1: A Tight Spot

Even if White ignores the situation, his corner will not die, but letting Black attack with moves like ① and ③ leaves these stones in a tight spot. Trying to clearly settle these stones will solidify the surrounding black positions.

Instead of ①, another possible idea for Black is to play the hane at A, and if White B, aim for the push and cut with Black C.

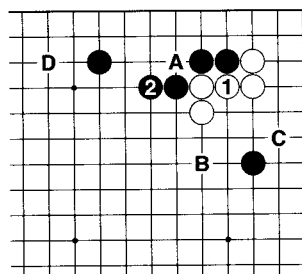


Diagram 2:
Sente, but . . .

Taking away a liberty with ① aims for the cut at A and is practically sente. But this still leaves Black the chance to push White around with moves like B or C, which would be rather large. Here it would be better to defend securely, even if it means taking gote, and to aim next for the checking extension at D or a pincer along the right side.

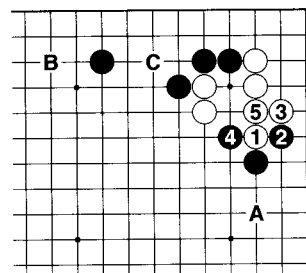
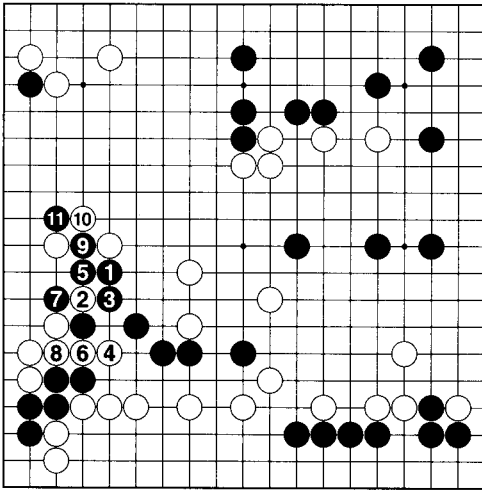


Diagram 3:
① is the shape.

White should play the attachment at ①, clearly solidifying a base. White allows Black to play the forcing moves of ② and ④, but Black's forcing possibilities stop there. White can now focus fully on exploiting the thinness in Black's positions—the attacking possibilities all belong to White. The pincer at White A, or White B followed by the invasion at White C—both are severe possibilities to aim at.

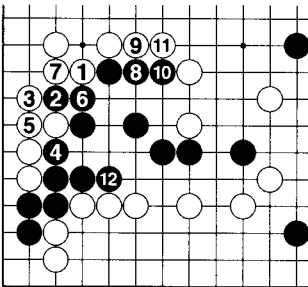
Game Example 26: Attachment



Game Record 26
3rd Meijin Title, League Game
White: Fujisawa Hosai
Black: Kitani Minoru

The proverb says that you should play non-contact moves to attack and play an attachment when you want to survive. If you have one aim on the left and another on the right, then an attachment can be a decisive blow.

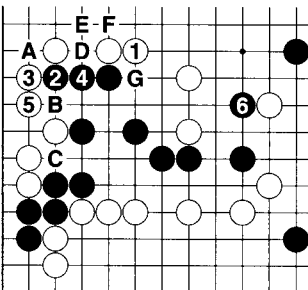
After the attachment with ①, the black group is practically safe already. ② and ④ are the most aggressive attempt at resistance, but Black is not bothered and continues with ⑤ to ⑪, making a trade on the left side and easily breaking up White's moyo.



Variation 1: Alive

Instead of ② in the game record, if White plays the bulge at ①, Black forces with ② through ⑥ and resolves the position with ⑧ and ⑩ before reinforcing with ⑫ to get a living shape. This lets White gain some thickness with ⑨ and ⑪, but Black expects to make completing the moyo on the left side difficult for White by attacking the thinness of White's center position.

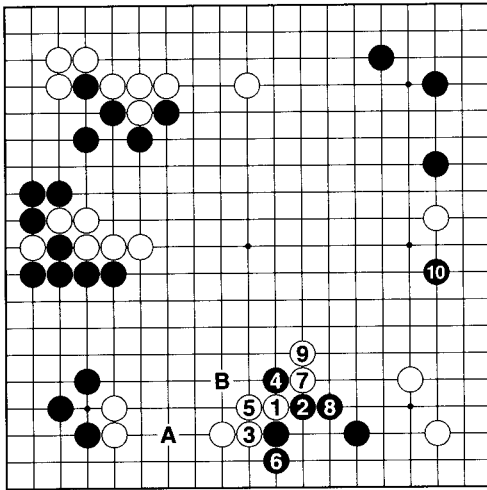
Instead of ③, if White at ⑥, then Black at ⑤, White at ④, Black at ③.



Variation 2: Escape

If White pulls back to ①, ② and ④ are sente. Instead of ⑤, if White A, Black B and C are forcing, so White tries for more by pulling back with ⑤. But Black plays the attachment at ⑥, glaring at the sente cut of Black D, White E, Black F, and his group is out of danger—it is assured of either escaping or living.

Instead of ①, if White G, Black can extend to ④.

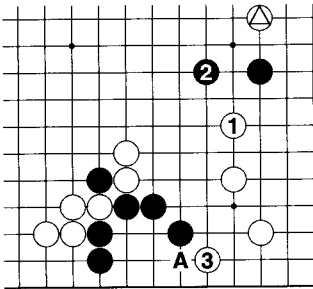


Game Record 27
1st Kisei Title Match, Game 2
White: Fujisawa Shuko
Black: Hashimoto Utaro

Game Example 27: Attach and Bump

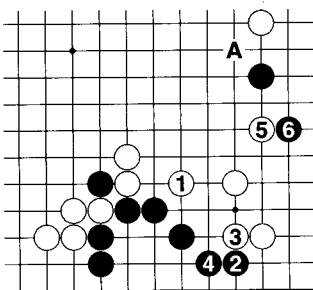
An ideal situation is if the move that solidifies your base also weakens your opponent's base. And if that move also occupies a key point for pressuring your opponent (or for cutting off his development in the center) then there may be no answer.

If White ignores the lower side, Black A will be severe. A move like White B would accomplish too little. ① and ③ are the best, and White succeeds in reinforcing the center with ⑦ and ⑨ while putting pressure on Black's group.



Variation 1:
Taking Away the Base

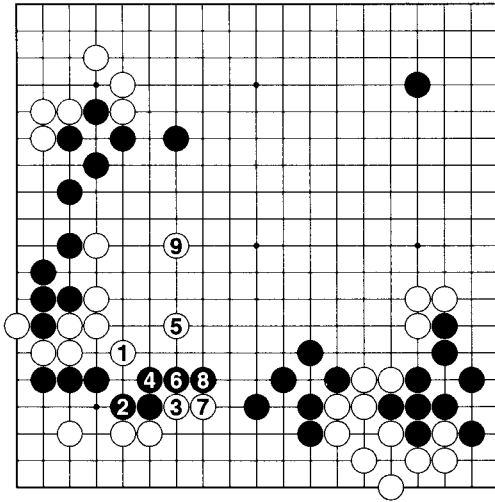
When Black invades at ⑩ in the game record, White could get a promising result with ①, inducing Black to respond at ② while also inhibiting Black's lower side group from developing into the center. Then White can narrow Black's space on the lower side with ③—a move order that yields a promising result. If Black defends at A, White can regard this as a forcing exchange and turn his attention to managing the weak △. There are still chances to torment this black group later, so this represents a big swing between being thick and being thin.



Variation 2: White is thin.

White tried to seal Black in directly with ①, but this lets Black live with ② and ④—a large swing in territory. What's more, this black group is now strong so that White's positions become thin. If White played A instead of ⑤, he would have a hard time finding a good response after Black narrows his space with Black at ⑤. After ⑤, Black fights with ⑥, and White has lost an opportunity to gain an advantage.

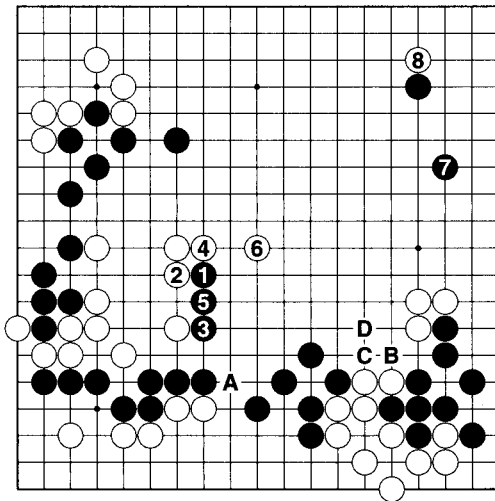
Game Example 28: Attack and Extend



Game Record 28
1st Kisei Title Match, Game 4
White: Fujisawa Shuko
Black: Hashimoto Utaro

Bases are not limited to the corner and sides. The expression “raising a flag” has even been coined for cases in which a player carves out a base in the center.

① and ③ are tesuji to spoil the opponent’s shape, but the purpose is not to attack Black but rather to set up a flow in which White can play ⑤ and ⑦. ⑨ “raises a flag”—these stones are no longer a potential target for attack.



Variation 1: Game Continuation

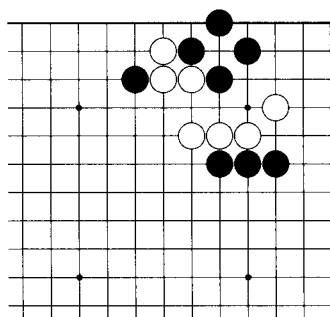
① and ③ are best understood, not so much as an attack, but as an effort to prepare a response to White A. A base in the center can sometimes work in the same way that thickness would.

White’s jump out to ⑥ glares across the entire board. ⑦ is an attempt to shift the focus to a territorial contest, but White can reply quite calmly with ⑧ precisely because White has no worries in the center. Black’s aim is to separate White and attack both the left side and right side with Black B, White C, Black D, but Black is a long way from being able to realize such a plan, and will probably need to take a loss in several locales to do so.

This position is easy for White to play.

Problem 13: One Space Jump

Even if the territory you gain is small, a shape that settles may still be powerful if the position is such that you also create an ally for other groups in the area.



Black to Play

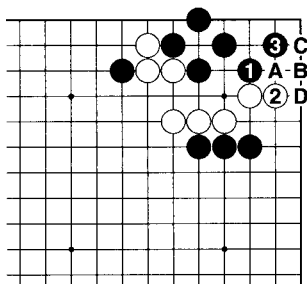


Diagram 1:
Ending the Relationship

The diagonal attachment at ① is a normal way to reinforce Black's position, but the descent to ② ends the relationship between the black groups above and below. Not only that, but having to hunch down with ③ is painful. Instead of ③, if Black plays A, then carelessly responds to White B by blocking with Black C, White gets to force with D as well—this makes a big difference on the right side.

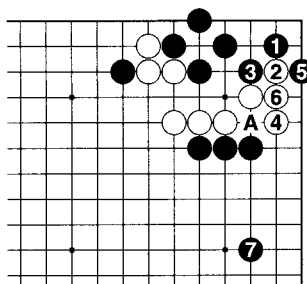


Diagram 2:
① is the tesuji.

Black jumps to ①, looking to link up on the right side. The diagonal attachment at ② prevents this, but after Black gets to extend with ⑦, White doesn't really benefit from preventing the linkage. For White's part, playing so as to get a stone at ④ is more effective than just descending at ⑥. During the sequence in the diagram, if White plays elsewhere instead of ④, Black will have the possibility of playing A.

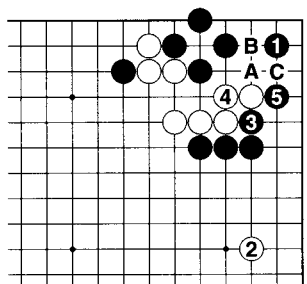
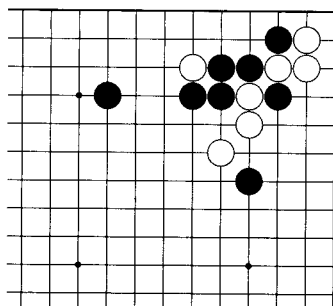


Diagram 3:
Linking Up

After ①, linking up with ③ and ⑤ is a stylish shape. White cannot prevent this in sente. If White responds to ① with White A, Black connects at B and is still threatening ③. After White A and Black B, if White C, the corner is already alive so Black can extend along the right side—this is the point of Black's play.

Problem 14: Clamp

The ideal solution is to live with a large space and good *aji*—but in actual play you must frequently decide which is more important.



White to Play

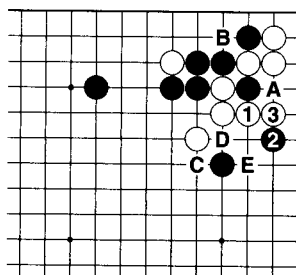


Diagram 1:
Gripping a Stone

① is solid, but allowing Black to force with the knight's move at ② is painful. If White does not defend with ③, then Black at ③, White A, Black B leaves White suddenly without eye shape. Before playing ②, Black will probably push first with Black C.

Instead of ①, if ③, Black E, with the threat of an angle wedge at D next, is forcing.

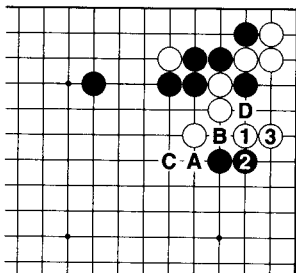


Diagram 2:
Diagonal Move

① and ③ are large in terms of territory, but Black will be able to aim, not only for the push at A, but also for the press at C, which looks to thrust at B next. ① is a bit hard to play because it strengthens Black on the right side.

If White plays elsewhere instead of ①, of course Black can pull out with D.

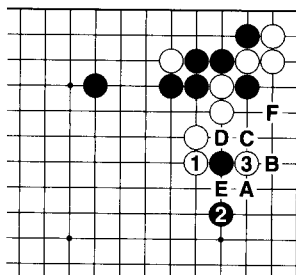


Diagram 3:
③ is the tesuji.

White should push with ①, asking how Black will reply. If ②, White can settle with the clamp at ③. If Black blocks with A, then White B, or if Black C, then White D, Black E, White B is the aim. Instead of ②, if Black E, White C is just right. Instead of ②, if Black jumps to B, White jumps to F to reel in the black stone.

TESUJI FOR LINKING UP

Linking up along the side is a special way of connecting, with a wide variety of tesuji. The Japanese word for linking up used to be written as the character for base or foundation, which can also mean the go board itself—a perfectly fitting expression. Tesuji to link up are more frequently found in the endgame and in life and death situations than in the middlegame. Life and death problems requiring the solver to find a tesuji to link up are common, from antiquity to the current day. Here we have omitted some of the more acrobatic varieties and concentrated on fundamental techniques, those that are practical middlegame tesuji. Those that are directly related to life and death will be covered in a later volume. As always, we will begin by examining some fundamental tesuji to link up.

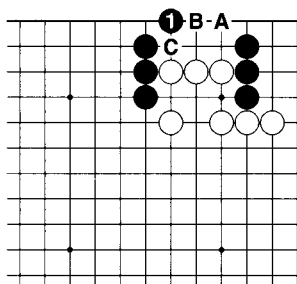


Diagram 1:
Diagonal Link-Up

After Black plays the diagonal move at ①, the left and right groups are connected. Black A would also link up, but in the event of a ko threat against this connection, Black may want to give up the corner—therefore, he plays the diagonal move from the main unit with ①. It is easy to hallucinate that Black B would also link up, but this ends in failure after White plays a double attachment with White at ①, Black C, White A.

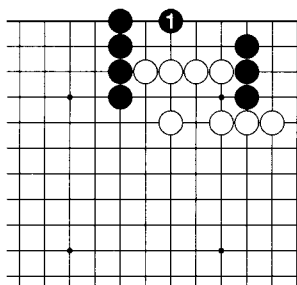


Diagram 2: Using the
Descent to the First Line

Making use of the first line descent made by the left group, Black can walk a tightrope across a four space valley with ①. You should confirm on your own that no other move would successfully link up.

The usefulness of linking up is both in terms of profit and safety. Making use of a line of play that will link up, you can invade inside the very belly of an opponent's position, so this sort of tesuji is extremely useful.

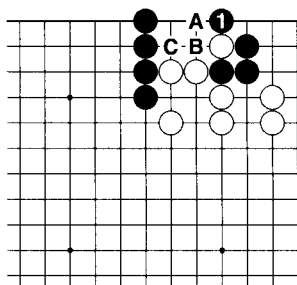


Diagram 3: Wrap Up

A descent to the first line is a shape that makes it easy to exploit the special features of the first line, not only for linking up but for attacking in life and death situations as well. This is another method of linking up that makes us of a first line descent. Either ① or Black A would link up.

Instead of ①, if Black cuts at B, linking up is impossible after White C. The corner is dead as it stands.

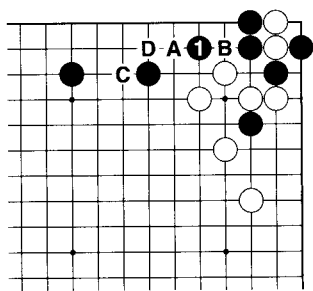


Diagram 4:
Jump Link-Up

Jumping to link up with ❶ is the tesuji most frequently used in the middlegame. In this case, relying on the descent to the first line and trying to link up with Black A would be thwarted by White B, exploiting Black's shortage of liberties.

However, this linkage is a thin one; if White attaches with White C, Black needs to give way with Black D.

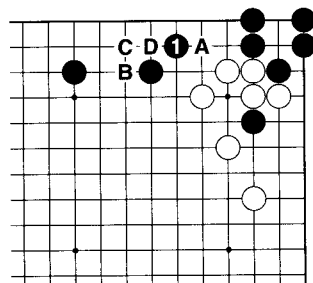


Diagram 5: Good *Aji*

If you have a choice of ways to link up, you should take the one that promises the best *aji*, and which gains the most territory. In this case, ❶ is the correct shape—the basic idea is the same as the diagonal move in Diagram 1.

Instead of ❶, if Black A, White can aim for White B, Black C, White D, just as in the previous diagram.

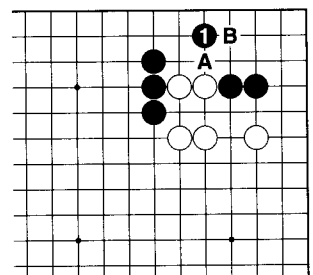


Diagram 6:
Knight's Move Link-Up

The double knight's move linkage is surprisingly difficult to see. If White A, then Black B; if White B, then Black A. This shape may seem thin but it is perfectly stable.

This is a stylish tesuji that connects a stone on the third line to a stone on the fourth line by means of a stone on the second line, and one with many applications in actual play.

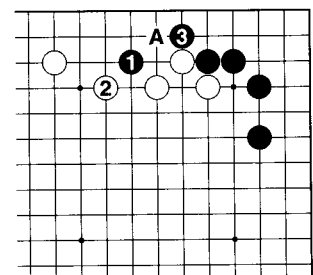


Diagram 7:
Exploiting a Weak Point

When Black plays the hane at ❸, White cannot block. You cannot focus only on your own shape and its possibilities to link up—there are also many cases in which you can link up by taking advantage of a weakness of your opponent's. Of course, Black makes the invasion at ❶ looking to link up next. The usual response is for White to prevent Black from linking up with White A, looking to link up himself.

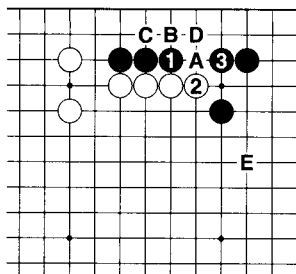


Diagram 8: Crawl

Just about any move Black plays will link up, but in this position ① and ③ are best. For example, if Black plays Black A instead of ①, Black is left with the bad *aji* of White at ①, Black B, White C. Instead of ①, if Black D, White can aim for ideas such as an attachment at ③. Instead of ③, if Black A, there is a big difference in Black's ability to respond when White plays a move in the vicinity of E.

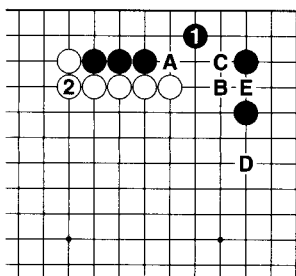


Diagram 9:
Favoring Sente

① is a thin way to link up, but it is played with the intention of playing elsewhere after White connects at ②. Instead of ①, if Black A, then after White connects at ②, Black will need to answer a White peep at B with Black C, and when White closes in with a move at D, a number of unpleasant possibilities arise. ① is low, but it is a valuable move because Black can meet White B by connecting at E.

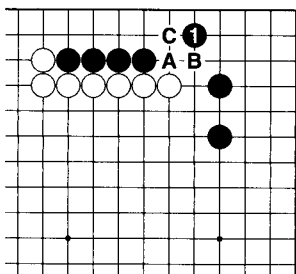


Diagram 10:
Erasing Bad *Aji*

① is the same shape as in Diagram 6. If Black plays the crawl at A, White can make a number of adroit plays in the corner based on the hane at B. If Black plays the diagonal move at B, he will have a hard time responding when White directly pushes and cuts with White A, Black C, ①.

Black seems to be hunching down, but this method of linking up gives Black the smallest possible number of problems later.

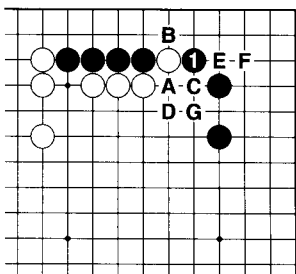


Diagram 11:
Diagonal Attachment

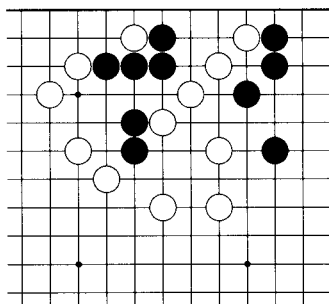
This shape has bad *aji*, but there is no other way for Black to link up. If White A, then Black B; if White B, Black A wins. Instead of ①, if Black B then White at ①. Instead of ①, Black A would not be good after White C, Black D, White E.

After this White can play moves like F or G, looking for a chance to follow up with the descent to B. Black will need to make significant concessions.

Problem 1: Angle Wedge

Black would like to rescue the six black stones by taking advantage of the thinness of the string of diagonal moves by which the white stones are connected. The diagonal wedge attacks the weakness of a diagonal move—this rule should be especially amplified in this case.

This position is from *Gokyo Shumyo*.



Black to Play

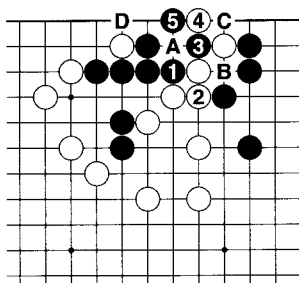


Diagram 1: Ko

After ①, ② is absolutely necessary. Should Black play an angle wedge again at ③, threatening to either cut or link up, White will doubtless resist by playing atari at ④ and starting a ko.

If Black wants to avoid this ko, then instead of ⑤ he can connect at Black A and live after White B, ⑤, White C, Black D. But this seriously weakens the corner so Black will not get much value from having lived.

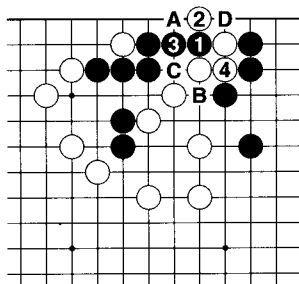


Diagram 2:

① is the tesuji.

After examining the variation in the previous diagram, it should be possible to hit upon the idea of just wedging at ① first. White gives atari with ② and connects at ④, but now if Black wants to live with A, the absence of a white stone at C makes the Black corner considerably more comfortable. ② and ④ are the most aggressive response, but actually it turns out that these moves are unreasonable. Instead of ②, if ④, then Black C, White B, Black D.

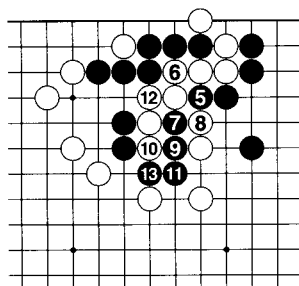


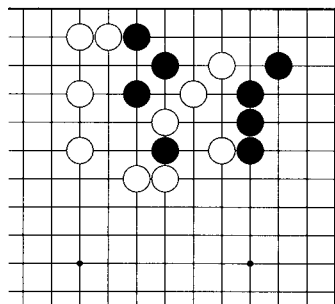
Diagram 3:

⑦ is the tesuji.

Continuing from the previous diagram, Black has a wonderful resource—after resolving the shape with ⑤, ⑥, Black can wedge again with ⑦. In the sequence after ⑧, White tries to wiggle out, but White cannot escape the fate of being one move away from being placed in atari. Because Black has this line of play he need not live along the upper side as mentioned in the previous diagram.

Problem 2: Angle Wedge

The angle wedge strikes at the weak point of a diagonal move—that said, if you have several possible places to wedge, you need to read thoroughly. This position is from *Gokyo Shumyo*.



Black to Play

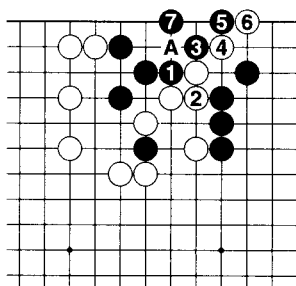


Diagram 1:
Resisting with Ko

After wedging with ①, Black plays the hane at ③, then continues with the double hane at ⑤. This is a vigorous way to resist with a ko. Instead of ⑤, a hanging connection at ⑦ would not give Black a chance to make two eyes. So unless Black can find a way to link up unconditionally, this ko seems to be Black's best hope. Instead of ⑥, if White A, then of course ⑦.

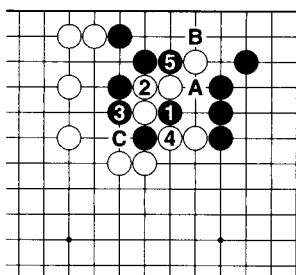


Diagram 2:
① is the tesuji.

① wedges from the outside, and if ②, ③ and ⑤ lead White into a shortage of liberties. If White A, Black B links up beautifully.

Instead of ①, if Black just plays ③, ④ stops him cold. Also, instead of ④, if White at ⑤, then Black C, and of course Black wins the capturing race.

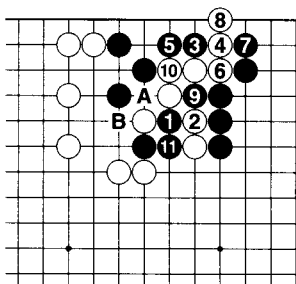
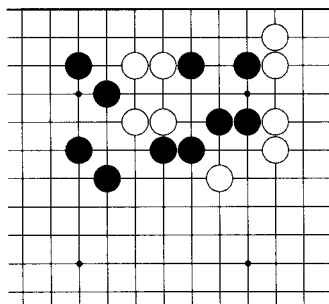


Diagram 3:
③ is the correct order.

If White gives atari with ②, Black attaches with ③. If White wants to continue trying to prevent Black from linking up, blocking at ④ is the move, but after forcing with ⑤ and ⑦ Black pushes through with ⑨, and White has no choice but to let Black snip off the tail. If ⑩, Black connects at ⑪, and White cannot connect both A and B.

Problem 3: Placement

If you can fully visualize the forcing possibilities, the tesuji should become apparent—all that is left is to figure out the correct move order. This position is from *Gokyo Shumyo*.



White to Play

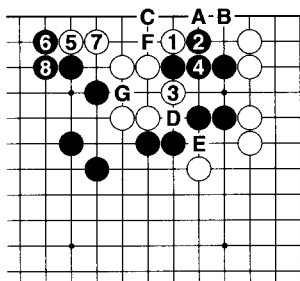


Diagram 1:
Thrashing About

Even if White can live with ① and ③ followed by the attachment at ⑤, this way of playing does not help White. But this shape is not unconditionally alive—the ko with White A Black B, White C is the best White can do. Instead of ①, if White first exchanges White D, Black E, then after ⑦, White can play F, and if Black pushes through with G, White can get a good shape by giving up the four stones.

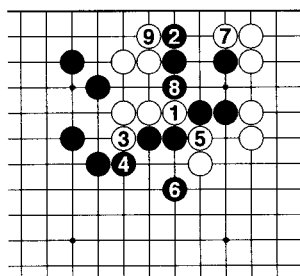


Diagram 2: Ascertaining
the Forcing Move

White needs to make certain that ① is forcing. If Black contests the capturing race with ②, pushing through once with ③ is important. White then cuts in sente with ⑤ and fills liberties with ⑦ and ⑨, winning by one move.

Instead of ③, if White rushes to cut at ⑤, then after Black comes back to ③, White has lost a liberty.

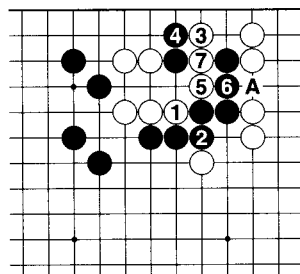


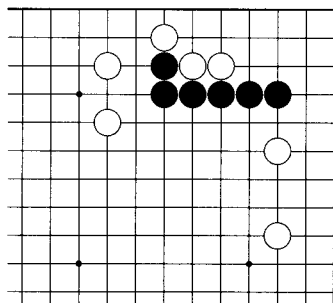
Diagram 3:
③ is the tesuji.

White forces the exchange of ① for ②, then makes the placement at ③ looking to next play the forcing move at ⑤. If ④, then ⑤ and ⑦. Instead of ④, if Black at ⑦, then White at ④.

If White plays ⑤ before the exchange ③, ④, Black will play ⑥ and will not play ④ later to give White an extra stone. The push and cut starting with A will be severe.

Problem 4: Hanging Connection

Linking up is a procedure for making your own forces safe. But if you can also threaten your opponent's base, so much the better.



White to Play

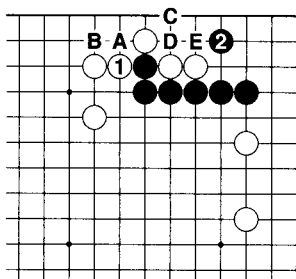


Diagram 1:
Retreats Too Much

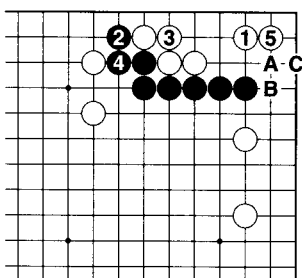


Diagram 2:
Advances Too Much

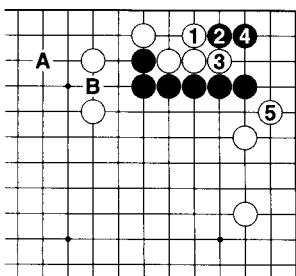


Diagram 3:
① is the tesuji.

① (or White A) is too solid, and not satisfactory. It allows Black to get both a base and territory in the corner with ②. Even if Black does not play ② right away, just leaving Black with the option of playing this move is unsatisfactory.

Instead of this, White can link up with any of the moves A through E. Which one is the best?

If White only cares about taking away Black's base, running into the corner and living with ① would be good. That said, letting Black break into the upper side with ② and ④ leaves White thin. The corner must live in gote, passing the initiative to Black.

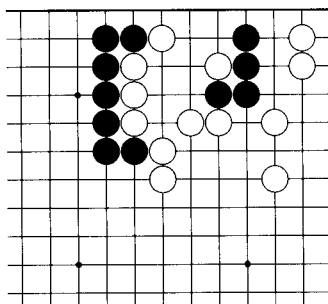
Instead of ⑤, if White exchanges White A for Black B, he can get sente, but after this Black can continuously aim for the idea of Black C. White gains nothing by playing this way.

① links up solidly and also has the strongest impact on Black's position. If Black attaches at ②, then after ③ and ⑤, at the very least it will be difficult for Black to make eyes independently in the corner.

However, when the black corner stones have been made safe, then after playing a checking extension at A, Black will be able to aim for B. This is an aspect of this shape that White must cope with.

Problem 5: Inside Cut

An inside cut can be used not only to separate your opponent's stones, but also as a sacrifice to lead your opponent into a shortage of liberties. This position is from *Gokyo Shumyo*.



Black to Play

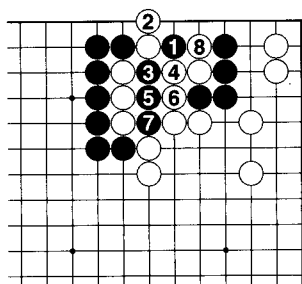


Diagram 1:
Attachment

The attachment at ① is a commonly used procedure to link up, but in this case it does not work after White descends to ②. After ③ through ⑦, capturing the three white stones is not sufficient compensation for the loss of the four black stones.

Instead of ③, if Black at ④ and White at ⑤, Black can capture a stone in sente but still cannot make life.

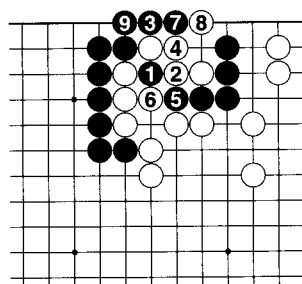


Diagram 2:
① is the tesuji.

Black throws in a cut with ①, expanding White's weakness. ② is necessary, and after Black resolves the position with the atari at ③ and crawls and connects with ⑦ and ⑨, White has no way to resolve his shortage of liberties problem. In reality, instead of ④, White will capture with ⑥, allowing Black to link up with ⑦.

Instead of ③ or ⑤, if Black plays at ⑥, White can give up the three stones.

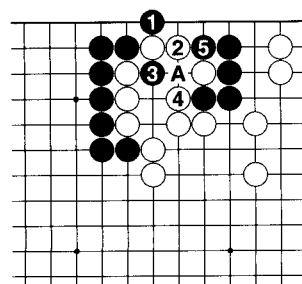


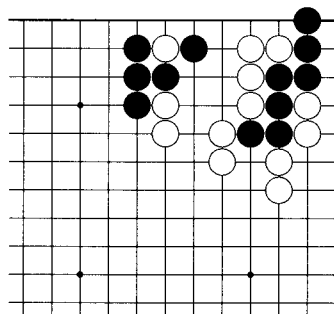
Diagram 3:
A Slight Loss

Black can also link up by playing the hane of ①. This forces White to give way with ②, after which Black cuts with ③. If ④, then ⑤. Instead of ④, if White A, Black pushes through at ④, leading to the same shortage of liberties problem as in the previous diagram.

Black has linked up here. But White has gained with ② and ④, so this result is not as good as the one in the previous diagram.

Problem 6: Inside Cut

Black can make use of his descent to the first line to lead White into a shortage of liberties. It is important to find a move order that shakes White's position from the top and bottom. This position is from *Gokyo Shumyo*.



Black to Play

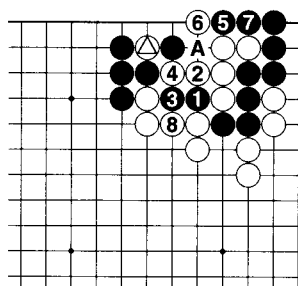


Diagram 1:

An Inconvenient Stone

In order to lead your opponent into a shortage of liberties, you need to separate your opponent's stones. Black cuts with **1**, but when White cuts with **4**, **5** and **7** don't quite succeed after **8**. In this shape, \triangle is in just the right position to prevent Black from cutting at A.

Black needs to think of a way to neutralize the effect of \triangle .

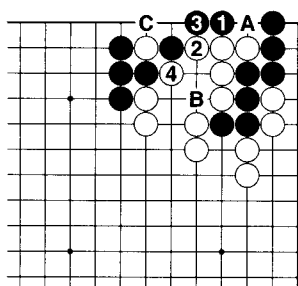


Diagram 2:

Simple Attachment

Black can try holding off on the cut and instead play the attachment at **1**. If White A, Black can play the cut at B, but after **2** followed by the atari at **4**, Black has failed again. If Black captures with C, White A is atari—so Black cannot play B to capture.

Instead of **3**, if Black at **4**, then White B, and White is threatening to play at either A or **3**.

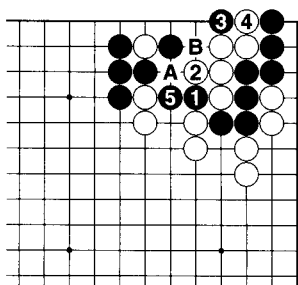
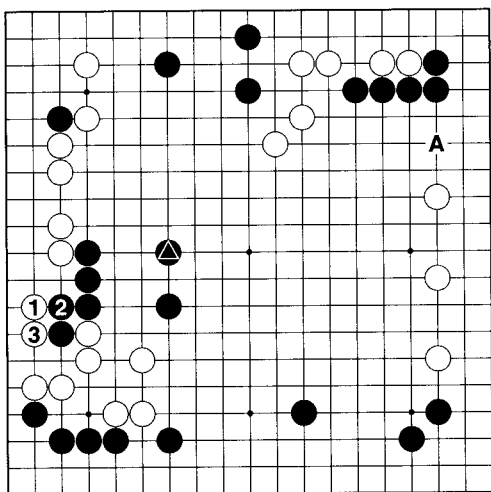


Diagram 3: **1** and **3**
are the correct order.

Black cuts just once with **1**, then attaches with **3**, a tesuji that shakes White's position from both sides. If **4**, then **5**, and White cannot play A. Instead of **4**, if White A, Black can link up with either B or a play at **4**.

Instead of **2**, if White A, Black gives atari at **2**. **1** and **3** are both asking moves.

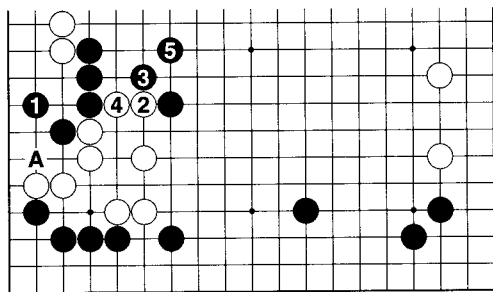


Game Record 29
2nd Meijin Title Match, Game 6
White: Sakata Eio
Black: Fujisawa Shuko

Game Example 29: Knight's Move

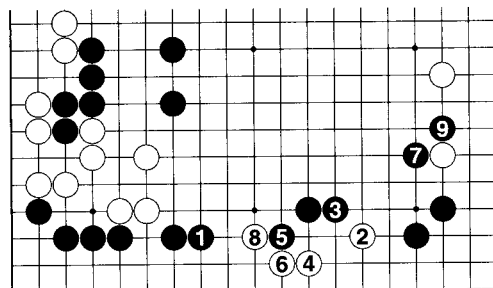
Linking up does more than gain territory—it gains security for your stones while stealing the base of your opponent's group, a thickness-producing technique that can be expected to have an effect across the entire board.

△ was a slack move, allowing White to instantly link up with ① and ③. Of course White gains territory, but more importantly the white groups on the left and right become strong, so that now White can begin to take aim against the lower side.



Variation 1: Attacking Possibilities

Instead, ① would be thicker and would prevent White from linking up while looking to make eye shape with Black A. White can make shape with ② and ④, but Black retains some attacking potential, and for the time being, invading the lower side would be unreasonable for White.

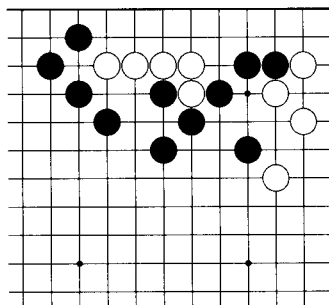


Variation 2: Good Prospects for White

Continuing from the game record, even if Black defends with ①, White can still invade with ②. Black can engineer a trade with ⑦ and ⑨, but then White plays the checking extension to A in the game record, getting good prospects. Such is the power of linking up.

Problem 8: Squeeze

This is a line of play that makes use of a shortage of liberties and a brilliant ordering of moves to create a squeeze. This position is from *Gokyo Shumyo*.



White to Play

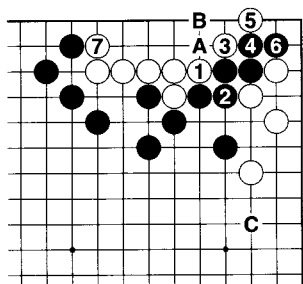


Diagram 1: Ko

White can get a ko by resolving the position with ①, playing the double hane with ③ and ⑤, then responding to Black A with White B. Even if White is able to live unconditionally with this group, the corner stones have been seriously weakened, and it is unclear whether or not White can survive at all after Black plays a checking extension at C. If White can link up to the upper side, these two groups will be simultaneously stabilized.

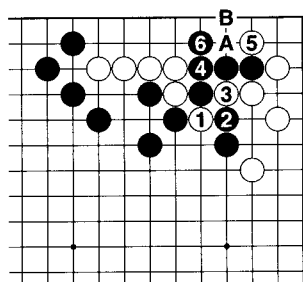


Diagram 2: Inside Cut

The first step in exploiting Black's shortage of liberties is the cut inside, but if White hastily plays the atari at ③, all of the *aji* vanishes. If ⑤, then ⑥; if White at ⑥, then Black at ⑤. In either case, White cannot connect.

However, instead of ⑥, in this shape if Black blocks at A, the atari at White B gives White a sure way to link up.

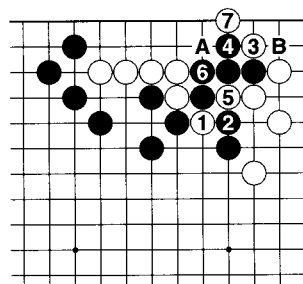


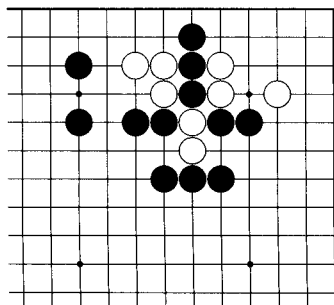
Diagram 3: ① and ③ are the correct order.

The correct move order is to first play the hane with ③, exchanging this move for ④, then pushing in with ⑤. Instead of ④, if ⑥, White A links up—if next ④, ⑦ is atari, assuring a successful connection.

Instead of ①, if ③, then ⑥, and after White A, ④, ⑦, Black gives atari with B and it is too late to cut with ①.

Problem 9: Head Attachment

If you want to link up by squeezing your opponent's liberties, you must get to the vital point first. For his part, Black needs to find a practical reply. This position is from *Gokyo Shumyo*.



White to Play

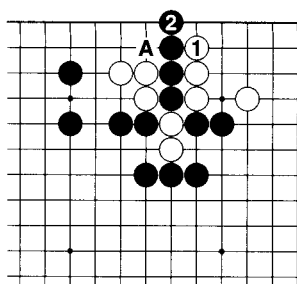


Diagram 1: Dead End

The capturing race between White's stones in the center and Black's stones on the upper side favors Black, three liberties to two, and there is no changing this. The question is whether White can exploit this capturing race to settle the scattered stones on the upper side.

If ①, Black descends to the first line with ②, and it is still three liberties to two. Instead of ①, White A would be no better.

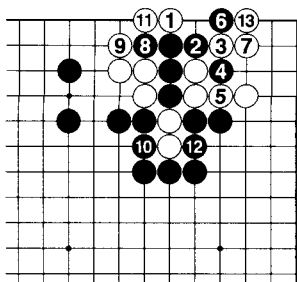


Diagram 2:
① is the tesuji.

Given the previous diagram, White should play first at Black's key point with ①. Black can resist in a variety of ways, with ② and ④, the atari at ⑥, pushing out with ⑧—but in the end Black needs to capture the two stones and White can neatly link up with ⑪ and ⑬.

Instead of ②, if Black at ⑪, White wins the capturing race after White at ⑧.

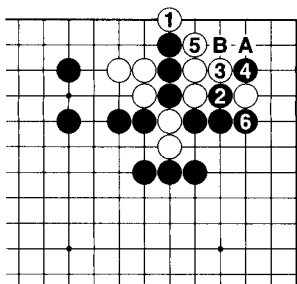


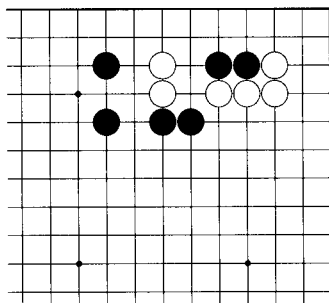
Diagram 3:
Black resists.

The sequence in the previous diagram is a sample to prove that Black cannot prevent White from linking up. As a practical matter, Black should respond to ① with ② and ④, breaking into the corner and engineering a trade.

Instead of ⑤, if White A, Black cuts with B and squeezes, preventing White from linking up.

Problem 10: Simple Attachment

When you have two forcing possibilities available, you can hold both in abeyance and play a move further ahead in the sequence first. This general way of thinking has applications when it comes to linking up well. This position is from *Katsugo Shimpyo*.



Black to Play

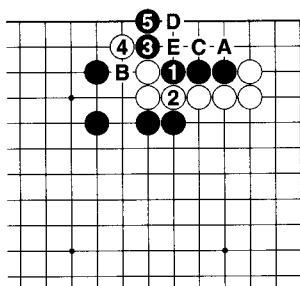


Diagram 1:

Even if you live . . .

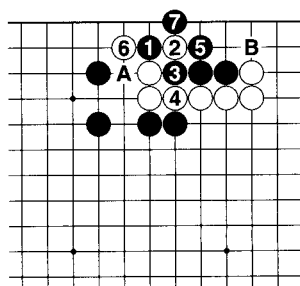


Diagram 2:

① is the tesuji.

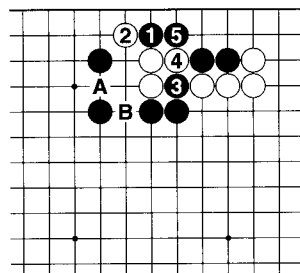


Diagram 3:

Capturing Race

Black can only rescue a portion of his group by forcing with ① and playing the hane at ③. After White plays ④ and Black descends to ⑤, White can choose between playing the hane at White A to capture three stones or connecting at White B to force Black to live small. In either case, this result is good for White; even if Black lives he takes a loss. Instead of ⑤, if Black C, then White D, Black E, White at ⑤.

Black plays the simple attachment at ①, without forcing first. If White plays the hane inside with ②, Black forces with ③ followed by gripping a stone with ⑤—this is greatly different than the previous diagram. Following ⑦, Black lives quite comfortably with White A, Black B—if Black can live so comfortably, he can afford to accept a little damage to his outside influence.

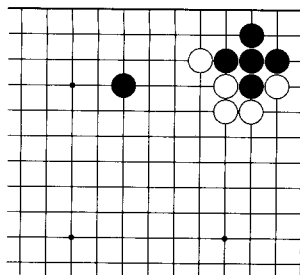
Instead of ⑥, if White B, Black can choose either ⑦ or Black A.

If White blocks from the outside with ②, Black pushes in with ③, and if ④, ⑤ starts a winning capturing race.

Hence White should not block at ②—this just offers Black a gift. White should connect at ③, allowing Black to link up with ⑤. This lets Black link up for now, but White still has chances to aim for A or B later.

Problem 11: Attachment

Giving your opponent a good shape while linking up does not promise much. You should find the most advantageous way to link up, but of course you need to have a response prepared in case your opponent resists.



Black to Play

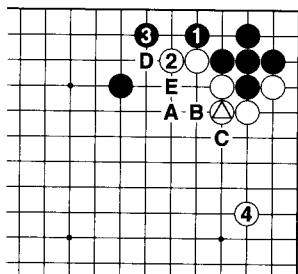


Diagram 1:
Crouching Down

Although it is true that Black can link up with ① and ③, after White extends to ④, White can get a fully viable position by playing next at A. If △ were at B instead, Black might consider playing ① and ③ because he would have the possibility of peeping at C. In this position, however, being pressed so low is too great a loss.

If Black does nothing locally, White will play E—giving White such a thick move would be painful.

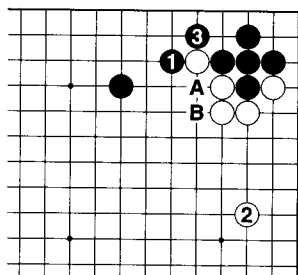


Diagram 2:
① is the tesuji.

Black plays the attachment at ① in anticipation of White A, ③. But White extends along the side to ②, leaving open the *aji* of pushing through at ③. After Black reinforces at ③, the position is settled for the time being. Of course, Black should keep in mind that he has invested an extra move compared to the previous diagram.

Instead of ③, if Black A, Black will get more territory, but this allows White the forcing move at B, so this does not lead to a net profit.

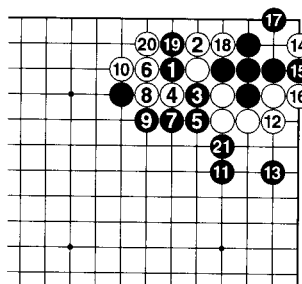


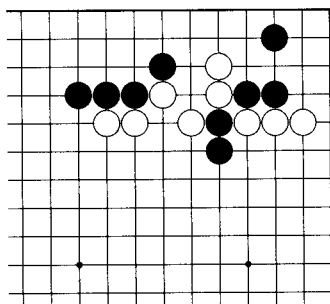
Diagram 3:
Unreasonable for White

If White extends with ②, Black cuts and fights with ③. White seems to be playing energetically with ④ and ⑥, but after ⑦ and ⑨ Black is threatening both ⑪ and ⑳. If ⑫, ⑬ wins. Instead of ⑫, if White at ⑬, living with Black at ⑫ is fine for Black.

Instead of ⑪, if Black just captures a stone with at ⑫, White can still fight.

Problem 12: Attachment

What sequence will let Black link up along the upper side? While this looks simple, it includes some remarkably complicated variations. If you make a single slip you may unleash a great disturbance.



Black to Play

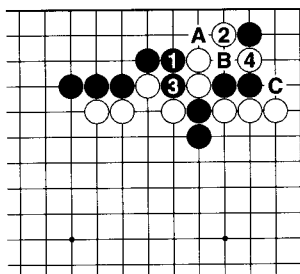


Diagram 1:
Can't Link Up

First, bumping with ① meets with the diagonal attachment at ②, after which Black cannot link up. Instead of ②, if White A, Black cuts with ③ and wins the capturing race.

Instead of ③, if Black B, then White C, Black at ④, White A captures the corner. Instead of ③, if Black A, ④ is the correct way to capture.

Instead of ②, if White at ③, then Black A.

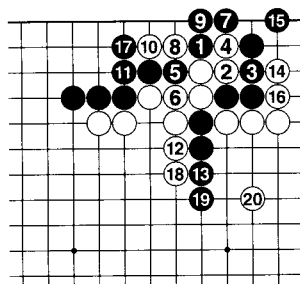


Diagram 2: ① and ⑤
are the correct order.

First Black attaches with ①. After White pushes out with ② and ④, Black forces with ⑤—this is the correct move order. Instead of ⑤, if Black ⑦, then after ⑧, ⑤ will be too late because White captures at ⑨. Instead of ⑥, if White at ⑦, Black at ⑥ wins.

The sequence through ⑳ follows. In the middle of this sequence, ⑭ and ⑮ are both nice tesuji.

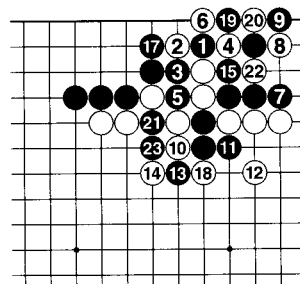
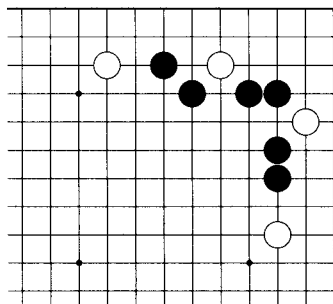


Diagram 3: (⑮ at ①)
The influence is superior.

After Black attaches with ①, the hane at ② leads to complications. After Black cuts with ③ and ⑤, the corner is a capturing race. After ⑥ and ⑦, if ⑧, ⑨ is a nice defense that relies on a ko. Black uses ko threats to negotiate a favorable position in the center, leading to a trade after ⑳. Black's influence is superior to White's territory.

Problem 13: Attachment

This is a tesuji that crops up frequently after an invasion. It involves a threat to either link up or make life. This position is from *GuanziPu*.



White to Play

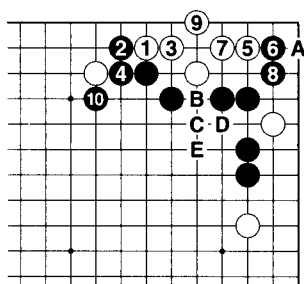


Diagram 1: Barely Alive

It is simple for White to live after attaching with ① and pulling back with ③. However after ⑨ White has just barely made two eyes, whereas Black's outer influence is wonderfully thick. Instead of ⑥, if ⑧, White at ⑥, Black A, White does not have eyes in the corner, but after White B, Black C, ⑨, Black has bad *aji*. Instead of ⑨, if White plays the sequence B through ⑨, Black can play E.

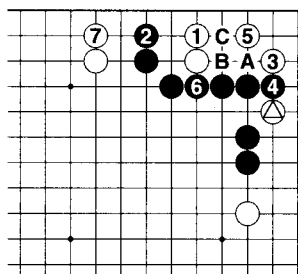


Diagram 2: Larger Life

White descends to ①, making threats on both the left and right. If Black prevents White from linking up, White plays ③ and ⑤, threatening to push at ⑥ and cut. When Black protects with ⑥, White plays ⑦—White has been able to reinforce both the corner and the outside, a good result.

Instead of ④, if Black at ⑤, then White A, Black B, White C, and the presence of △ will be decisive.

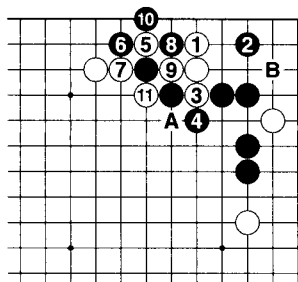


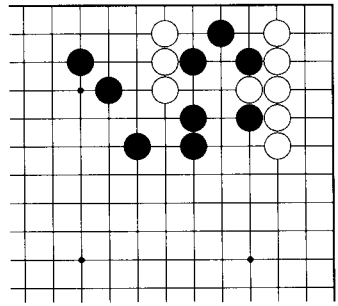
Diagram 3:
⑤ is the tesuji.

If Black protects his territory with ②, White plays ③ and the attachment at ⑤ in order to link up. If Black plays the hane at ⑥, White cuts with ⑦ to ⑪. Unless Black has an abundance of ko threats, connecting at A will only make White stronger.

Instead of ①, playing ③ first would not be good after ④, ①, Black at ⑨, White B, ②.

Problem 14: Attachment

A common thought process in tesuji is to hold off from playing forcing moves on the left and right, and instead play in the middle first. However, moves at the center point of symmetry are not guaranteed to be good. This position is from *Gokyo Shumyo*.



White to Play

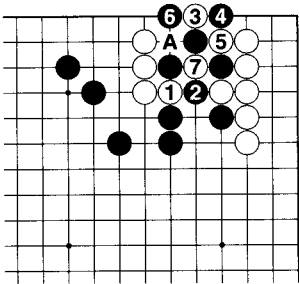


Diagram 1:
The Center Point

White pushes through with ①, and if Black now blocks with ②, a symmetrical position is created. Now White plays at the center point with ③, and if ④, ⑤ (or ⑥, White A) creates a ko. Instead of ⑦, if White gives atari at A, Black can connect without falling into a connect and capture shortage of liberties.

If there were nothing better, this ko would be OK but . . .

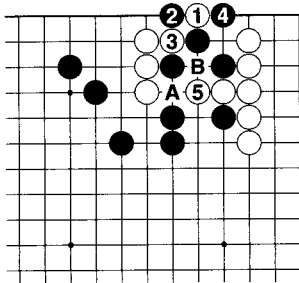


Diagram 2:
① is the tesuji.

White attaches directly with ①—this links up unconditionally. When Black plays the hane at ②, White cuts with ③, and if ④, White suddenly pokes through with ⑤. This threatens cuts at both A and B.

Instead of ⑤, if White pushes with A, the position becomes the same ko as the previous diagram.

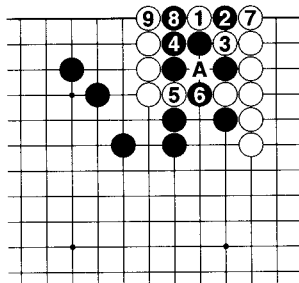
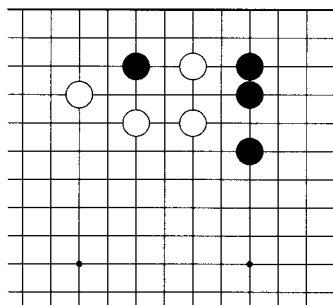


Diagram 3: Double Ko

After ① Black can put up more of a fight with a hane at ② followed by an empty triangle at ④. At first it may seem that pushing through with ⑤ just leads to a ko after ⑥. But White can capture with ⑦ and give atari with ⑨. Then, since Black cannot connect at A, he must capture the ko at ②, and White links up with a double ko after capturing at A.

Problem 15: Attach and Link Up

This is among the most fundamental of middlegame tesuji for linking up. In fact, you can often invade successfully just by relying on this idea to link up. There is a good move that refutes White's attempt to resist.



Black to Play

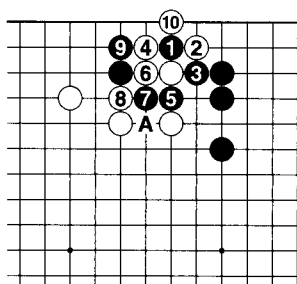


Diagram 1:
No Continuation

Of course Black attaches at ①. However, when White plays the hane at ②, if Black cuts with ③, there is no good continuation after ④. Even if Black pushes through ⑤ and ⑦, ⑧ halts this progress. Black cannot win the capturing race, and White A will be forcing. Black is accomplishing nothing. ③ is a vulgar way to play.

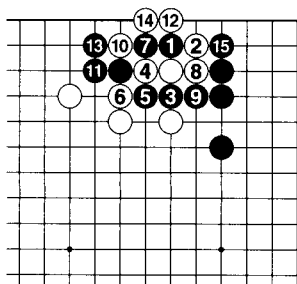


Diagram 2:
③ is the tesuji.

The wedge at ③ is a good move. If ④, Black pushes through with ⑤. After ⑥, ⑦ lets Black play the connection at ⑨ with good timing. After ⑩ the capturing race favors Black.

Instead of ②, if White plays the hane at ⑦, Black can just cut at ④ and play normally, but if White plays ②, ③ is necessary. Instead of ④, if White at ⑤, Black links up at ⑧, White at ⑨, ⑦.

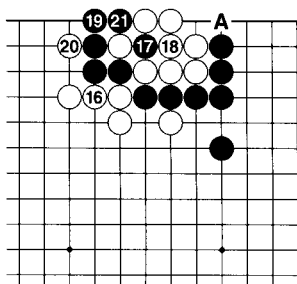
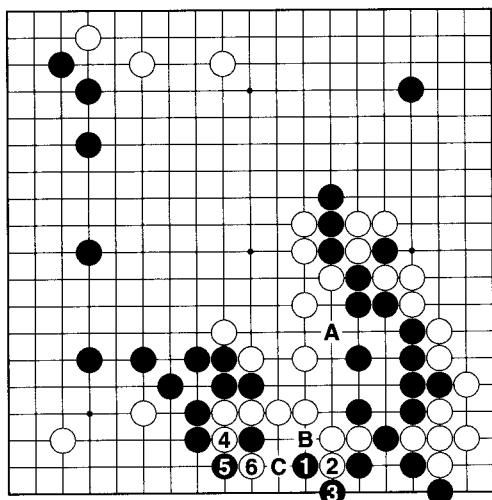


Diagram 3: Favorable Ko

Continuing from the previous diagram, White fills in a liberty with ⑩, leading to a bona fide capturing race. The throw-in at ⑪ is good, and if ⑫, ⑬ leads to a favorable ko in which Black gets to capture first. This is fine for Black.

Instead of ⑫, if White connects at ⑮, Black descends to A and wins the capturing race by one move.

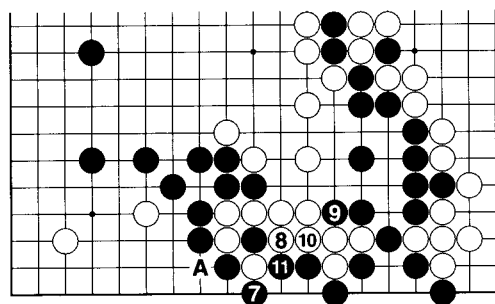


Game Record 30
 16th Honinbo Title Match, Game 4
 White: Sakata Eio
 Black: Takagawa Shukaku

Game Example 30: One Space Jump

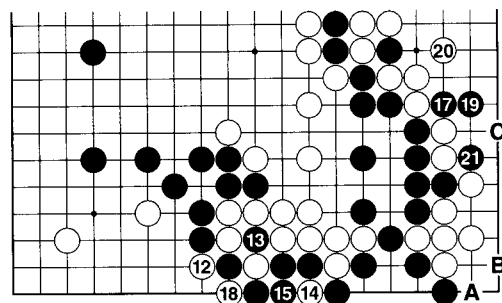
As the proverb says, “large groups don’t die.” Even if the group cannot make two eyes directly, if you can create a ko, the large group will itself be the source of numerous ko threats. Here Black walks a tightrope, creating a ko to link up.

Since Black A is not forcing, there is no way for this group to live on its own. Black struggles tooth and nail to find an escape route with ① and ③. Black B is forcing now, so instead of ④, if ⑥, Black at ④ links up. Instead of ⑥, if White C, Black at ⑥ leads to a ko.



Variation 1: Game Continuation

As the game continued, giving atari with ⑦ is the only move to survive. After ⑧, ⑨ gives atari from the outside, shortening White’s liberties and lessening the severity of White A; then Black plays ⑪. This is a ko.



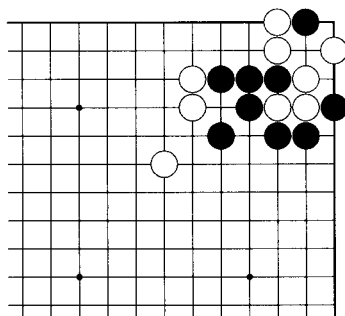
Variation 2: Further Continuation
 (⑩ at △)

Black has any number of ko threats on the right side. In the end, Black does not link up but instead captures two stones and lives.

The corner will be a ko after White A, Black B, and the placement at White C.

Problem 16: Jump Down

How can White rescue the corner? This problem is the only example in this section of the genre of life and death problems that rely on linking up. The position comes from *GuanziPu*.



White to Play

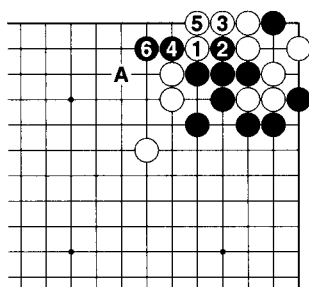


Diagram 1: Crude

① is a commonplace move meets up with ② through ⑥, and White loses the capturing race. On the other hand, if there were a white stone at A, this would be a good sequence for White. This is a good example of the principle that whether or not a move is tesuji depends greatly on the surrounding positions. Instead of ①, White's descending to ④ fails after Black at ⑤. ② would also work, but Black at ⑤ gains a bit more.

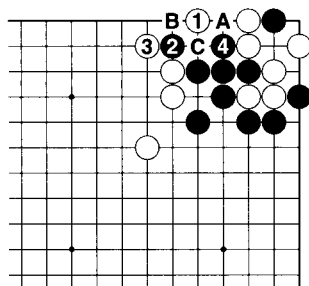


Diagram 2: One Space Jump

The jump to ① is a good idea, but after ② and ④ it turns out that White still cannot link up. After this if White A, then Black B, and White cannot cut.

As a practical matter, ② and ④ are the correct move order. If Black plays ④ first, White can force at ②. If Black can play ② and ④, then after White B, Black A, Black can play C at any time.

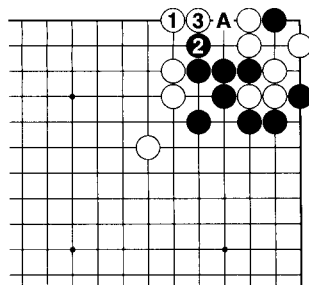
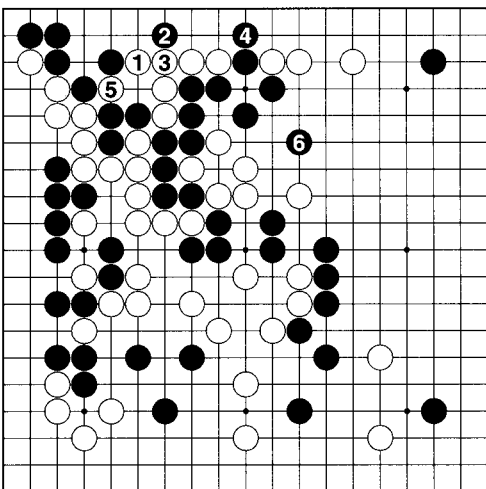


Diagram 3:

① is the tesuji.

The jump to ① can barely be called a life and death problem—it is a just a simple one move idea to link up along the first line.

A jump to the first line, like a descent to the first line, aims to make use of the special characteristics of the first line. In this case, White sets up a position in which Black cannot effectively play at ②, ③, or A.



Game Record 31

19th Honinbo Title Match, Game 2

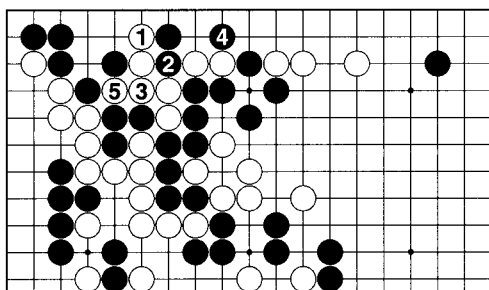
White: Takagawa Shukaku

Black: Sakata Eio

Game Example 31: Peep

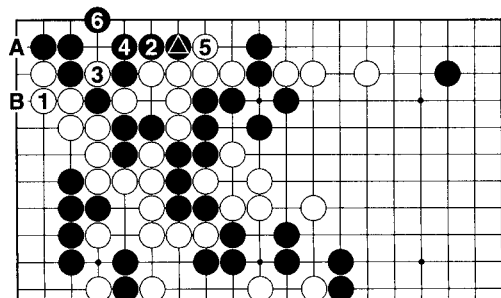
This case is an example of a timely forcing move that sets up a chance to link up later. If you wait until matters become urgent to start looking for a tesuji, there may not always be one available.

① rescues two stones and makes *miai* of linking up at ④ and capturing several stones with ⑤. But the peep at ② secures the safety of the corner with a single move. Black is in fine form after playing ④, fleeing and attacking at the same time.



Variation 1: Black lives.

Instead of ③ in the game record, if White pushes through with ①, Black captures two stones with ② and ④ and is already alive. Black's corner is still not alive, but White's stones on the upper side are thin and Black can attack them on a large scale.

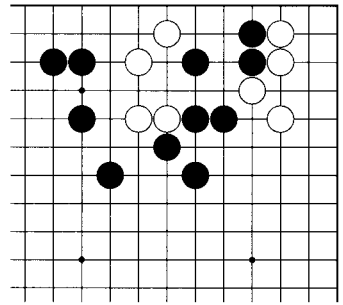


Variation 2: Ko

In the upper left corner, even if White connects with ①, Black can link up with ②, making use of △. If ③, Black lives with ④ and ⑥. In the game, instead of ① here, White started a ko with White A, Black at ①, White B.

Problem 17: Hane

Making life would be difficult, and you do not want to make a trade either. Linking up would not only rescue the stones on the upper side, but would also stabilize the upper right corner. This position is taken from *Gokyo Shumyo*.



White to Play

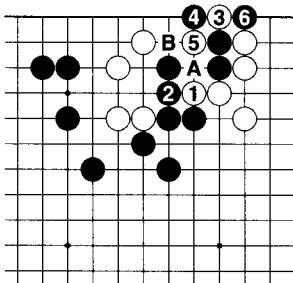


Diagram 1: *Miai*

After first committing with the push at ①, the hane underneath at ③ fails to link up owing to ④ and ⑥. Instead of ③, White can capture two stones in sente with White A as a trade for the stones on the upper side, but this is a big loss in points. Instead of ①, if White A, then Black B. Instead of ①, if White B, then Black A. These two points are *miai*—White needs to find a way to break this relationship.

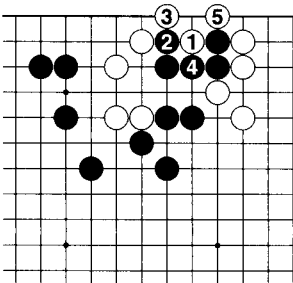


Diagram 2:
Direct methods fail.

Attaching with ① leads to a ko. However, this ko is purely a picnic for Black—White has little to look forward to here.

Here again we can apply one of the broad principles of tesuji. When you have two forcing moves, hold both in reserve and first play a move further along in the key variations.

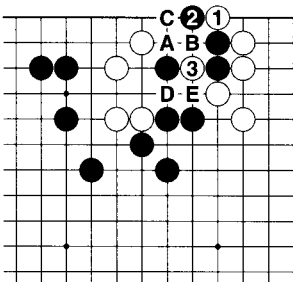


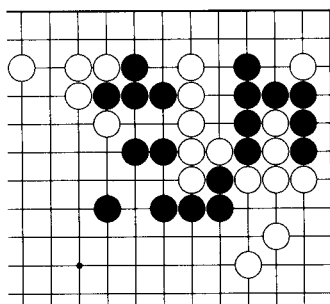
Diagram 3: *Tesuji*

White should play the hane at ①. If Black blocks with ②, White gives atari with ③. Now if Black A, White captures with B, threatening both C and D.

Instead of ②, if Black turns with B, White plays the diagonal wedge at A, looking to link up either at ② or at E. By not committing to E first (as in Diagram 1), White gives himself the latitude to play a tesuji.

Problem 18: Hane and Block

In this life and death problem, which involves making a threat to either link up or to contest a capturing race, playing the correct move order is vital. This position is from *Xuanxuan Qijing* (*GenGen Gokyo* in Japanese).



White to Play

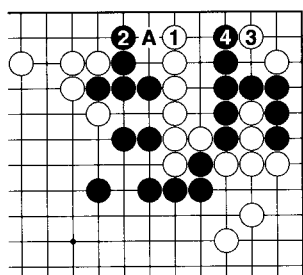


Diagram 1: Not Enough

If White could resolve the situation with the descent to ①, matters would be simple. But ② prevents White from linking up and ③ is not enough to reach the threatened white stones either. That said, there is too little space to try to make eyes with moves like White at ④, Black at ③, White A, and it is impossible to try to fight a capturing race with the black group in the corner. ① needs a base.

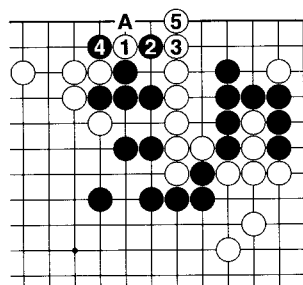


Diagram 2: Tesuji

White plays the hane at ①, exchanging this move for ② before blocking with ③. The idea is that whether Black plays ④ or A, White can force again by descending to the first line with ⑤. Once these moves are on the board, finding an effective sequence in the corner should be easy.

By making one sacrificial move with ①, White is able to gain two forcing moves at ③ and ⑤.

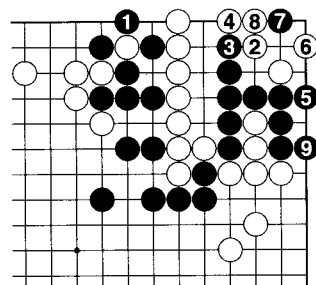
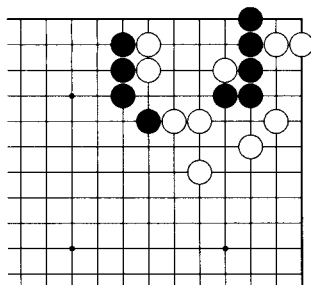


Diagram 3: Seki

Continuing from the previous diagram, if Black captures with ①, White can link up with the corner stones by playing the diagonal move at ②. Black will play ③ and descend to ⑤ to make one eye to avoid being killed in the capturing race. The result is that both large groups live in seki—this is the correct answer to the life and death problem. In actual play, deciding between ① and Black at ② will be a difficult choice.

Problem 19: Hane Inside

If you are going to secure life for a group, living large is better than living small; and better than living as an isolated group is to live by linking up. In actual play, getting just a little bit extra value from each of your stones can spell the difference between victory and defeat. This position is from *Gokyo Shumyo*.



Black to Play

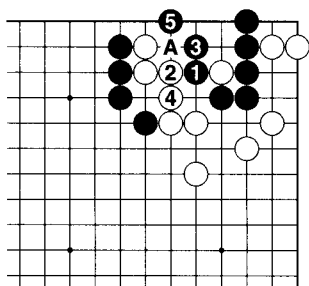


Diagram 1: Alive

By grabbing a stone with **1**, Black can secure life but not much else. If **2**, **3** and **5** are good enough to live. Instead of **2**, if White at **3**, Black bumps at **2**. And instead of **2**, if **4**, Black A lives. Leaving aside its value as a lesson in life and death, this result is clearly not satisfactory if we are looking for the best possible sequence for Black.

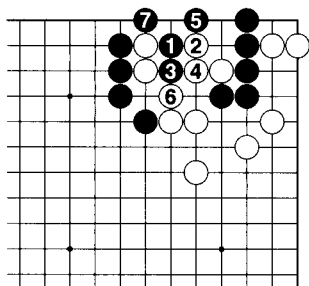
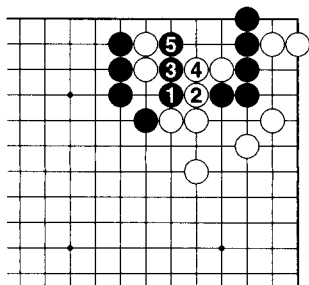


Diagram 2:
Linking Along the Edge

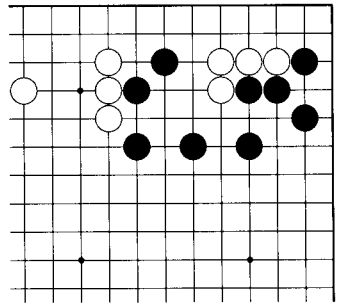
By playing the attachment at **1**, it appears that Black can manage, somehow or other, to rescue the five stones in the corner. If **2**, Black plays **3** and the hane at **5**. Black crawls along the first line like a poverty-stricken beggar, but Black may think that just surviving is a sort of victory.

Instead of **2**, if **4**, then Black at **2**, White at **3**, **7**. Instead of **2**, if White at **3**, Black at **2** threatens both Black at **4** and **7**. However, while Black can save these stones, they will not prosper.



Problem 20: Double Attachment

This is a very well known idea to link up during the middle game. The preparatory tesuji is interesting, and in this shape the only way to link up is by playing the “duffer’s double attachment.”



White to Play

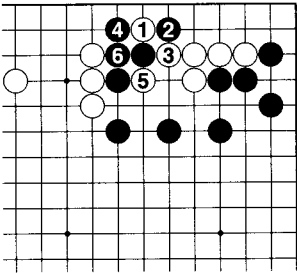


Diagram 1:
Single Attachment

Just attaching with ① will not get the job done. White can try ③ and ⑤, but there is no continuation.

Instead of ①, if White bumps with ③, the empty triangle at ⑥ is a clever way to parry both threats. There is no way for White to live independently in the corner, so White wants to link up at all costs.

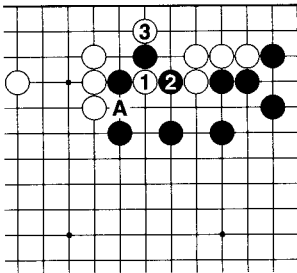


Diagram 2:
① is the tesuji.

The diagonal wedge at ① paralyzes Black. If Black grips a stone with ②, the attachment at ③ is a pretty way to link up. Whichever side Black plays the hane on, White will cut, and thanks to the presence of ① the cut will give an atari.

Instead of ②, if Black A, White can link up lightly by attaching at ③.

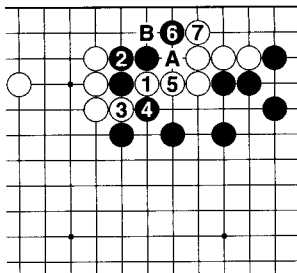


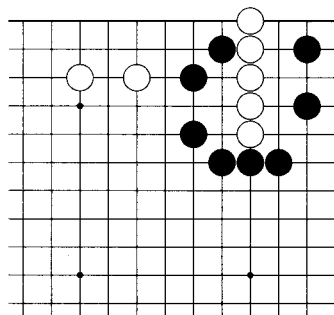
Diagram 3:
Unprofitable Resistance

Black can try to resist by connecting at ②, and in cases when White’s liberties on the right side are limited White needs to be careful. In this position, however, White can push through with ③ and win.

Instead of ②, Black can try A or B or other moves. In all cases White wins the capturing race, but White needs to read out each of these possibilities carefully.

Problem 21: Wedge

We have already seen the power of descent to the first line a number of times. This is also an example of making use of a descent to the first line, but first it is necessary to take measures to create *aji*. This position is from *GuanziPu*.



White to Play

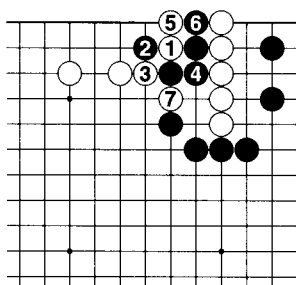


Diagram 1:
Wedging Attachment

The wedging attachment at ① is an attempt to leverage the descent to the first line, but it seems questionable in this position. If ②, White cuts with ③ and after ④ and ⑤, Black cannot block with ⑥—White turns the tables and separates Black's upper and lower groups.

However, White was able to link up only because ② was a bad move.

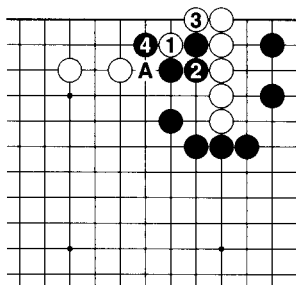


Diagram 2: Resistance

Black should calmly connect with ②, and if ③, then ④. Instead of ③, if White A, Black at ③ prevents White from linking up.

Instead of ①, if White A, Black can only prevent White from linking up by playing the empty triangle at ②. That said, instead of ①, if White at ②, Black will bump with A. There is no way to defend both of these points.

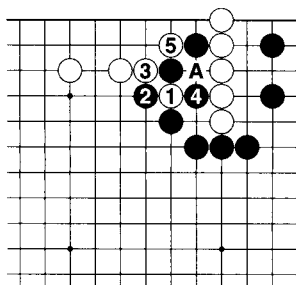


Diagram 3:

① and ⑤ are the tesuji.

White wedges with ①, asking whether Black will respond at ② or at A. If ②, ③ is sente, and now White can link up with ⑤.

Instead of ②, if Black A, White connects at ④. Instead of ②, if Black at ③, White pushes out at ②. ① is a preparatory tesuji that paves the way for the main tesuji.

RESISTING WITH KO

Here the roles are reversed compared to tesuji in which you threaten your opponent using a ko. In practice, there are doubtless many cases in which it is not quite clear if you are starting a ko in order to attack or to defend, but here we will use the local balance of power as a heuristic for categorizing types of ko.

Defending with a ko is an energetic technique that tries to save a move by not connecting an atari. What's more, the open point you defend in ko can become an eye point if you win the ko, so defending with a ko can be a very resilient way to help save or manage a weak group. Rather than a light way to manage weak stones, fighting a ko is a way to offer resistance in a tight spot.

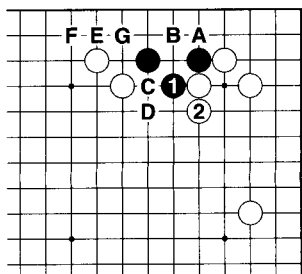


Diagram 1: Bulge

When Black plays the bulge at ①, instead of ②, the ko after White A, Black B would be a bit scary for White. If White loses the ko, Black will play at ②, preventing White's advance. So ② instead of the ko is a safe response.

Instead of ①, Black can live with Black C, White D, Black E, White F, Black G, but this would not be promising because it solidifies White.

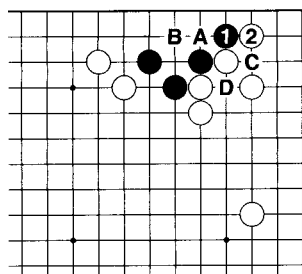


Diagram 2: Hane

Continuing from the previous diagram, ① is a technique for provoking a ko. Instead of ②, if White A, then of course Black B. If White loses this ko, his position on the left and right will suddenly become thin. For Black on the other hand, this ko is light. White's best is probably to simply block at ②.

Instead of ②, White B would not be good after Black C, White D, Black A.

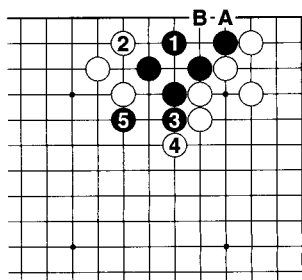


Diagram 3:
Making an Eye

Continuing from the previous diagram, ① makes an eye. Somehow in the course of seeking to start a ko Black has managed to settle this group. Here again a ko can easily arise with White A, Black B.

If White wants to avoid a ko and attack, ② is the move, but after ③ and ⑤, Black will be able to either escape or live, and has no real worries.

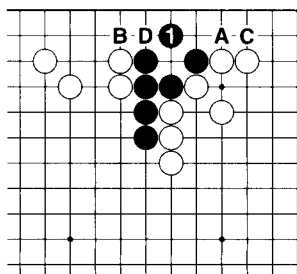


Diagram 4:
Crouching Down

In this shape Black makes his position more resilient by first creating an eye with ①, looking to next play either the hane at A or the hane at B. After this, White B, Black A, White C, Black D gives Black a chance to live in ko independently on the upper side (without needing an eye in the center). Instead of ①, playing a hane at Black A or B would allow White to make the placement at ①, leaving Black with a difficult fight.

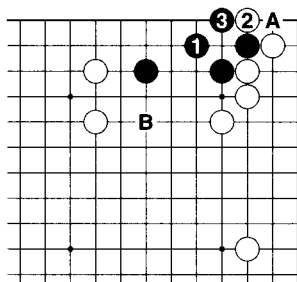


Diagram 5:
Hanging Connection

A hanging connection on the second line such as ① is a common technique for managing a weak group, which in some variations will lead to a ko. A hane at Black A next will be sente. If White gives atari with ② Black starts a ko with ③. Next we can expect White A, Black B.

Instead of ①, if Black just played B first, White would make the placement at ①, uprooting the black stones in order to attack them.

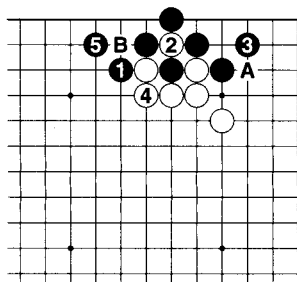


Diagram 6: Atari

Instead of ①, if Black connects at ②, then White at ① and Black needs to live in the corner with ③, taking gote. In some cases, Black cannot be satisfied with this profit in the corner—in such cases, Black has no choice but to fight back with the atari at ①.

If ②, Black defends with ③. If White plays B next, Black will capture the ko and ignore any ko threat White cares to make.

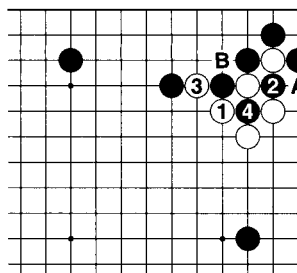
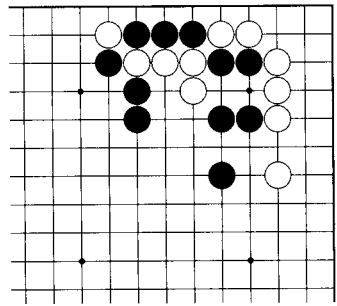


Diagram 7:
Transferring the Ko

Instead of ①, if White blocks at A, Black will capture the ko and White will probably have a hard time finding a large enough ko threat. So White plays the bulge at ① and after Black captures at ②, White sets up a new ko with ③. If Black gives way with Black B, White has developed a bit into the center in sente, and can consider this a forcing exchange thinking from a whole board perspective. There is no single move that ends this ko.

Problem 1: Ko or Forcing Move?

Even if you discover a move that sets up a ko, it is not always best to start the ko immediately. After considering the balance of ko threats on the board, and the arrangement of stones locally, you may find it necessary to decide to give up on the ko.



White to Play

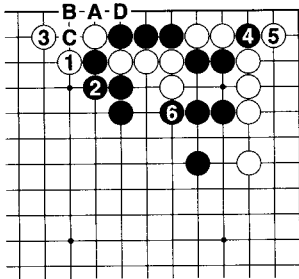


Diagram 1:
Settling in Sente

① and ③ are sente. As long as you are confident that you have enough ko threats to respond to an atari at Black A with the ko at White B, the idea is that ③ is more effective than connecting at C would be.

④ is a move to be played before capturing with ⑥. If Black just plays ⑥ immediately, White still has the possibility of linking up with D. If Black plays ④ after capturing with ⑥, White may well ignore it and play elsewhere.

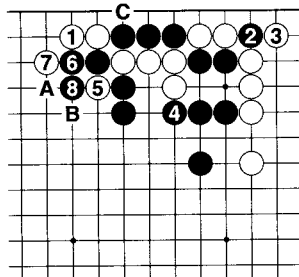


Diagram 2:
A Forcing Sequence

If you are going to force on the outside, it is probably better to simply extend with ①, looking for the shape of ⑤ and ⑦. After ⑧, White has a variety of forcing possibilities, such as giving atari at A, or wrapping around with B. In some cases White may even want to play an atari at ⑥ instead of ⑤.

Instead of ④, if ⑥, White C wins the capturing race.

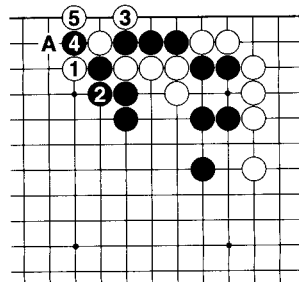


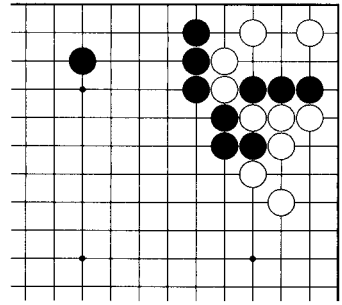
Diagram 3:

① and ③ are the tesuji.

If White is blessed with an abundance of ko threats, the atari at ① followed by the hane at ③ is a forceful sequence. When Black cuts at ④, White starts the ko with ⑤. But Black can capture the ko, and after White plays a ko threat and recaptures, Black can extend to A continuing the ko. This ko takes away all of White's other *aji* on the upper side, so White should not enter into it lightly.

Problem 2: Creating Ko Threats

You have a ko that you can start, but no ko threats to use once you do. In such cases, setting up the ko first and then embarking on a mission to create ko threats can be an effective way to put up a fight.



Black to Play

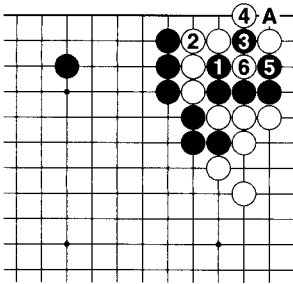


Diagram 1:
White's Turn to Capture

If Black plays ① and the wedging hane at ③, then after ④, Black cannot connect, and there is no choice but to start the ko with ⑤. However, this gives White the opportunity to capture the ko first with ⑥. What's more, Black has no ko threats—this is not worthy of much consideration. White can use the connection at A as a ko threat and can resolve the ko with a single move, so this is an easy ko for White to handle.

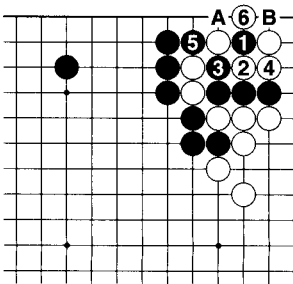


Diagram 2:
① is the tesuji.

If Black wants a ko, the wedge at ① is the way to start it. After ②, Black gives atari with ③. This offers White the chance to live with ④ and ⑥, but capturing two stones with ⑤ would be more than enough in return.

Instead of ②, if White gives atari from beneath with ⑥, Black can drive with ⑤, White at ③, Black at ②, and after White A, Black B, Black wins the race.

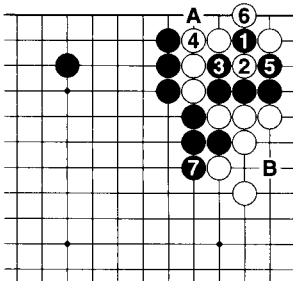


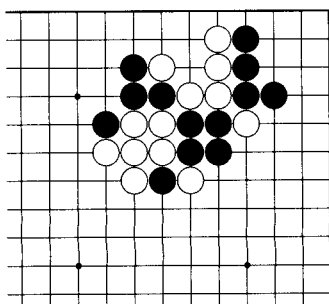
Diagram 3:
⑦ is clever.

White will probably connect with ④ and after ⑤ give atari from beneath with ⑥ to start a ko. Now if Black plays A to fight the ko, White will capture and Black will not have a good continuation.

Therefore, Black pushes with ⑦, building thickness on the outside while creating a ko threat at B. White cannot settle the corner with a single move.

Problem 3: Saving Ko Threats

You may have an eye-popping forcing move at your disposal, but if it seems that you will need to fight a ko, you need to save it to use as a ko threat. The outcome of a game can often hang on a single ko threat.



White to Play

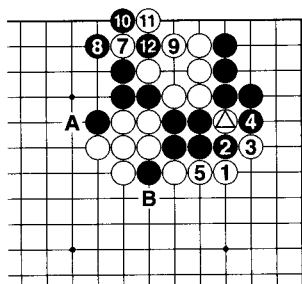


Diagram 1: (6 at △)
Hurrying to Resolve the
Position

The sequence after ① is so good you can usually play it without thinking, but in this case if you play this out too soon, it will be difficult to manage the weak stones on the upper side. Trying a ko with ⑦ and ⑨ is about the only chance to live, but after Black captures the ko with ⑫, there is no way to resist.

After squeezing, about the best White can do is to go for thickness by playing at A instead of ⑦, and after ⑫, White B.

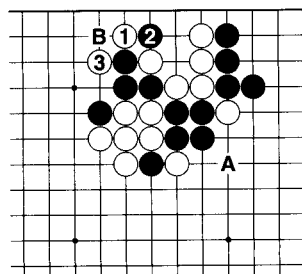


Diagram 2:
Look out for the ladder.

White should begin by playing the hane at ①, setting up the ko for life first and then using the squeeze at A as a ko threat. If Black rushes to start the ko by playing the atari at ②, ③ is a ladder—a disaster for Black.

Instead of ②, Black will play B. Now if White connects at ②, Black connects at ③, and there is no way for White to live. The ko in the previous diagram is necessary.

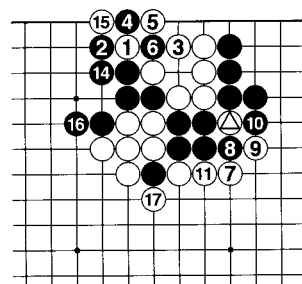
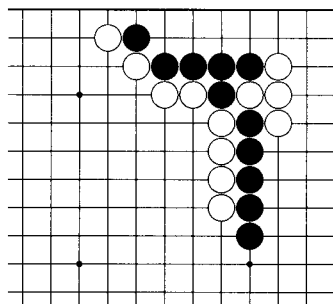


Diagram 3: ① and ⑦ are the
proper order. (⑫ at △, ⑬ at ①)

After ①, the sequence continues, and Black captures the ko with ⑥. White plays the squeeze now, starting with ⑦. In this case, White plays out the sequence through ⑪ because Black has no ko threats and Black at ⑪ would be quite large. Black cannot win the ko and so gives way with ⑭ and ⑯. After capturing with ⑰, White has a fine position.

Problem 4: Breaking Out with Ko

When you have been pushed into a tight spot, it is good to look for ways to break out of the bind using ko. However, you need to pay careful attention to the availability of ko threats.



Black to Play

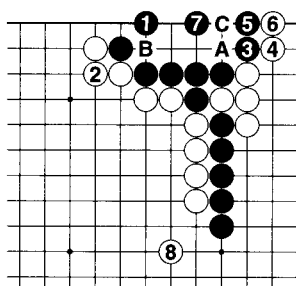


Diagram 1:
Both Sides Live

Black can live on the upper side starting with ①, but if the balance of power is equalized between the white stones in the corner and the black stones on the side, White gets to take the good point at ⑧. This is good for White. Instead of ①, even if Black cuts at ②, he still needs to come back to defend. Instead of ①, the hane and connection of ③, ④, Black A would lose after White B. Instead of ⑤, if Black C, ⑥ would still be sente.

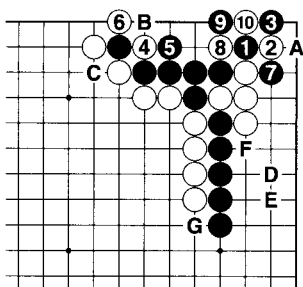


Diagram 2: Ko

① and ③ start a ko. However, this is too soon—Black needs to play some preparatory moves first. After White cuts and captures with ④ and ⑥, Black plays ⑦, but after White captures the ko with ⑩, Black has no ko threats.

Instead of ④, if White A, Black lives with Black B, White C, ⑨. Then White must live with White D, Black E, White F, so Black gets the good point at G.

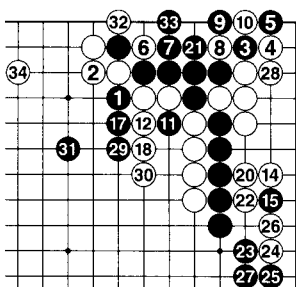


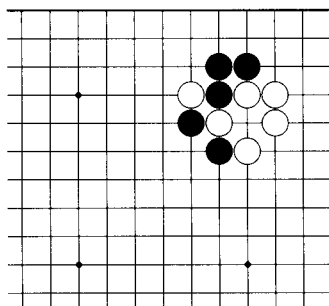
Diagram 3: ① is the proper order.
(13 at ③, 16 at ⑩, 19 at ③)

Playing the cut at ① first is good move order and gains ko threats. Black starts the ko with ③ and ⑤. ⑥ is a forcing move. Black can fight the ko in the corner because he has ko threats at ⑪ and ⑰ and can get a reasonable result.

Instead of ⑧, White would get crushed after ⑳, Black at ㉘, ㉙, ㉚.

Problem 5: The Value of Ko

Even though the location of the ko itself remains the same, there are situations in which you can play moves in the vicinity to make the value of the ko larger or smaller.



White to Play

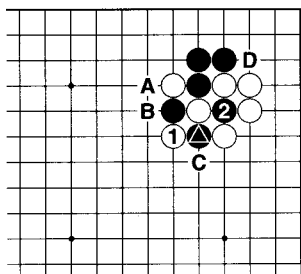


Diagram 1: Very Large

Cutting at ① creates a ko worth heaven and earth. However, Black gets to capture the ko first, so playing this way is unreasonable unless you have an enormous ko threat somewhere else on the board.

Instead of ①, if White connects at ②, Black grips a stone with Black A, and after ①, Black B, △ is like a foreign object stuck between White's two front teeth. White C, Black D would not be good for White.

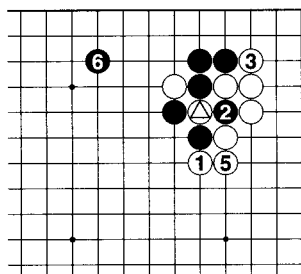


Diagram 2: (4 at △)
Medium

① gives atari from the outside and lets Black capture the ko, looking to use the block at ③ as a ko threat. Allowing White to capture the ko would be rather painful so Black connects with ④, forcing White to connect with ⑤. Then Black extends along the upper side with ⑥.

Here White makes a position for his weak stones while half-fighting the ko. This ko has a medium-sized value.

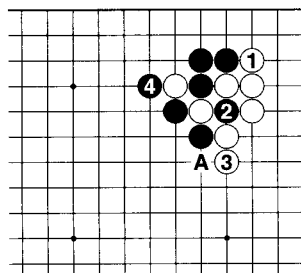
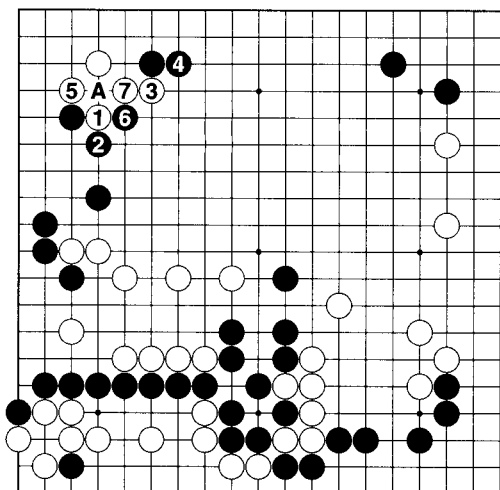


Diagram 3: Very Small

① plays directly at the key territorial point, and after Black captures the ko, White extends to ③. If Black connects the ko, White aims to play on the upper side (rather than at A). Instead of connecting the ko, ④ is the correct shape.

In this resulting shape, the ko has almost no value, and will remain on the board for the time being.



Game Record 32

5th Pro Top Ten Title Match, Game 1

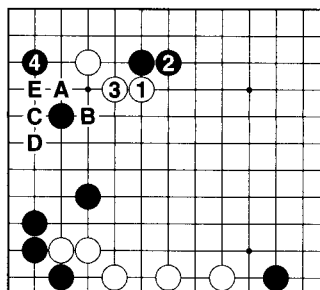
White: Fujisawa Shuko

Black: Sakata Eio

Game Example 32: Managing Weak Stones with Ko

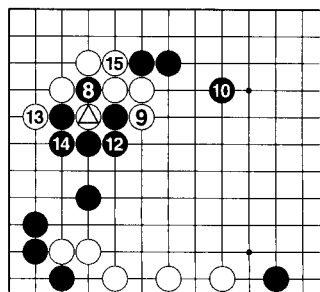
Ko is an effective weapon for lightly managing weak stones. You save a move you would have used for connecting and create a resilient, flexible shape.

White attaches on both sides with ① and ③, with the idea of settling while moving out into the center. When Black gives atari with ⑥, connecting at A would be heavy. ⑦ is the point of White's play, challenging Black to fight the ko.



Variation 1: Sluggish

If White focuses single-mindedly on getting out into the center with ① and ③, Black can attack by taking White's base with ④. Now there is a danger that Black will be able to simultaneously attack these corner stones and the white group in the center. But instead of ①, settling in the corner with White A, Black B, White C, Black D, White E would relinquish White's access to the center, greatly increasing the severity of Black's attack against White's center group.



Variation 2: (⑪ at △)

⑨ is the tesuji.

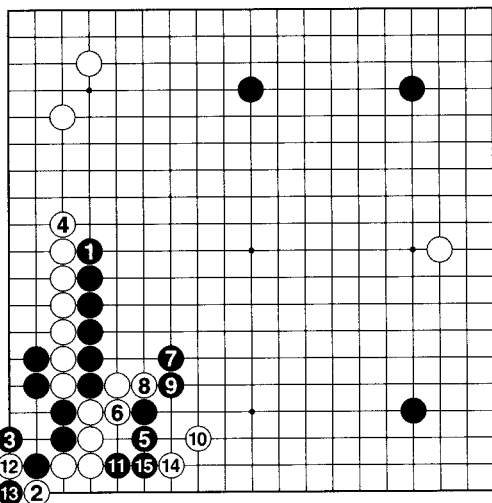
Continuing from the game record, Black will capture the ko once with ⑧. After ⑨, cutting with Black at ⑮ would require too much courage. ⑩ defends against a white pressing move at the same point.

White can continue forcing through ⑬, and after connecting with ⑮, White has a perfectly fine position—if White omits ⑮, Black's recapture of the ko would be severe. White has successfully managed this group using the ko.

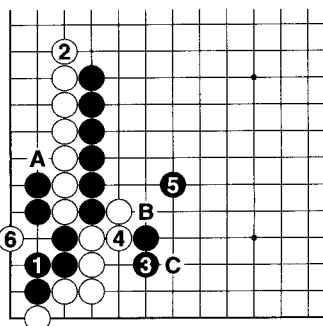
Game Example 33: Ko and a Sacrifice Strategy

When you sacrifice stones in order to gain thickness on the outside, the effectiveness of your squeeze can be greatly affected by whether or not you can leave behind a ko for the sacrificed stones.

Instead of ①, a more peaceful move order would be for Black to descend to ②, and after ⑥, play ①, ④. After White gets to play first at ②, Black has no choice but to embark on a sacrifice strategy. The hanging connection at ③ gives Black a resilient shape.



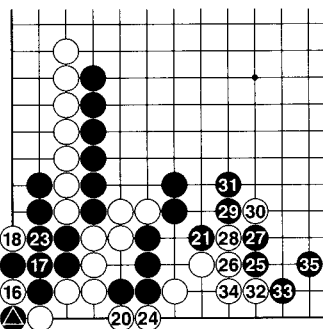
Game Record 33
7th Honinbo Title Match, Game 3
White: Hashimoto Utao
Black: Takagawa Kaku



Variation 1: Colorless

If Black connects with ①, then after Black seals in with ③ and ⑤, White lands a single blow at ⑥ that captures Black cleanly with no bad *aji*, and White's profit is worth more than Black's seal-in from the outside. Instead of ⑤, if Black lives with A, White B separates Black—this will be a difficult fight for Black.

Instead of ③, if Black cuts at ④, White neatly jumps out at C.



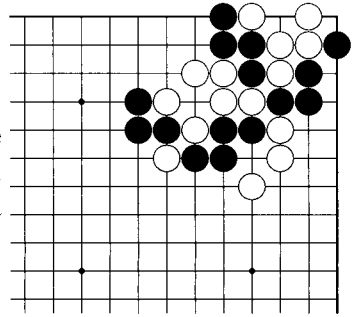
Variation 2: Large-Scale Squeeze (19 at ▲, 22 at ⑩)

Continuing from the game record, ⑩ takes away Black's eye shape, after which White links up with ⑲ and ⑳, but starting with ㉕, Black builds a wall with a large-scale squeeze. Seeing this result, it seems that instead of ⑩ in the game record it probably would have been better to capture the ko immediately.

In this actual continuation of the game, White is not able to end the ko easily—this is difficult to play for White.

Problem 6: Whose turn to capture the ko?

In the absence of ko threats elsewhere on the board, whoever can capture the ko first will win it. Here the question is how to force a relationship between two ko.



White to Play

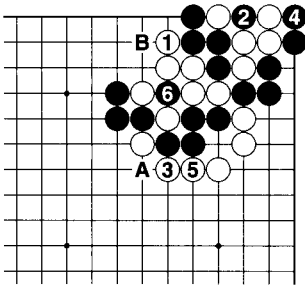


Diagram 1:

Black's Turn to Capture

White starts the ko in the corner with ① and gets to make consecutive moves in the center with ③ and ⑤. However, this is still a ko. Black captures with ⑥, and at least locally White does not have a good ko threat.

Instead of ③, if White tries extending to A as a ko threat and then connects at ⑥, Black wins with Black B.

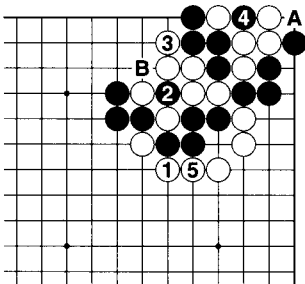


Diagram 2:

① and ⑤ are the tesuji.

It is a vague-looking move, but playing in the center first with ① is the only way to survive. If ②, White starts the ko in the corner with ③. ⑤ is now a ko threat.

Now if Black A, White will capture the ko and ignore whatever ko threat Black tries. If Black B, White will recapture the ko in the corner and end that fight.

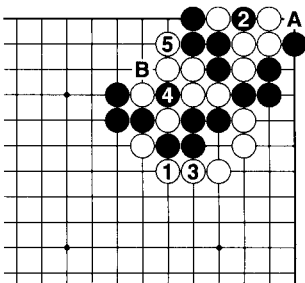


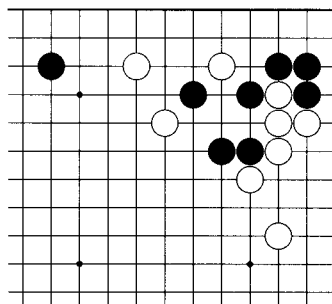
Diagram 3:

Indirect Ko Threat

When White plays ①, if Black takes the ko in the corner with ②, White starts the ko in the center with ③. If Black captures the ko, ⑤ is a quietly effective move. If Black A, White recaptures the ko in the center. If Black B, White recaptures the ko in the corner. This move order that creates a chance to capture the ko first is rather difficult to find.

Problem 8: Using Ko to Repair Shape

There are cases in which playing a ko atari against your opponent's stones can make them heavy. This in turn can be useful in repairing your own shape and managing a weak group.



Black to Play

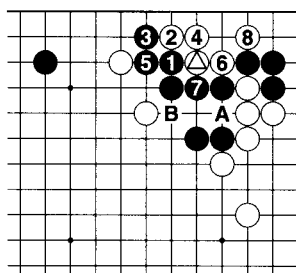


Diagram 1: Captured

White has just played the peep with \triangle . If Black blocks with $\bullet 1$ and $\bullet 3$, Black A is not forcing so Black needs to play $\bullet 5$. The cut at $\circ 6$ is sente, and White gets to capture the corner with $\circ 8$. Instead of $\bullet 7$, if Black at $\circ 8$, then White at $\bullet 7$, Black A, White B.

While it is true that Black has good thickness on the outside, it is not nearly as valuable as the twenty points of white territory in the corner.

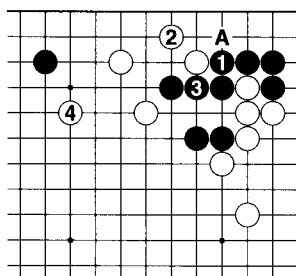


Diagram 2:
White is light.

If Black connects his base with $\bullet 1$, he can avoid capture, but now the diagonal move at $\circ 2$ is a light tesuji that looks next to either push through at $\bullet 3$ or to play the hane at A. If Black defends with $\bullet 3$, White will wait for the right opportunity to play A, leaving Black with one gote eye in the corner. Then White will attack the entire group. That said, instead of $\bullet 3$, if Black plays A, White at $\bullet 3$ gives White a thick shape with sente.

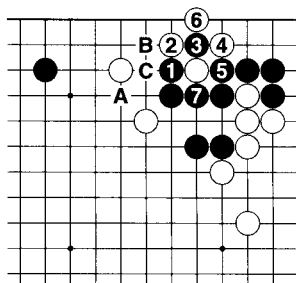


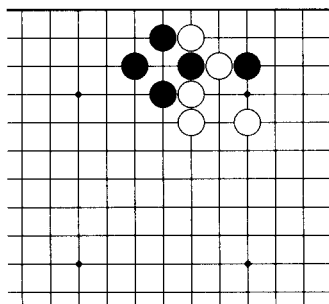
Diagram 3:
 $\bullet 3$ and $\circ 5$ are the tesuji.

Black's best is to block once with $\bullet 1$ and throw in a cut with $\bullet 3$. After $\circ 4$ and $\circ 6$ Black gives atari with $\bullet 7$. Black has not lost anything by sacrificing the cutting stone.

If White connects the ko, Black A is severe, cutting at the waist of the knight's move. If White ignores the situation, then Black B, White C, $\bullet 3$ will be big. The presence of $\bullet 1$ represents a difference from the previous diagram.

Problem 9: A Light Ko

If you have a ko that you cannot win, one method is to play moves in the vicinity that create ko threats while lowering the value of the ko. However, this is not the tack to take if you are looking to start a ko fight using ko threats from across the entire board.+



Black to Play

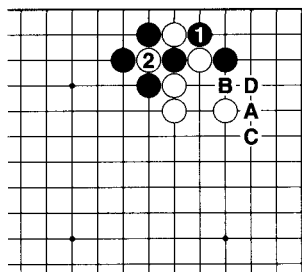


Diagram 1:
A Difficult Ko

While it is true that ① creates a ko, it gives White the opportunity to capture first, and it will be difficult to find an appropriate ko threat. Locally, if Black plays A, White will connect the ko. Now if Black B, White can later play C; if Black C, White can later play D. This doesn't quite make a complete shape.

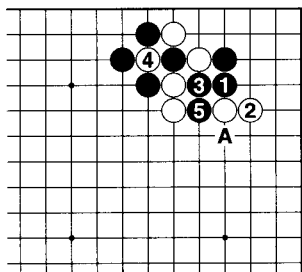


Diagram 2:
① puts up a fight.

A good way to put up a fight is to bump with ① and see how White responds. If ②, Black starts the ko with ③, and pushing through with ⑤ is now a ko threat.

Instead of ②, if White captures the ko, then Black at ②, White connects, Black A is better than the previous diagram. Instead of ②, if White at ③, Black plays the hane at ② and connecting the ko will give White bad shape.

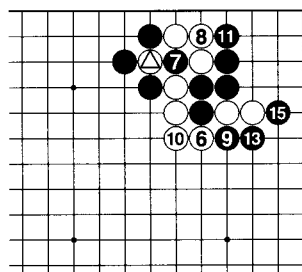


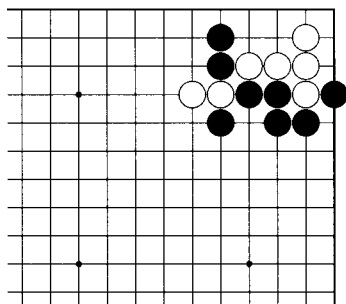
Diagram 3: ⑨ creates
ko threats.
(⑫ at △, ⑭ at ⑦)

Continuing from Diagram 2, if ⑥, Black recaptures the ko with ⑦. If ⑧, Black ignores the ko once again and plays to create ko threats with ⑨. If ⑩, Black goes for a trade with ⑪, ⑬, and ⑮.

Instead of ⑩, if White captures the ko at △, Black blocks with ⑬. Now if White at ⑮, then Black recaptures at ⑦, ⑩, ⑪.

Problem 10: Leaving a Ko Behind

If you prepare a ko shape for a group before sacrificing it, then even if you never start the ko you will gain a benefit from a whole board perspective if your opponent spends a move to eliminate the ko. That is the thinking here.



White to Play

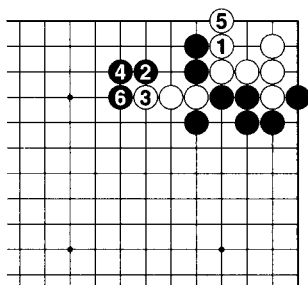


Diagram 1:
Coming Back to Defend

Blocking with ① lets Black jump out to ②, and the corner still needs another move in order to live. White cannot expect to get a good result by handing over the initiative in the center in this way.

If the three white stones in the center are strong, White can try to threaten attacks on both the left and right. But if they are weak, Black will gain points on the left and right while attacking.

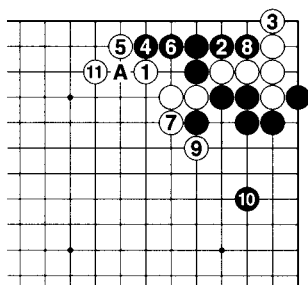


Diagram 2:
Sacrificing Everything

If White cuts off Black's escape with ①, Black will start a capturing race with ②. White plays ③ to gain liberties. After inducing Black to play ④ and ⑥, White can play ⑦ and ⑨ on the outside in exchange, but there would need to be some very special circumstances on the rest of the board for this thickness to be made useful enough to compensate for the profit Black gets. Instead of ⑧, Black could also resist by cutting at A, but capturing the corner is good enough.

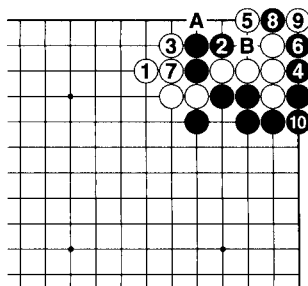
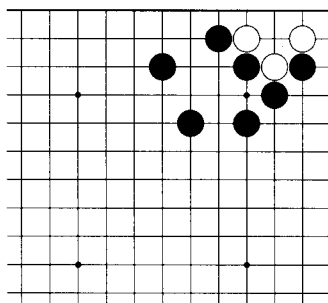


Diagram 3:
⑤ is the tesuji.

③ attacks from the outside, and after ④, ⑤ is a move that fights back in a resilient way. Black's throw-in at ⑧ creates a ko, but White does not need to start a ko fight with A immediately. White can leave the situation as it is and play elsewhere. Even if Black plays B to capture the corner, the five white stones on the outside will not come under any immediate attack. If White gets ko threats, he can play A.

Problem 11: Larger and Larger

When you have an abundance of ko threats, even an unreasonable-looking ko can pack a punch. If your opponent gives way, you do not need to hurry to resolve the ko. You can try for more by continuing and expanding the ko fight.



White to Play

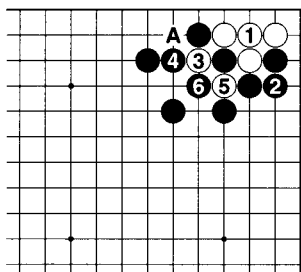


Diagram 1:
Unconditionally Dead

Connecting with ① lacks resilience. Black connects with ②, and if White cuts with ③, Black gives atari with ④ and ⑥, ending matters. Instead of ④, Black can also pull back with A—White is dead in either case.

Black has played four more moves than White in the vicinity. It would be only natural for these white stones to be captured, so any kind of a fight that White can put up will be a plus.

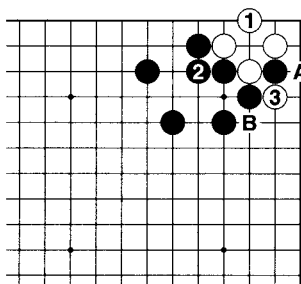


Diagram 2:
① is the tesuji.

White crouches down with ① and puts up a fight with a ko. Black will of course capture the ko once, but if Black decides he cannot win the ko he will eventually connect at ②, after which the atari at ③ leads to an all-out ko fight. And if White feels he has more than enough ko threats, then instead of hurrying to capture at A, it is possible to try for more by giving atari at B.

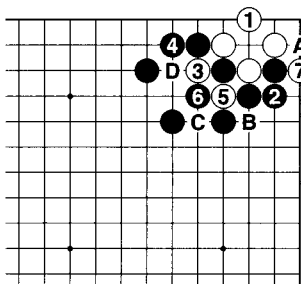


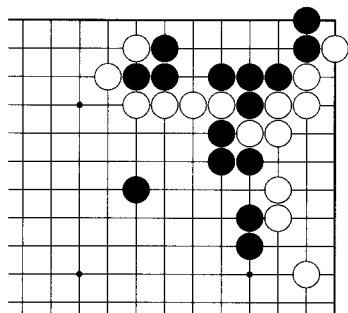
Diagram 3:
More and More

If Black connects at ②, White cuts with ③, and if Black ④, ⑤ and ⑦ lead to a ko. Instead of ⑥, if Black A, White cuts at B, aiming to escape to the center with White C.

Instead of ④, if Black D, ⑤, and the atari at ⑥, then White connects, and Black has to work hard just to get a ko with Black A.

Problem 12: A Future Ko

Even though it may not be immediately relevant, if there is a way to set up a future ko from which you can profit later, it is important to play the forcing move that does this in advance, before you lose the opportunity.



White to Play

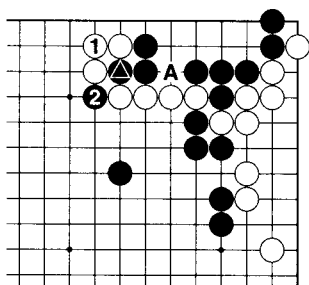


Diagram 1: Unreasonable

Black has just played the thrust at \blacktriangle . This is an asking move to see whether White will connect above or below. But in reality this move is an overplay—it would be better for Black to have simply played at A to secure life.

That said, connecting with ① falls in with Black's plan—this white move is totally unreasonable. Black can fight by cutting at ②, omitting the defensive move at A.

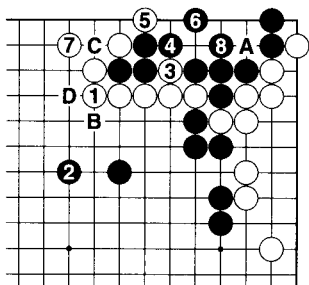


Diagram 2:
What Black Wants

What Black really wants is for White to connect at ①, so Black can get into the center first with ②. Black is willing to put up with being forced with the sequence through ⑦. Instead of ⑦, if White at ⑥, Black can live by defending with Black A.

Instead of ①, if White B, Black will snip off a stone with Black C. Instead of ①, if White D, Black intends to force with the peep at Black B.

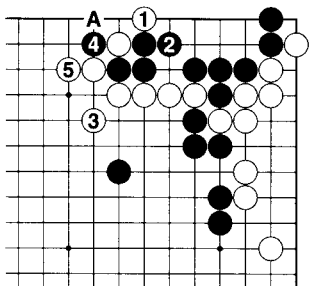


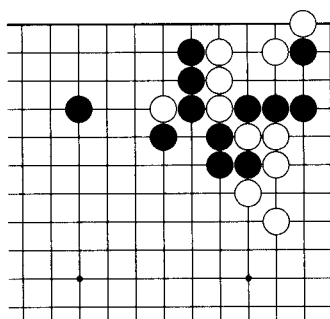
Diagram 3:

① and ⑤ are the tesuji.

Now is White's opportunity to force with the hane at ①. After making Black defend with ②, White can defend with ③—this is a good move order. After ④, White pulls back with ⑤, looking to start a ko with White A later. If Black loses this ko, he will need to play an additional defensive move in the corner right away. If White just plays the defensive move at ③ first, then after Black cuts with ④, there is nothing White can do.

Problem 13: Sente Ko

When playing for seki, there is a big difference between ending in sente or gote. Likewise, in setting up a ko shape there is a big difference between ending in sente or gote.



White to Play

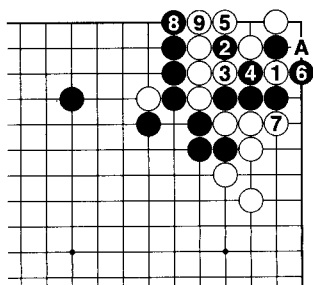


Diagram 1: Gote Seki

If White grips a stone with ①, Black can strike back with the wedge at ②. White will need to work hard just to get a gote seki with ③ through ⑨. Now if either side plays a throw-in in the corner, the result will be a two step ko that will cost an additional ko threat, so it is fair to look upon this result as a seki.

Instead of ③, ⑤ would lose after Black at ③, ⑨, Black A.

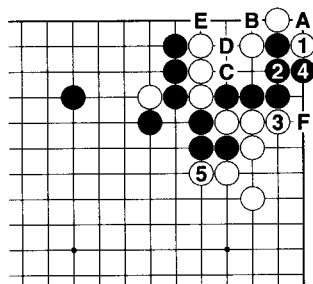


Diagram 2:

① puts up a fight.

While it may seem that White ends up in a rather tight spot, the atari at ① gives White surprising resilience. After forcing Black to connect at ②, White blocks at ③, and after ④ White can leave the situation alone and still be assured of a ko. This is a playable result for White, who now has the freedom to make a move elsewhere. If Black captures with A, White connects with B, and the sequence through White F leads to a direct ko.

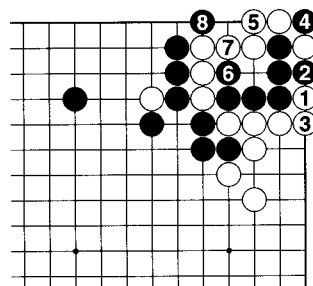


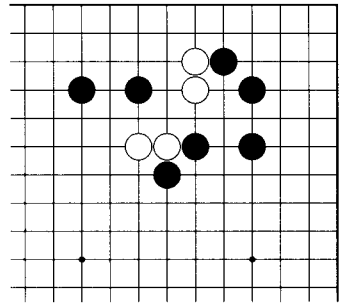
Diagram 3:

Approach Move Ko

If Black plays elsewhere instead of ④ in the previous diagram, White can play the hane and connection of ① and ③. Now even if Black starts filling liberties, the result is a two step approach ko that favors White. If Black ignores the situation, White at ⑥ wins unconditionally. That said, for Black to add a move and fight the two step ko would be quite painful. So for the time being Black will probably quietly keep an eye on the situation.

Problem 14: Creating Resilience

When your opponent has started to spoil your shape, you may be able to soften the attack by making use of the resilience offered by a ko. You want to create the possibility for a counterattack, be it ever so slight.



White to Play

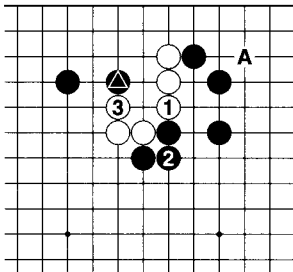


Diagram 1:
What Black Wants

Black has played \blacktriangle at the key point to spoil White's shape. Forcing with the bump at ① followed by ③ is the most natural response, but all this really accomplishes is to poke White's neck out into the center. There is no end in sight to the attack that this group will need to endure. Of course, for the time being White cannot even contemplate the 3-3 invasion at A.

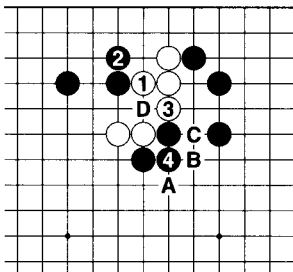


Diagram 2:
Worst Possible Result

Bumping sideways with ① is even worse. ② descends to take a key point, and even though White can connect in sente with ③, the damage to White's shape is even greater than in the previous diagram.

Instead of ③, cutting with White at ④ would meet up with the tesuji of Black A, White B, Black C. This would only increase White's problems. Instead of ①, White D is out of the question.

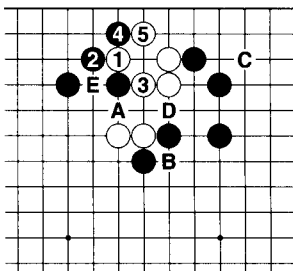


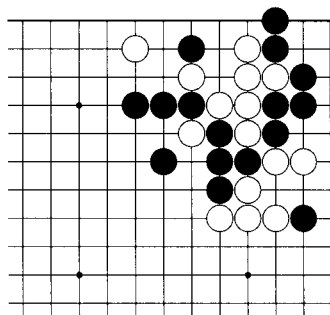
Diagram 3:
① and ③ are the tesuji.

White attaches with ①, and if ②, White connects with ③, simultaneously creating a chance to fight back with a ko. Now White A will be forcing so White can aim for the cut at B. In the future, White can also aim for the 3-3 invasion at C. If ④, White immediately defends in ko with ⑤.

Instead of ②, if Black at ③, White can fight with White D, Black B, White E.

Problem 15: A Little Technique

There are times when straightforward ko shape does not work and you need a little extra technique. The more the opposing stones become entangled, the more complicated the ko fighting becomes.



White to Play

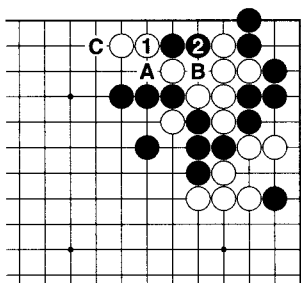


Diagram 1: Dead

White bumps with ① expecting to start a ko after Black A, White at ②, but ② captures the six vital cutting stones. Instead of ①, if White bumps at ② instead, Black at ① is crushing. Instead of ①, if White A, then ②, White B, Black C, and White cannot live.

To find the solution, White needs to pay some attention to the black stones in the corner.

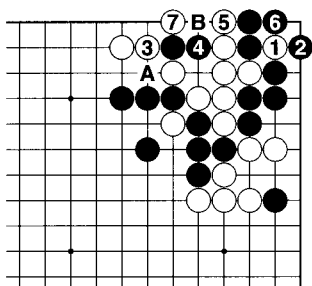


Diagram 2:

① and ③ are the right order.

White throws in a cut with ①, after which bumping with ③ is the correct move order. Now if Black plays ④, White can live with ⑤ and ⑦. Black has no choice but to fight a ko by playing at A instead of ④.

Instead of ①, simply blocking with ⑤ would not work. After Black at ①, ③, Black plays B and White collapses.

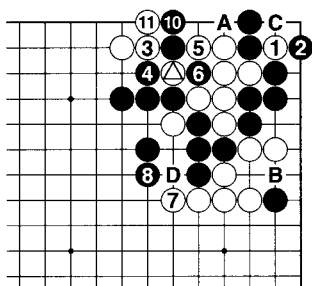


Diagram 3: (⑨ at △)

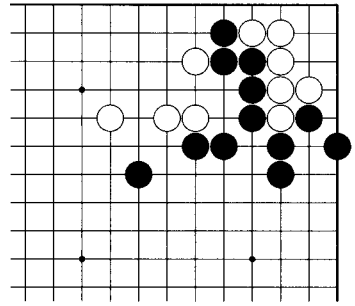
Conclusion

After ⑤ the result is a ko, and with an open liberty at A, White has ko threats such as ⑦. ① is valuable because it creates forcing moves.

In addition to ⑩, Black has a ko threat at B, but White has ko threats at C and D. Locally at least, White can win this ko.

Problem 16: Choosing a Profitable Ko

If there is more than one possible ko for your opponent to start, you should force him to play the one that will cost him the most if he loses it. What is the right way to reinforce the corner?



White to Play

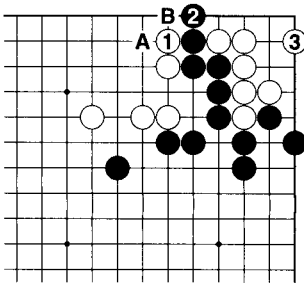


Diagram 1: Alive

No matter what, White first blocks with ① to see how Black responds. If Black descends with ②, there is no problem—White is clearly alive after ③.

Instead of ①, if White simply defends with ③ first, Black still has a chance to jump into White's area at A. And instead of ②, it is better for Black to take aim at the corner by playing the hane at Black B.

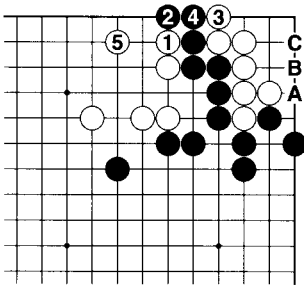


Diagram 2:

③ is the proper order.

When Black plays the hane at ②, White should immediately force with the descent to ③, then defend with ⑤. Compared to the previous diagram, Black now has the possibility of starting a ko with Black A, White B, Black C. White, meanwhile, has been able to solidify the upper side with ① and ⑤, and can consider that the ko is a bit difficult for Black to start because Black will suffer considerable damage if he loses.

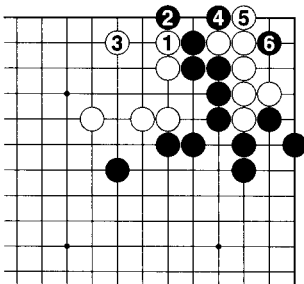
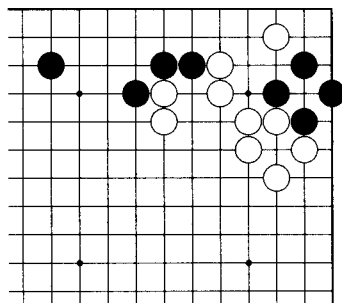


Diagram 3: No Risk Ko

Defending with ③ without playing the forcing descent first as in the previous diagram, allows Black to start a different ko with ④ and ⑥. Losing this ko will not hurt Black at all, and he can start it as casually as going to a picnic. No matter what White might try instead of ⑤, the result will still be a ko in the corner. Compared to the previous diagram, the chance for Black to lose territory is greatly reduced.

Problem 17: A Ko If Captured

Rather than living unconditionally but taking a loss on the outside, it is often better to get a relatively better result on the outside and use a ko to put up a fight in the corner. Of course, if the damage to the outside is not too significant, there should be nothing wrong with living unconditionally.



Black to Play

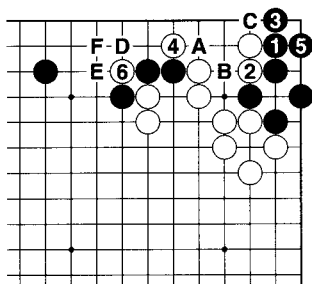


Diagram 1:

Unconditionally Alive

True enough, Black can live by blocking with **1**. However, this way of living is a bit flimsy, since it depends on the possibility after **3** of linking up with Black A, White B, Black C. This means that Black is vulnerable to any number of forcing moves on the outside, and the net result is a loss for Black. Instead of **4**, White can also use a different move order, cutting with **6**, Black D, White E, Black F, **4**.

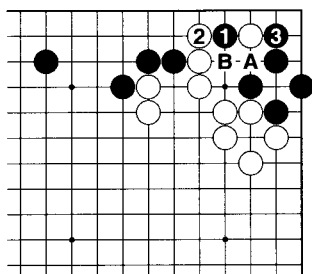


Diagram 2:

1 is the tesuji.

1, attaching at the waist of the knight's move, is a common tesuji to inhibit White from bumping at A. If **2**, then **3**, and if White B, then after Black A, capturing the single stone will be gone for White. Because White gets to play **2** the upper side becomes a bit thinner, but if this is the extent of the damage, Black can cope with it. Instead of **2**, if White B, Black A threatens both Black at **2** and **3** next. Instead of **3**, Black A would be killed by White at **3**.

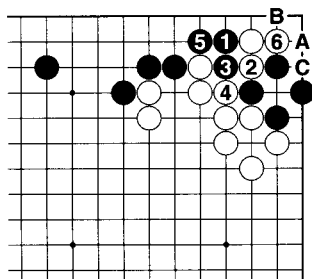
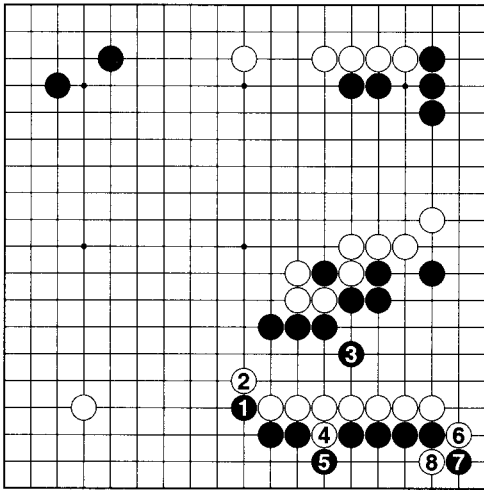


Diagram 3:

Half Sacrificed

If White bumps with **2** anyway, Black takes an immediate benefit by linking up with **3** and **5**. **6** completes what seems to be a trade, but Black can still put up a fight later by aiming for the ko after Black A, White B, Black C.

For White, defending as in the previous diagram is probably the best that can be expected.

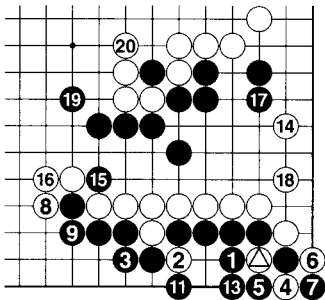


Game Record 34
 23rd Oza Title Match, Game 2
 White: Otake Hideo
 Black: Ishida Yoshio

Game Example 34: Even a Two Step Ko

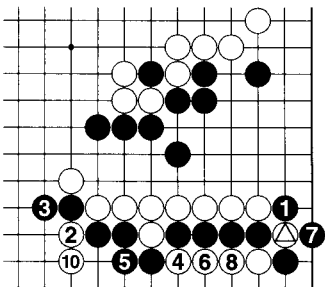
There are often cases in which a ko that seems unfavorable at first glance can actually be taken on with great confidence after considering ko threats and the potential damage you can inflict on your opponent.

After ①, Black plays ③, at once defending and accentuating the weakness of White's cutting point. Black has many cutting points so there is an opportunity for White to counterattack. The best sequence is ⑥ and ⑧, asking how Black will respond.



Variation 1: Game Continuation
 (⑩ at ④, ⑫ at △)

Black grips a stone with ① and White then cuts with ②, forcing Black to connect with ③. After getting these moves on the board, White proceeds with ④ and ⑥. This is a two step ko, but White has a ko threat at ⑧ and can recapture. Now Black has no ko threats. If Black loses the ko, five stones will fall, so Black must retreat with ⑪ and ⑬. White lives with ⑭ and ⑯ and does not need to bother connecting the ko.



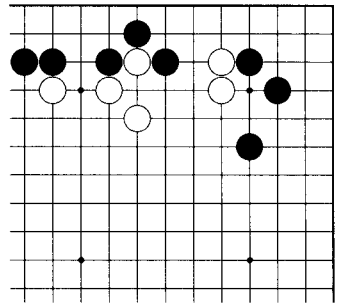
Variation 2: Winning the Capturing Race (⑨ at △)

If Black grips a stone with ①, White gives atari from the other direction with ②, increasing the severity of the cut at ④. Black is forced to connect at ⑤, and White wins the capturing race on the lower side after squeezing with ⑥ and ⑧.

Instead of ②, if White just cuts at ④ immediately, Black will play at ⑥. Now if White cuts at ②, Black may well grit his teeth and defend by connecting at ⑤.

Problem 18: Refusing to Trade

You don't want to obediently respond to a forcing move, but offering a trade would lead to a loss. In such cases, using a ko to put up a struggle can be surprisingly effective.



White to Play

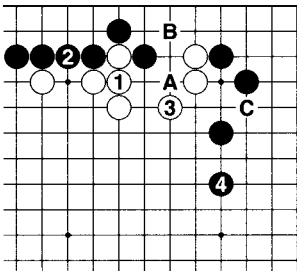


Diagram 1: Subservient

Connecting with ① gives White bad shape, is heavy and too subservient. After Black protects his weak point with ②, if White does not play ③, then Black at ③, White A, Black B once more spoils White's shape while also looking to link up.

After Black plays ④, which removes the threat of White C, it is hard to make much sense of White's position.

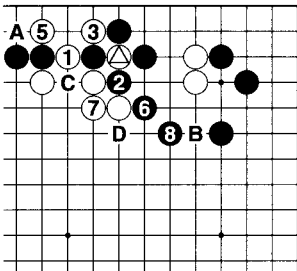
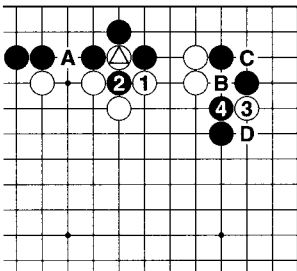


Diagram 2: (④ at △)
Trade

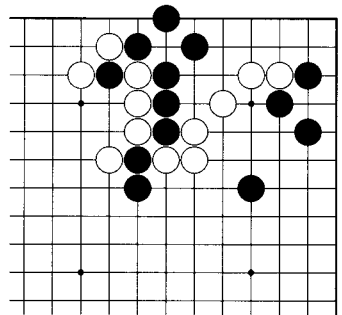
The atari at ① shows fighting spirit, but after Black trades with ② through ⑥, the loss of territory is too great. The two black stones that have been separated still have a bit of resilience left because Black A is sente.

Instead of ⑦, if White tries to run out with White B, the *ponnuki* after Black at ⑦, White C, Black D is so big that it is hard to see how White can get an equal result.



Problem 19: Declining Unconditional Life

Even if you have a way to live unconditionally, if doing so causes too much damage to your other stones in the vicinity you may prefer to live in ko. Such cases are not infrequent.



Black to Play

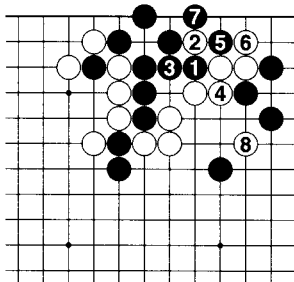


Diagram 1:
Unconditional Life

If Black cares only about the stones on the upper side, living unconditionally is easy. However, if for example ①, White can work his way in on the right side after ② through ⑧. No matter which way Black tries to make life, it will cause damage to the stones on the right side.

If the damage caused by living is too great, it would be better to sacrifice the stones, but in this position a sacrifice is unnecessary.

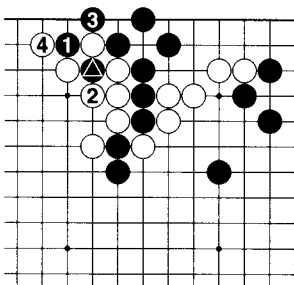


Diagram 2: (⑤ at △)
① is the tesuji.

The cut at ① snaps at the heels of White's stones on the upper side. After forcing White to capture with ②, Black gives atari with ③. Now if ④, Black captures the ko with ⑤, and will ignore any ko threat White chooses to play. Instead of ②, if White at ③, Black can extend to ② without worrying about a ladder—this is part of the reading behind ①. Instead of ④, if White connects the ko, Black is OK after extending to ④.

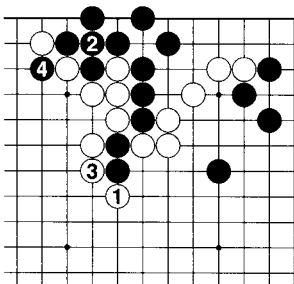


Diagram 3:
Playing on Both Sides

Continuing from the previous diagram, ① is a stylish ko threat. If Black bends in either direction White will have further ko threats, so play will continue with ③, ④. Black breaks out while White gets thickness in the center—this result is playable for both sides. It may seem paradoxical that living in ko is better than living unconditionally, but this can be true in practical play, as opposed to the artificial world of life and death problems.

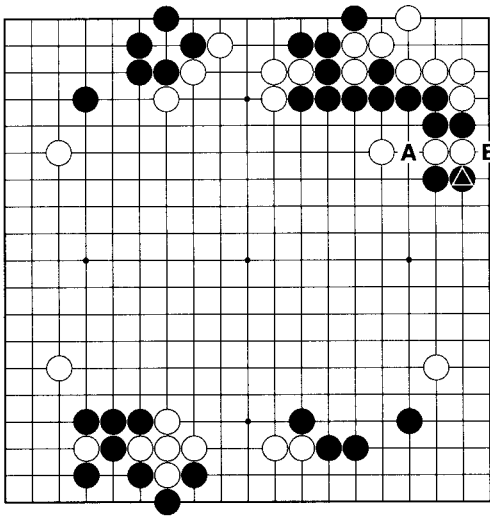
Brilliant Tesuji In Classic Games

The beauty of go can be found in tesuji. Economical movements in pursuit of a goal represent the pinnacle of a sort of functional aesthetic. The beauty of tesuji transcends winning and losing; fine tesuji refine the quality of a game until it becomes a work of art.

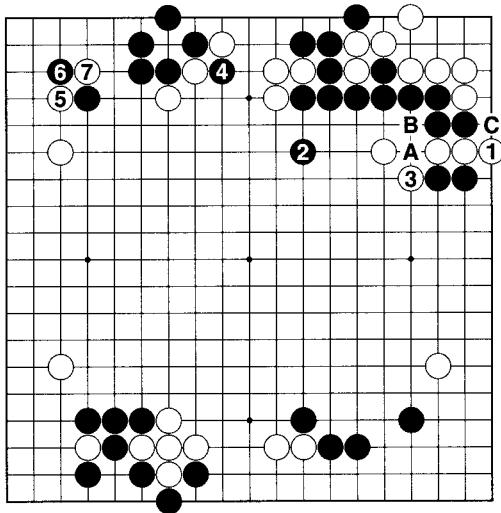
Our predecessors in the world of classical go have left behind many cultural treasures. The brilliant tesuji we will examine in this section all appeared in games that were noteworthy for one reason or another. Knowing the background of these contests adds further luster to these glittering tesuji.

Classic Game 1: Chinese Lament

The fourth Honinbo, Dosaku, referred to even today as a “go saint,” played this game against a go master who was part of a party from the Ryukyu Islands (present-day Okinawa). These islands were then governed by the Lord of Satsuma. As Meijin, Dosaku was forbidden from playing public matches, but the restriction was loosened at the request of this Lord.



Game Record 1
1682
White: Honinbo Dosaku
Black: Peichin Hamahiga
4 stone handicap



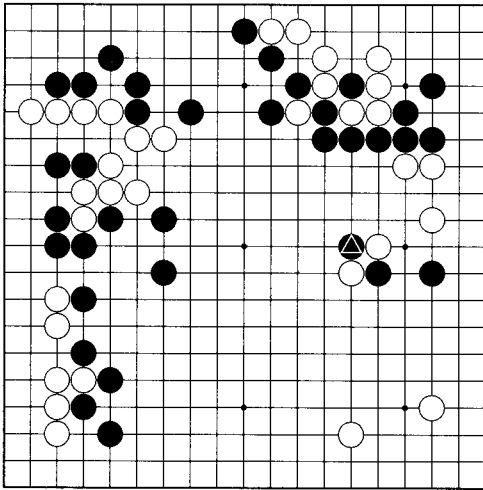
Game Continuation

Black has no choice but to reinforce his main group with ② and ends up trading the stones on the right side for the upper side. The Ryukyu Islands were at times under the control of China. For that reason, ① has come to be called the “Chinese lament,” since it brought the representative from Ryukyu to grief in this game. Peichin Hamahiga won the second game.

Dosaku gave a handicap of four stones, and won by 14 points after unleashing sacrifices across the board. Go in the Ryukyu Islands, under the influence of Chinese go, focused on tactical fighting. Its best player was unable to keep up with Dosaku’s way of thinking, which was based on *tewari* analysis (deconstructing a position to determine the efficiency of the moves).

In Game Record 1, Black has just blocked with \triangle . It seems that Black will be able to link up because A and B are now *miai*.

In the game continuation, after White descends to ①, Black lacks a good response. If Black A, then ③, Black B, White C links up.



Game Record 2
1706

White: Inoue Inseki
Black: Honinbo Dochi

Classic Game 2:

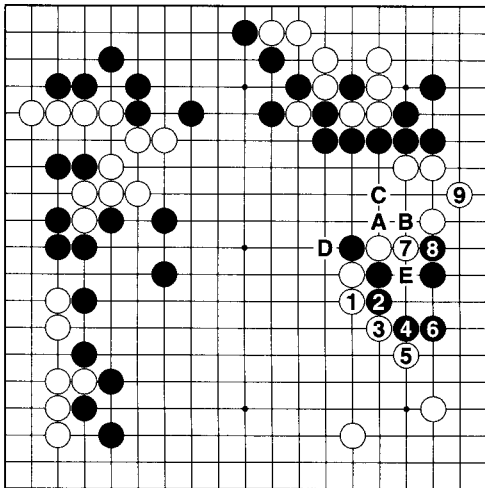
Meijin Inseki's Masterpiece

Dosaku's disciple Kuwabara Dosetsu became the head of the Inoue family and became the third Inoue Inseki. The second Inseki (Yamazaki Dosa) had been Dosaku's younger brother.

Dosetsu Inseki later became Meijin *Godokoro* (Minister of Go) and so is called Meijin Inseki. He assembled a history entitled *Dengonroku* (Record of Oral History) as well as a book of life and death problems, *Hatsuyoron*, and spent considerable effort in training Dosaku's heir, Kamiya Dochi. During Dochi's training

the two played a ten game match with Dochi taking Black in each game. The tenth game is known as Inseki's Masterpiece.

In the game record, Black has just played the cross-cut at \triangle . White's next move is a surprising one, and a forceful way to handle the situation.



Game Continuation

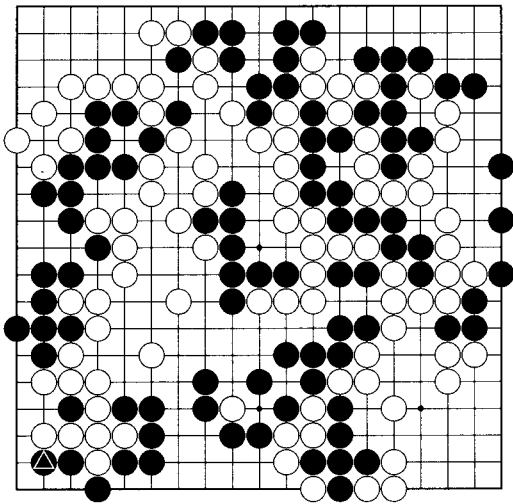
With the extension to ①, White suddenly grabs the upper hand. Usually White would extend to A, but after ②, White would face a difficult fight. Instead of ②, even if Black pushes through at ⑦, followed by White A and Black B, White plays C and now Black needs to play D, so White can seal him in with White at ②, Black E, White at ⑥. This would not be good for Black.

With ⑨, White finds a stylish way to live.

Classic Game 3: A Model Tesuji

After Dochi, perhaps because of the petrification of the four house system, there followed a period in which the technical level of the game decreased somewhat. The one who reversed this trend was the seventh Yasui, Senchi.

Speaking of Senchi's go fifty years later, Honinbo Shuwa remarked that Senchi had no equals among his contemporaries. Because of his excellent instinct for play in the center he is also called the father of modern go.




Game Record 3

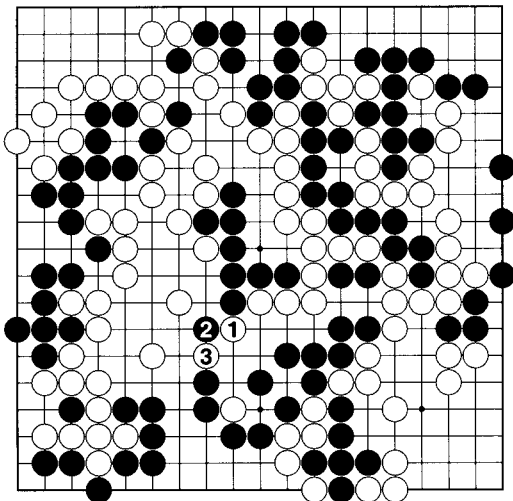
1792

White: Yasui Senchi

Black: Kono Mototora

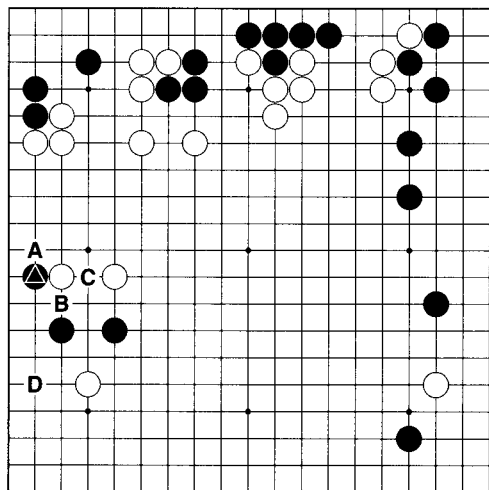
In the game, Black has just played . Black has apparently judged the game to be extremely close and is trying to squeeze a little extra from the position, but this leaves behind a serious defect in the center.

Kono Mototora was a good enough player to have received consideration to become the heir of the ninth Honinbo Satsugen, but it is said that his game was marred by frequent oversights.



Game Continuation

After ① and the wedging hane at ③, the eight stones in the center are captured. Mototora thought too much and therefore became prone to blunders—that is the well-known explanation set forth by Sekiyama Sendayu.



Game Record 4
1792

White: Yasui Senchi
Black: Honinbo Retsugen

Classic Game 4: Countering One Forcing Move with Another

Yasui Senchi and Honinbo Retsugen were both promoted to 8 dan or “vice-Meijin” at the same time, but Senchi was fourteen years younger, and was considered the top player of his day. Later he passed leadership of the Yasui house to Nakano Chitoku, taking the name Senkaku for himself while Chitoku took the name Senchi and became the eighth Yasui.

This is the most famous of the games between Retsugen and Senchi, and offers a fine display

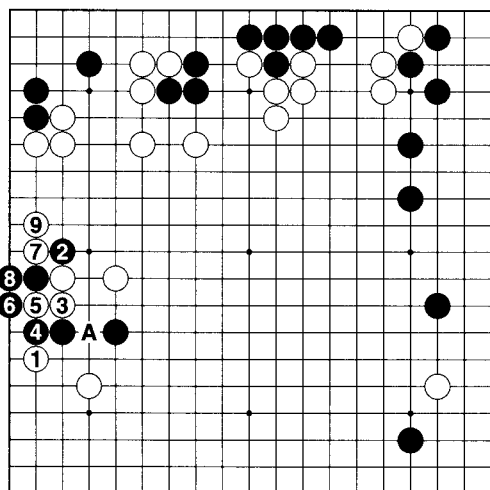
of Senchi’s power. Segoe Ken-saku, honorary 9 dan, commented that this game was remarkable for its seemingly magical twists and turns.

Black has just attached with \triangle . If White A, Black intends Black B, White C, followed by the slide to Black D. However, ...

White forces from the other direction with ①. If ④, White will block at ⑦, and has prevented Black’s ideal setup. Instead of ②, if Black at ③, then White at ②.

So Black continues what he started by playing the hane at ②, and the sequence through ⑨ follows. Black A will be forcing, so Black should have no trouble managing this weak group, but ① will continue to be useful.

Senchi’s games are full of such surprising moves.

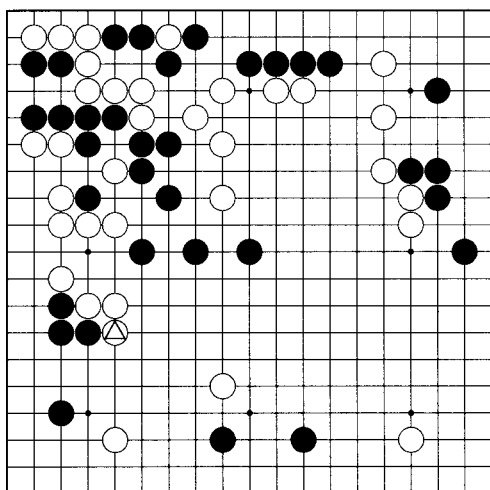


Game Continuation

Classic Game 5: The Brilliant Dame Point

After Retsugen came Miyashige Genjo, and after Senchi came Nakano Chitoku. These two were about the same age, and had opposing styles of play. The result was a friendly rivalry unusual in the history of go.

Genjo came from a samurai family while Chitoku's family were fishermen. Genjo played for outside influence while Chitoku favored taking profit. Yet while they were of such opposite styles, both shared a pure, noble character. Believing that the Meijin *Godokoro* should have skills and



Game Record 5

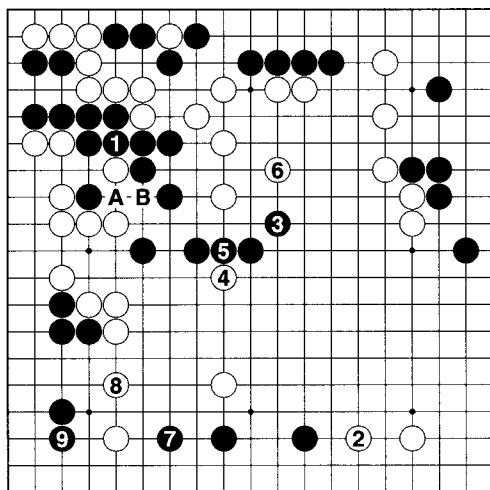
1812

White: Honinbo Genjo

Black: Yasui Chitoku

popular acclaim that far exceeded those of predecessors across history, neither sought the position.

There are many classic battles between these two players, but this game is the most famous one. White has just played the turn at \triangle .

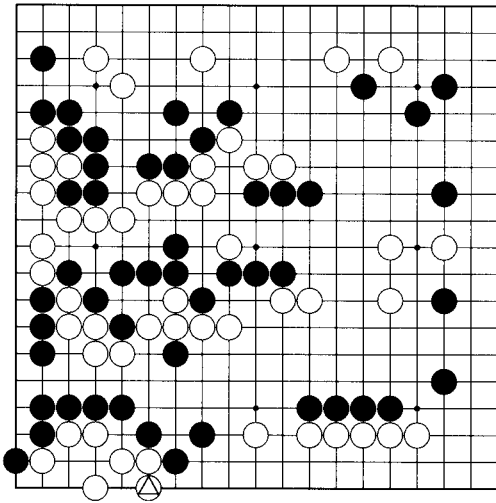


Game Continuation

Black connects at ①, even though White cannot cut there. There is no particularly urgent move elsewhere, and doubtless Chitoku judged that if he ignored the situation, White can force with A or B and Black may come under attack. There are some who interpret the move was played as a “pass” to suggest that White should resign, but it is hard to believe that would occur with these two players.

After ⑨, the outcome is pretty much decided.

Classic Game 6: Completely Calculated Attack and Defense

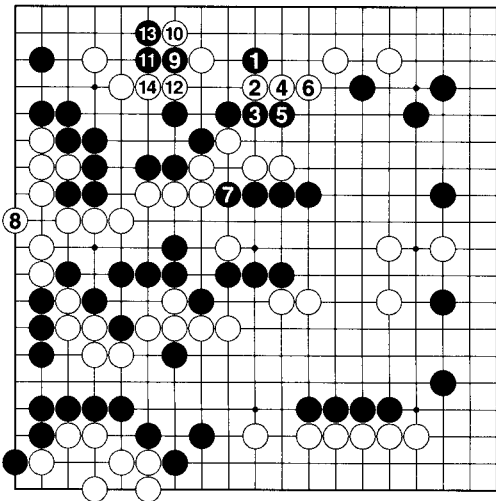


Game Record 6
1820

White: Yasui Senchi
Black: Honinbo Jowa

Jowa won all three games, but commented that he feared Chitoku's power as he would a tiger. This was the final game they played, and was dubbed "The Most Brilliant Game of Our Times."

White has just lived by playing \triangle . The game is hanging on a razor's edge.



Game Continuation

Chitoku became the eighth Yasui, taking the name Senchi. While Genjo gained a promising heir in Jowa and retired relatively early, Chitoku chose his son Sanchi as heir and so his retirement was delayed. This meant that in his later years he was caught up in the contest between Jowa and Inoue Inseki (Gennan) for the office of Meijin *Godokoro*.

Jowa and Chitoku played three times with Jowa receiving the handicap of Black in each game.

Sekiyama Sendayu, commenting on the game at the time, wrote the following: "This game is said to be the best accomplishment of Senchi (Chitoku)'s life, but Jowa clinches victory with the move at ①. Senchi doubtless was trying to salvage a one-point loss, but even this proved impossible. ① and ② were each played after three hours thought."

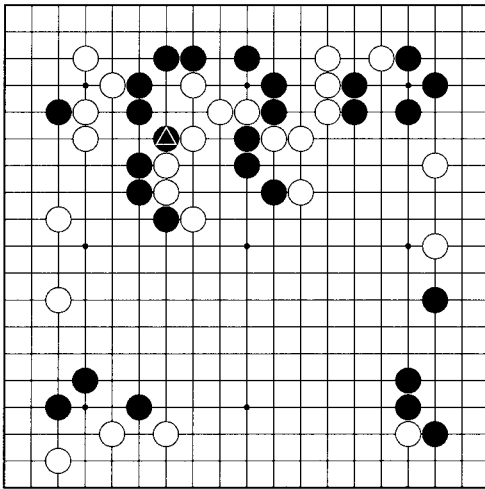
The wedging hane at ⑫ is also a brilliant move to ensure survival of these threatened white stones.

Classic Game 7: Floating Like a Ghost

As Jowa approached the very top, a younger competitor appeared to give chase: Hattori Rittetsu (Ansetsu), eleven years his junior.

Ansetsu was originally Hashimoto Rittetsu. He became apprenticed to Hattori Inseki, then after joining the Inoue family took the name Ansetsu; when he became family head he took the name Inseki and after retirement took the name Gennan.

The first game between Jowa and Rittetsu occurred when Rittetsu was fifteen years old. At first



Game Record 7

1821

White: Honinbo Jowa

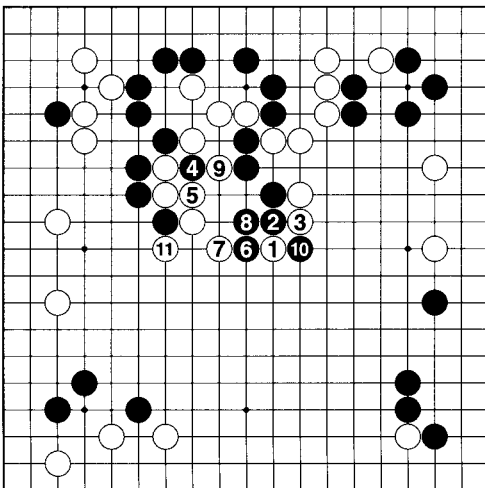
Black: Inoue Ansetsu

Rittetsu only played Black, but he steadily gained ground so that by the time this game was played, when each had become the heir of their respective families, he was taking White once in every three games.

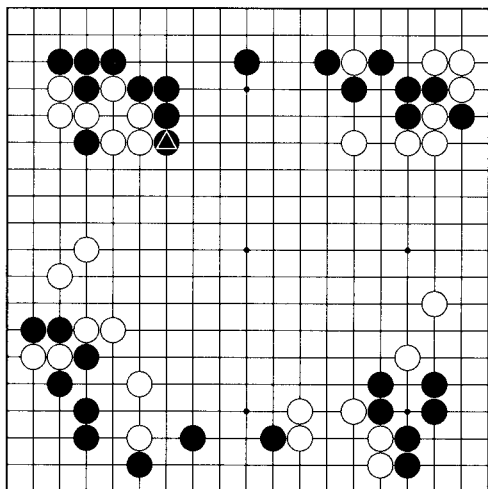
For the two years previous to this game, the number of games between these two had dropped dramatically. It is probable that Jowa avoided his rival, fearing he would be overtaken. This, however, was a castle game which Jowa could not avoid. Black has just played the diagonal wedge at \triangle .

Playing away from contact with ① is a ghostly, evanescent way to manage these weak stones. After the game Ansetsu said that instead of ④ Black should play ⑥ directly. The white group is out of danger after ⑪ and White is leading.

These two players later engaged in a struggle to become Meijin *Godokoro*.



Game Continuation

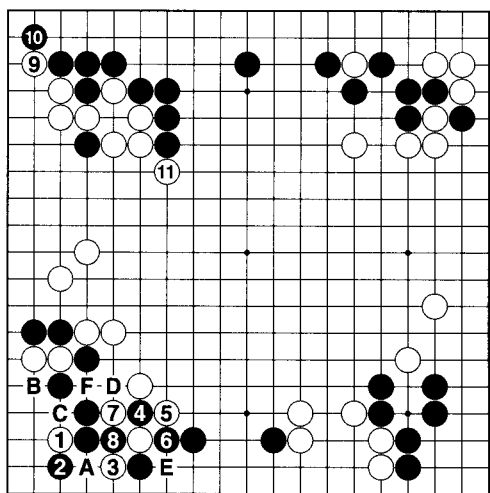


Game Record 8: Two Stone Handicap
1827

White: Honinbo Jowa
Black: Sekiyama Toranosuke

20 game match with Shusaku, receiving the handicap of Black in every game.

In this two stone game, Black has just played the push at \triangle . Jowa finds a brilliant response.



Game Continuation

Locally White has gotten a large benefit.

Sendayu collected many game records and diligently recorded his comments on them. These have become an invaluable resource for later generations.

Classic Game 8: A Devilish Move at the 3-3

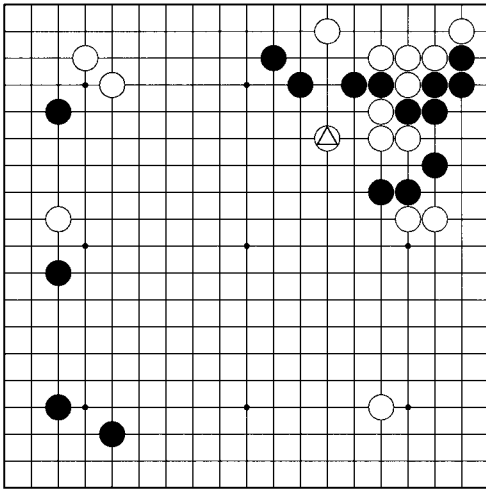
Sekiyama Toranosuke later became Sendayu. He was a scribe for the Matsuhiro clan, received instruction from Honinbo Retsugen and earned a 1 dan rank at the age of sixteen. For a time he interrupted his go career to study the martial arts.

Upon being stationed in the capital Edo he had the opportunity to play three games with Jowa, winning all three. He requested a promotion to 5 dan, which was not granted, and to the end of his life his official rank was 1 dan. In later years, he played a

① is the brilliancy, attaching at the 3-3 point. If Black A instead of ②, White has B. After Black plays either ② or C, ③ is severe.

Instead of ④, if ⑧, White turns at B, creating a shape in which C will be forcing, then grips a stone with E. Instead of ⑥, if ⑧, then after ⑦ and Black E, the threat of a white throw-in at F will be hard to deal with.

In the end, after ⑧, White plays elsewhere, leaving open the option of starting up the ko later.



Game Record 9

1835

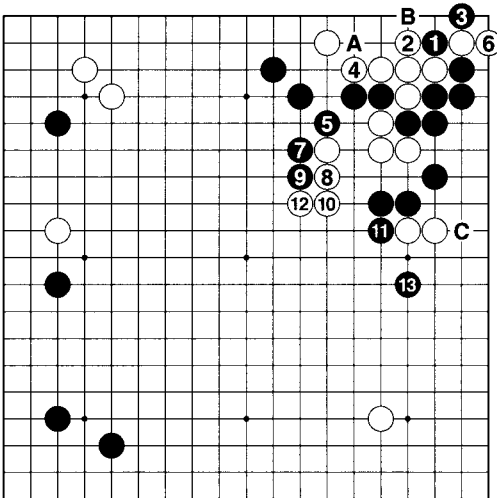
White: Honinbo Jowa

Black: Akaboshi Intetsu

Classic Game 9: The Inoue School's Secret Move

The struggle between Jowa and Inseki (Ansetsu) for the office of Meijin *Godokoro* ended in a victory for Jowa due to his rich gift for political scheming. But Inseki did not give up, and took advantage of a party given by Lord Matsudaira to lure Jowa into playing a game (generally the Meijin was no longer permitted to play). If Jowa lost, Inseki could argue that Jowa did not deserve the title. To play this game he chose his favorite disciple Akaboshi Intetsu, who was twenty-five years old.

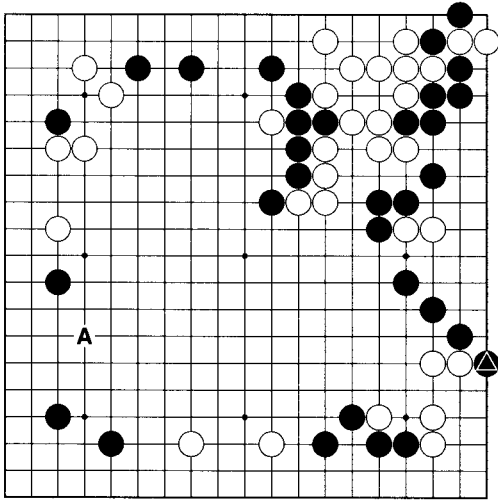
The formation in the upper right arose from a diagonal press in response to a three space pincer—this was a new way of playing at the time. White has just jumped to \triangle , but this meets up with a secret move prepared by the Inoue house in their study of this joseki.



Game Continuation

Throwing in a cut at ① is the secret move. Instead of ④, if ⑥, Black starts a ko with Black at ④, White A, Black B. After inducing ④, Black's intention is to play ⑤ followed by the hane at ⑦. After ⑬, Black considers his plan to have succeeded.

There is a theory that Jowa knew of this "secret" move in advance and allowed his opponent to play it. On the other hand, Jowa's disciple Tsuchiya Shuwa held that instead of ⑫, White should descend to C.



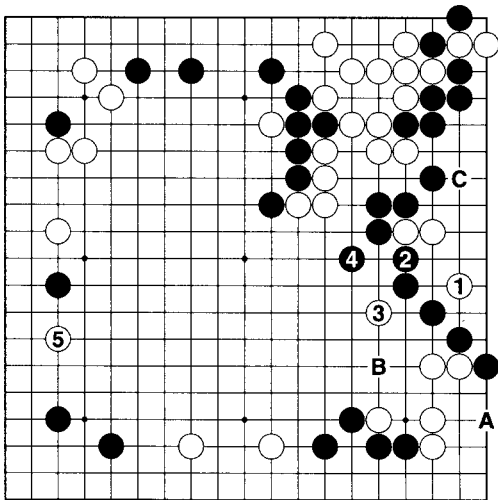
Game Record 10
1835

White: Honinbo Jowa
Black: Akaboshi Intetsu

Classic Game 10: The First of Three Brilliances

After the success of the Inoue school's secret move, Black is leading. However, Jowa next played three famous brilliancies, dramatically shrinking the gap.

Black has just played the hane at \triangle . The intent is to solidify the black stones on the right while threatening the white corner, then switch battlegrounds to play at Black A. In fact, though, Black's playing at A immediately would have been better. This is because White has a brilliant move to gain sente.

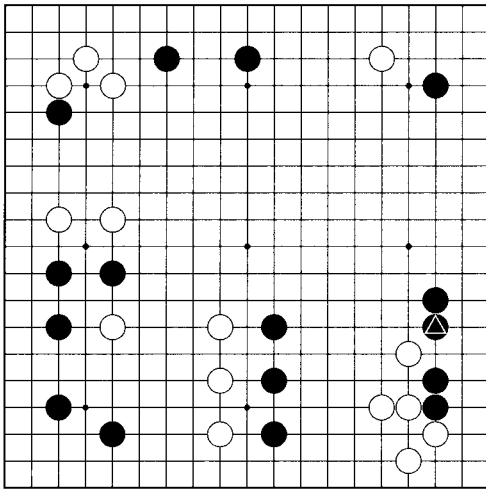


Game Continuation

① is the first of Jowa's three brilliant moves, and ③ is the second. Instead of ②, if Black A, White defends with B, leaving open the possibility for the white stones on the right to live. If Black does not defend with ④, White can play C.

After forcing Black to play ④, White invades with ⑤, leading to large-scale fighting. After this Jowa found a further idea that made bad shape but was a good move. Reeling from successive blows, Intetsu vomited blood and collapsed. It turned out that

Intetsu had tuberculosis. He died a month after the completion of the game. Four years later, some of the machinations used by Jowa to gain the office of Meijin came to light, and he was ordered to retire by the government.



Game Record 11
1841

White: Honinbo Shuwa
Black: Ito Showa

Classic Game 11: *Sabaki* Worthy of a Meijin

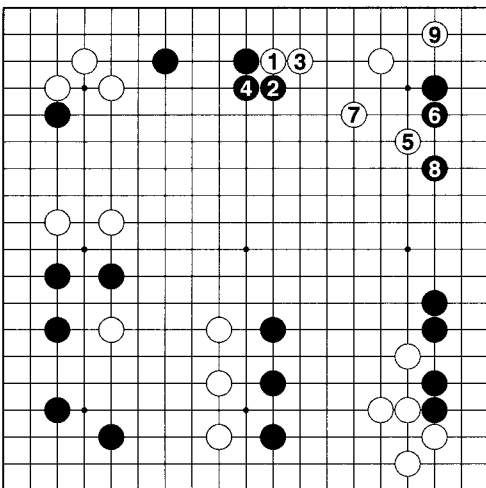
After Jowa retired, Genjo's son Josaku became the thirteenth Honinbo. His heir was Shuwa. When Inoue Inseki applied to become Meijin *Godokoro*, Josaku's plan was to challenge him to play a match against Shuwa.

Shuwa developed quickly—at the time of his being named heir in 1839 he was only twenty years old. Apparently even his teacher Jowa could not hold him to a handicap of always taking Black. The following year the challenge match with Inseki began, and after losing the first game to

Shuwa, Inseki retreated by asking to suspend the match.

This is a famous game between Shuwa and Ito Showa, one of the “*Tempo* Age (1830-1844) Top Four.” Showa was a fellow disciple of the Honinbo school, more senior than Shuwa. His go suffered from inconsistency, but gaining a tie in this game was considered “an achievement worthy of a Meijin.”

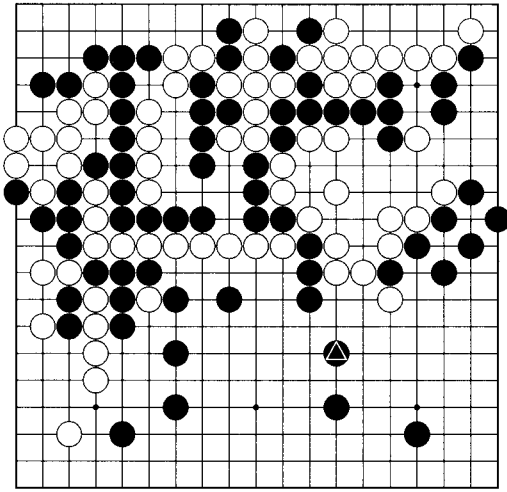
Black has just defended with .



Game Continuation

White attaches and reinforces with ①, then presses with ⑤—a wonderful conception. After ⑨, the game has become very close. The light handling of this group is typical of Showa's best qualities.

Classic Game 12: The Forcing Strategy




Game Record 12

1842

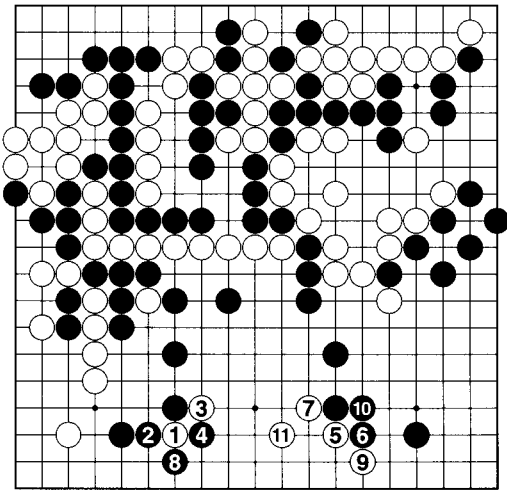
White: Inoue Inseki

Black: Honinbo Shuwa

Black has made use of a ko on the right side to fight back. Black has just played , reinforcing his thinness in the center while simultaneously developing a large moyo on the lower side.

After temporarily withdrawing his application to become Meijin *Godokoro*, Inseki recovered his strength and began looking for an opportunity to apply once more. At the request of the government, he was paired to play Shuwa in an *okonomi* game (an unscheduled castle game). If he won, he planned to renew his application.

After playing a new idea in a *taisha* (large slant) joseki, Inseki has been able to take the initiative across the board, but

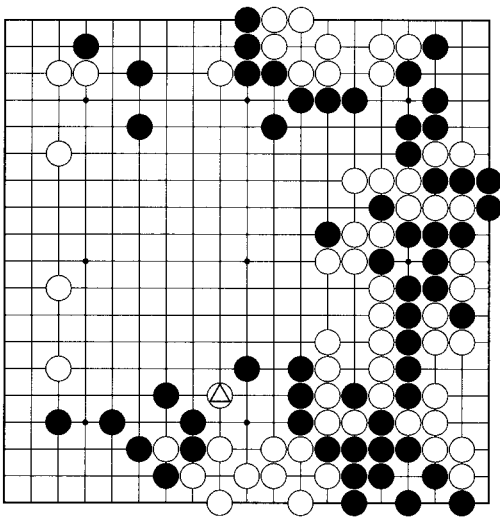


Game Continuation

The aim behind the attachment at ① and the hane at ③ is to create a variety of forcing moves after Black cuts with ④. With these forcing moves at his disposal, White attaches again at ⑤ and easily destroys the moyo on the lower side.

After this, the game for some time followed an arc heading for a tie, but Inseki made an oversight in the endgame that led to a six point loss. Even after this, Inseki did not give up on his ambition and challenged Shuwa to another game, but was

unable to overcome the barrier of giving Shuwa Black and eventually had to relent.



Game Record 13

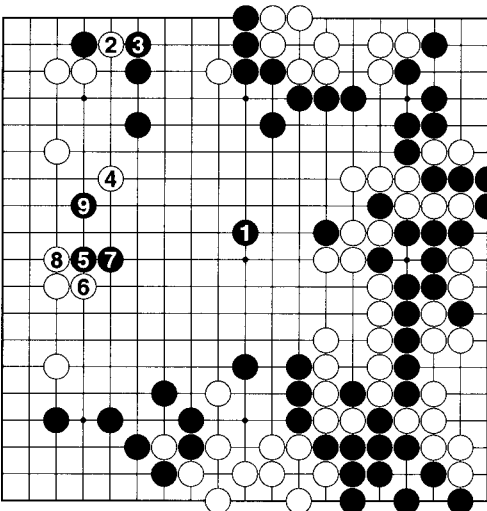
1846

White: Inoue Inseki

Black: Yasuda Shusaku

saku was given a handicap of two stones but after Inseki saw how strong Shusaku was a new game was started with Shusaku taking Black.

In the lower right corner, White has played a new move in a *taisha* joseki. Feeling the position favors him somewhat, White plays \triangle , asking how Black will defend.



Game Continuation

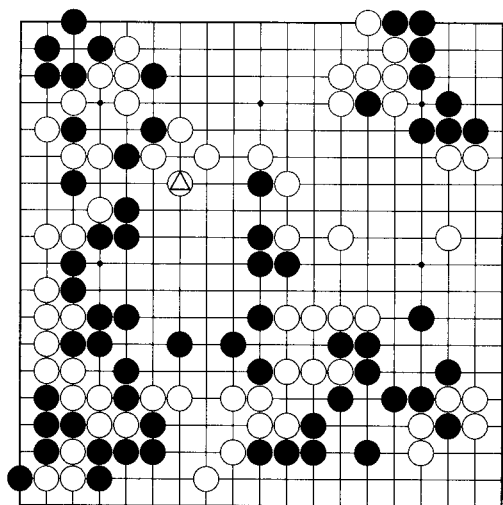
Classic Game 13: The Ear-Reddening Move

In 1845 Inseki and Jowa made peace, and Inseki took Jowa's son Toya Umetaro as the Inoue heir under the name of Shutetsu. In the Honinbo house, after Shuwa came Yasuda Shusaku, a player Jowa called "the greatest talent in 150 years" (that is, since Dosaku). Shusaku developed rapidly.

On the occasion of a visit to his home in Hiroshima, Shusaku passed through Osaka and an opportunity arose to play Inseki. At this time, Shusaku was eighteen. Playing against the vice-Meijin Inseki, at first Shu-

① is a move that looks to affect the course of events in many different directions at once. A doctor watching the game reported that on seeing this move Inseki's ears turned red, shaken by having this remarkable move played against him. This doctor's prediction that Inseki would therefore not be able to win turned out to be true.

Shusaku returned to Edo and was soon named heir to the Honinbo house.



Game Record 14

1852

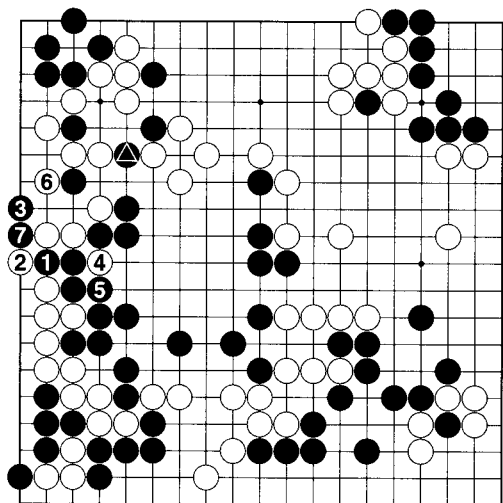
White: Gennan

Black: Katsuta Eisuke

Classic Game 14: Making History with One Move

When the eleventh Inoue Inseki retired, he took the name Gennan. Accompanied by a single disciple he traveled far and wide within Japan. Upon reaching Nagasaki, he planned to cross the sea to China.

This is a game from that period of time. Katsuta Eisuke was a 5 dan disciple in the Honinbo school, and this game was played after three consecutive losses. White has just captured a stone with △.



Game Continuation

① and ③ are a brilliant tesuji, after which the eleven white stones on the left side cannot be saved. This one game is the only mark Eisuke left on go history.

However, the progress up to this point in the game has left Black with a large disadvantage. Black took a loss to get △ into position, and this tesuji by itself is not enough to turn the tables. At night after play was suspended, Gennan remarked that “the outcome really should be a tie, but against a player of Eisuke’s level

...” In the end, White won by one point.

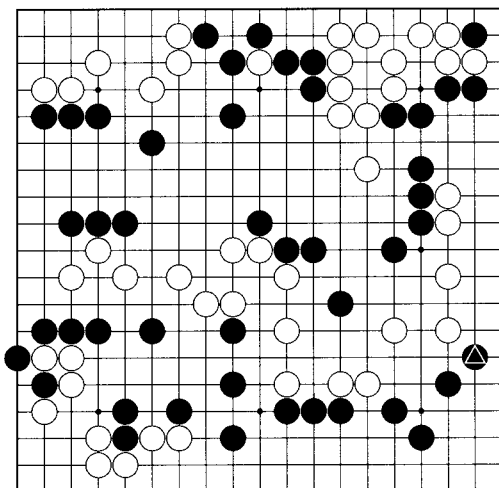
One-half year after this game, Gennan boarded a small boat seeking to reach China, but there are stories that he either met with a strong wind or that his money fell into the ocean. In any event, he turned back before reaching his goal.

Classic Game 15: The 3-3 Asking Move

In 1848, Shusaku became the Honinbo heir and married Jowa's daughter Hana. In 1853 he was promoted to 7 dan.

Murase Shuho was a disciple nine years younger than Shusaku. As part of his training, he and Shusaku played a ten game match—this is the sixth game.

Black has just played \triangle . There is still some thinness in the black position on the lower side, and Shusaku finds a way to exploit it.

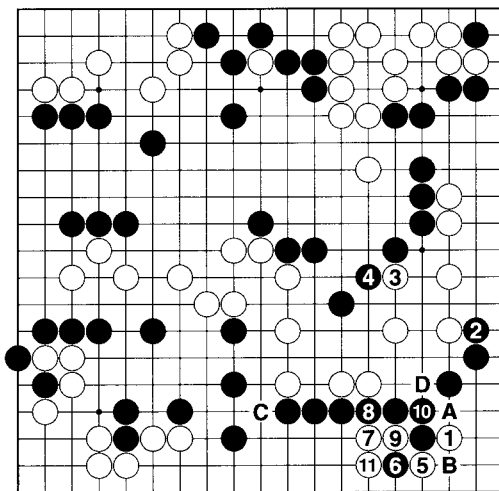


Game Record 15

1861

White: Honinbo Shusaku

Black: Murase Shuho



Game Continuation

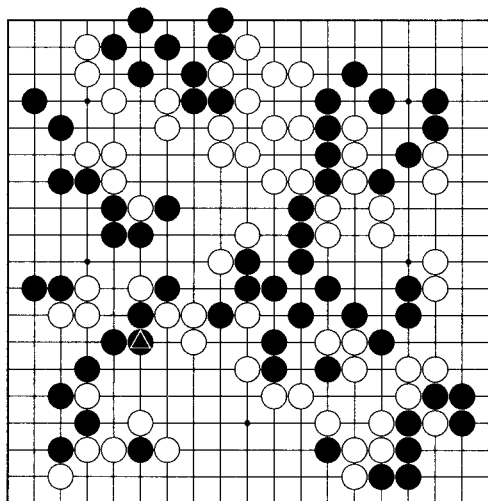
White attaches at the 3-3 point with ①, asking how Black will defend. Instead of ②, if Black A, White will still play the hane at ⑤ and after Black B, ⑨, ⑩, White at ⑧, White will be able to aim for the hane at C.

Black counterattacked with ②, but this lets White live after the sequence starting with ⑤, and in the end Black lost by three points.

Shusaku died at age thirty-four. At one point Shuho was slotted to become the next heir, but after

Jowa's widow objected he disappeared from the scene for a time.

After the Meiji Restoration, the traditional system of go families fell apart, and Shuho founded the *Hoensha* (Square and Circle Society) as a group to spread the popularity of go.



Game Record 16

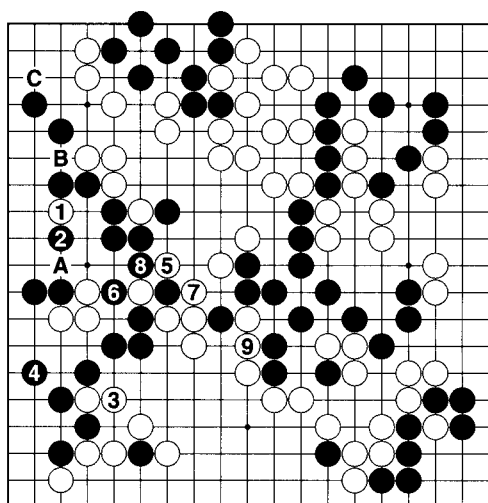
1883

White: Mizutani Nuiji

Black: Iwasaki Kenzo

Yasui, Sanchi. For a time he became a civil servant, but later returned to go and became the third president of the *Hoensha*.

This was an official game at the *Hoensha*. Nuiji was a strong player, the only one in the *Hoensha* who could get to the handicap of playing White once in every three games against Shuho. Black has just made the empty triangle with △.



Game Continuation

Classic Game 16: The Applauded *Sabaki*

The *Hoensha*, founded in 1879 with Shuho as its president and Jowa's son Nakagawa Kamesaburo as its vice-president, grew rapidly. Shuho made peace with the seventeenth Honinbo Shuei who ceded to him the position of head of the Honinbo house. Soon after becoming the eighteenth Honinbo, Shuho suddenly died. In 1886, Kamesaburo became the second president of the *Hoensha*.

Mizutani Nuiji came from the island of Shikoku to participate in the *Hoensha*. Iwasaki Kenzo was originally a pupil of the ninth

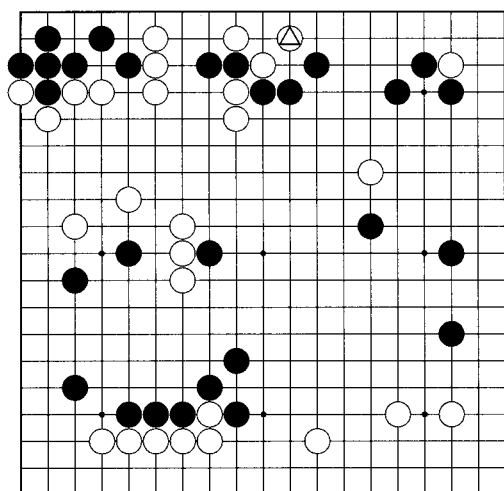
① is a brilliant move that promises to take endgame profit later. It is said that as soon as it was played those watching the game burst into applause. If Black plays ②, in order to prevent White A, a later attachment at White C grows in value.

⑨ starts a sequence with which White pushes Black around in the center, making the game very close, and Black later blunders.

Classic Game 17: A Nose Attachment Leaning Attack

When it was proposed that Mizutani Nuiji be promoted to 7 dan, Takahashi Kinesaburo objected, claiming he had a plus record (by one game) versus Mizutani. It is said that he hoped to gain attention for himself by playing the role of the villain in this drama. At the time, the rule for changing the handicap between players was based on a plus score of four wins.

This was the fourth game of a ten game challenge match between the two, after Nuiji had



Game Record 17
1884

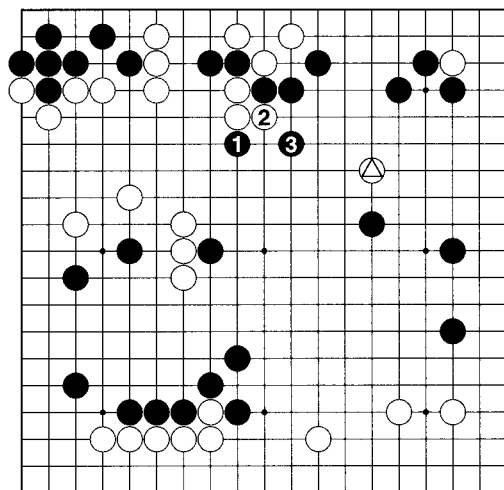
White: Takahashi Kinesaburo
Black: Mizutani Nuiji

won the first three games. White has just played \triangle , capturing the two black stones.

The nose attachment with ① is marvelous. After ②, Black plays a covering move at ③ and swallows up \triangle .

Nuiji therefore had won four games in a row. But Kinesaburo argued that he still had one more game before he was forced to change the handicap. Asked to judge whether or not the match should continue, Shuho replied that not to play when challenged would seem like cowardice.

But Nuiji's fighting spirit had already relaxed, and he was



Game Continuation

unable to force a change in the handicap. Soon after the match ended, he died. No one had known that he was suffering from an advanced case of tuberculosis.

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