THE BREAKTHROUGH TO SHODAN

by

Naoki Miyamoto 9-dan

translated by James Davies

THE ISHI PRESS

THE BREAKTHROUGH TO SHODAN

In this unique treatment of low-handicap go a 9-dan professional sets out to change your whole approach to the game. Step by step he shows you how to take the initiative, how to attack, how to handle the corners, and how to keep the game simple, all the while relentlessly hammering away at the negative mentality that keeps players from advancing. Absorb what he has to say, and the opponents you once feared may soon have to fear you.

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About the Author

Naoki Miyamoto was born in 1934 in Hyogo Prefecture, Japan, which adjoins the city of Osaka. In 1949 he became a pupil of Utaro Hashimoto, 8-dan, (now 9-dan), who broke away from the Nihon Kiin the following year to found the Kansai Kiin. Miyamoto quickly reached the professional level. His promotion record is:

Shodan	1950
2 dan	1951
3 dan	1952
4 dan	1954
5 dan	1956
6 dan	1957
7 dan	1959
8 dan	1961
9 dan	1969

He won the Kansai Kiin First Place Tournament in 1960 and the Kansai Kiin Championship in 1968. In addition, he has gained coveted places in the Meijin League twice, (1963–1964), and in the Honinbo League twice, (1960 and 1964). He is perhaps best known, however, as the publisher and editor of the monthly go magazine *Igo Shincho*, and as the originator of pro-pro handicap go.

FOREWARD

How *The Breakthrough to Shodan* came to be translated.

This translation grew out of a visit paid in June, 1975, by Richard Bozulich of the Ishi Press and the translator to the offices of the Kansai Kiin in Osaka. The Kansai Kiin, or Western Japanese Go Association, is a comparatively new and growing body of professional go players, a sort of younger rival for the Tokyo-based Nihon Kiin. It puts out a monthly go magazine, the *Igo Shincho*, which has the distinction of being published and edited by a 9-dan professional go player, Naoki Miyamoto. Mr. Miyamoto has been responsible for a steady stream of imaginative feature articles in it, including a famous series of pro-pro handicap games and another series of, by now, over five hundred full-board problems. Parts of these two series have been printed in book form, and it was to inquire about translating them that we made this trip to Osaka.

Mr. Miyamoto was in a genial mood and talked at length about his experiences with the *Igo Shincho* and about go writing in general. He had few words of praise for most of the go books published in Japan. 'They have different covers,' he said, 'but they're all the same inside.' He spoke in particular about handicap go. 'Much of what you read about it is incorrect,' he said, 'a lot of misconceptions passed on from one go writer to the next.'

It is a fact that while most Japanese go books list strong professional players as their authors, few of them are actually written by those players. A professional's job is to give lessons and play in tournaments, not to write books. The task of organizing material, drawing diagrams, writing text, fitting things together on the page, proofreading, etc. is done by amateurs working for the outfits that publish the books. In some cases the professional supervises the writing and supplies the ideas and sequences that go into it, but in many cases he only lends his name to the finished product, taking little or no responsibility for its contents. Miyamoto's comments about such books came as no surprise to us.

After getting his agreement about the books we had been interested in, we asked Mr. Miyamoto if he could recommend anything else for us to translate. He immediately suggested a series of articles that had appeared in the *Igo Shincho* about a year before, intended for readers who were trying to reach the shodan level. 'I took a lot of trouble over that series,' he said. 'Even the people up in Tokyo, (i.e. at the Nihon Kiin), praised it.' It had not been published anywhere in book form, so he hunted up back issues and showed us what he meant. We were favorably impressed and carried the back issues home with us.

The series ran from October, 1973, to July, 1974, and its ten installments form the ten chapters of this book. To augment the first seven chapters, I have selected fourteen full-board handicap go problems from the 1974 issues of the *Igo Shincho*.

Both the text and the problems deal with three- and four-stone handicap go and concentrate on developing the awareness of whole-board strategy and repertory of techniques that a player needs to cross the barrier between the kyu level and the dan level. Miyamoto's step-by-step approach and constant driving home of fundamentals make *The Breakthrough to Shodan* an eye-opening work, unique in both the English and the Japanese go literature.

September, 1975

James Davies

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CHAPTER 1

'I want to get to shodan quickly.' That must be the first thought of everyone who learns to play go, but the barrier turns out to be unexpectedly thick. I sometimes hear people who are stalled at the four- or five-kyu level say, 'I don't have any talent.' Nonsense—no special talent is needed to reach shodan. These people are simply falling back on that convenient term 'talent' to justify their mistaken methods of studying to themselves.

From where, then, comes the difference between those who make steady progress and those who do not? That question can be answered in one word: fundamentals. When a person knows lots of joseki, practices life-and-death problems, and plays a great deal, but still makes no progress, it is because his fundamentals are all wrong. 'Fundamentals' should be interpreted, not as something narrow like joseki, but in a broad sense, as one's whole approach to the game. Think not of some flimsy structure that will collapse in a breeze, but of a tall skyscraper that gives itself to the wind, with only its foundation planted firmly in the ground.

A skyscraper cannot be built in a day, nor can you reach shodan overnight. I will take you to your goal, not in one jump, but in a series of easy strides.

In chapter 1 we shall take up four stone handicap go. If you can force a dan-level player to give you a smaller handicap, you are probably already nearly a shodan.

People often lament that, 'I followed the book, but I still lost,' or, 'Halfway through he played a different move and I got confused.' Their problem is that they have become slaves to form, without understanding the spirit behind the form.

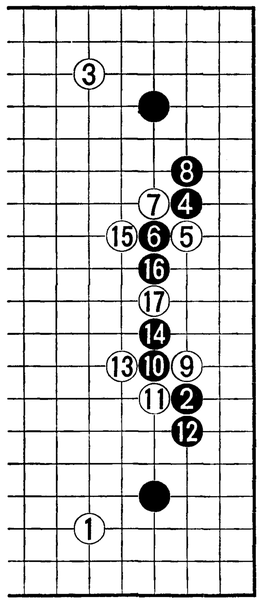
'When a professional plays a teaching game, once he makes it close, he doesn't have to worry. Those people who act so happy because they think they've won by five or six points have almost always lost.' Utaro Hashimoto, 9-dan, said this. If we think his words over, we will find a hidden clue about how to become stronger.

1st Stride. Have him play the large knight's move.

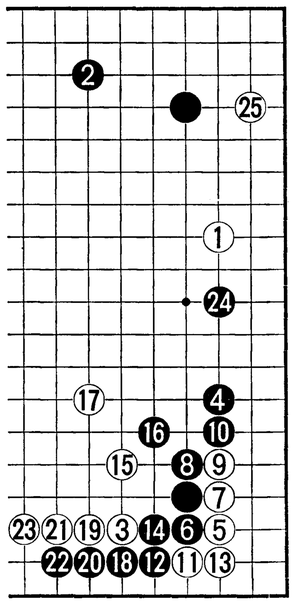
Dia. 1 is from a game played against Honinbo Dosaku at four stones by Peichin Hamahika, a famous player of the Ryukyu Islands, when he came to Japan in 1682. It is Black's poor mentality, rather than White's skill, that merits attention. Honinbo Dosaku made thorough use of his opponent's compulsion to defend territory.

Sequences like Dia. 2 often appear. Realizing that his opponent is going to defend with the large knight's move, White plans his opening so as to make the invasion at 5 most effective. The purpose of this three-three-point invasion is not so much to gain territory as to frighten Black by appearing to rob him of his base.

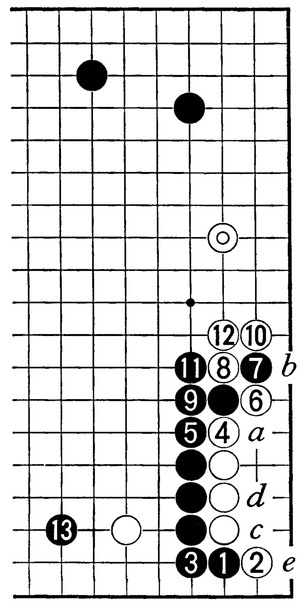
Black proudly crawls out along the second line to 22, extends to 24, and seems to be thinking to himself, 'Well, that's one group safe,' but he has been taken in by White's 'threat'. When White plays 25, the game already looks close.



Dia. 1



Dia. 2



Dia. 3

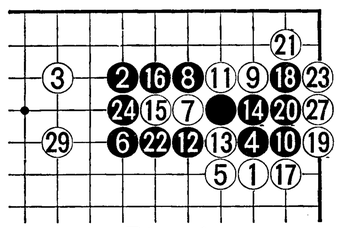
Instead of playing 10, Black should have made the hane and connection at 1 and 3 in Dia. 3. When the sequence gets to Black 13, White ◎ has become unnecessary, and there is a nice ko, Black *a* to *e*, left in the corner.

Those who feel compelled to defend the corners often make the diagonal contact play at 4 in Dia. 4, and jump to 6. Then comes the tesuji combination of the attachment at White 7 and the placement at White 9, followed quite likely by the sequence up to White 29. Dia. 5 should make the result easier to understand. White could hardly be more ecstatic.

If Black makes the diagonal play at 1 in Dia. 6 instead of 18 in Dia. 4 and carries on through 11, he is one move ahead in the fight, so it is possible for him to thwart White's measures, but this takes considerable reading out.

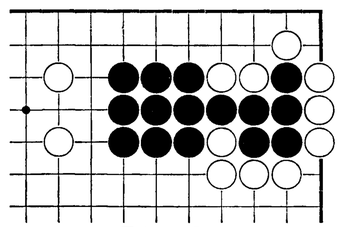
As the above is meant to show, White is glad to have Black play the large knight's move. It leaves him room for any number of variations, and gives him the best possibility of forcing Black into a mistake.

You must not forget, however, to consider the reverse of everything in go. If we take 'Have him play the large knight's move', turn it around, and look at it from Black's point of view, what do we get?

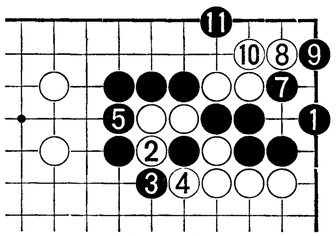


Dia. 4

㉕ *at* ⑦. ㉖ *at* ⑮. ㉘ *at* ⑦



Dia. 5



Dia. 6

⑥ *connects*

2nd Stride. Don't use the handicap stones for defense. Don't miss big points.

If one listens to the complaints of people who are not making progress, one gets the impression that most of them are convinced that the purpose of the handicap stones is to defend the corners. With this terrible misconception for a start, they can hardly expect to make progress. It is only when the handicap stones are used for attack that they deliver their full power.

Look at the game in the figure. The moves up to Black 10 may seem ordinary, but Black has already made some big errors.

To begin with, there is Black 6, apparently an attempt to make territory in the lower right corner. This move gives White an easy development. The big points were the pincer attack at 9 on the lower side and the san-ren-sei at *a* on the left side.

If White ignores Black 1 in Dia. 7, Black immediately makes the diagonal contact play at 3 and jumps to 5. Against White 6, Black plays 7 and extends to 9, bringing all his forces into action. White must now give first priority to taking care of his three stones. He has no time to plot any schemes of his own, so Black should be able to take the initiative effortlessly.

Next there is Black 10. It is not so much the move itself that is bad as the intention behind it to defend the corner. Here again *a* on the left side, or *b* on the upper side, was the big point, but once Black sets out to defend, there is no stopping him. Perhaps a shortcut to making progress is to learn to be defiant enough to play in the opposite direction from the sound of your opponent's stones.

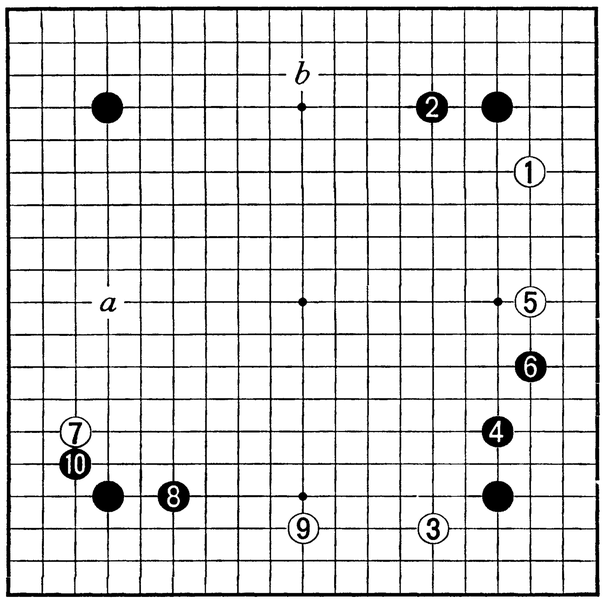
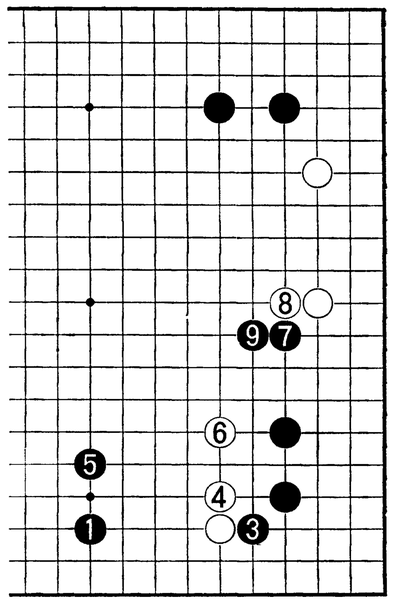


Figure 1 (*1——10*)



Dia. 7. ② *elsewhere*

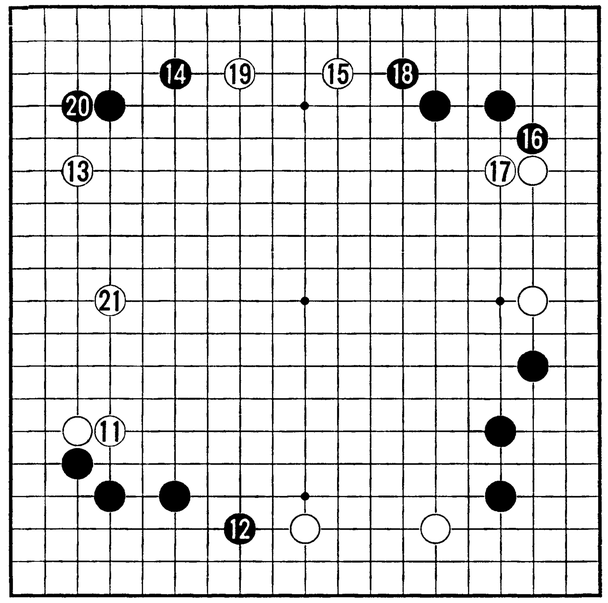


Figure 2 (*11——21*)

Black's negative style of play continues in Figure 2. The handicap point on the left side, (21), would have been correct for White 15, but White had read his opponent's thinking and was taunting him by turning away to 15.

Black's last chance to take the handicap point on the left side was missed at 16. White arrived with apparent ease at 21, and if we take stock of the position at this moment, what with the four-stone difference in strengths, we can say that the game is already pretty close.

Let's back up this statement. Black now has secure territory in the upper right and upper left corners, about fifteen points in each for a total of thirty. Even if one of the two corners on the lower side becomes fifteen points of territory that makes only forty-five points, although one must realize that in this type of position, both corners frequently end up as rubble.

For his part, White has territory in four places which seems likely to amount to, in all, about forty-five points. From here on, it is only a matter of the difference in strengths asserting itself.

All this came about because Black cared too much for the corner territory and neglected the big points on the sides.

In a four-stone game, if Black locks up all the corners, he gets sixty points, and that is all. If White can take control of four areas on the sides, he can quickly balance that amount of territory. Next the battle spreads into the center, but Black has no footing to push out from, and suffers a miserable rout.

Isn't there a famous go proverb that says, 'If you have lost four corners, resign'? Yes, there is, and it is an out-and-out lie. I think I would like to rewrite it as 'If you have taken all four corners, resign.' Play your own game, and don't be misled by such facile 'proverbs'.

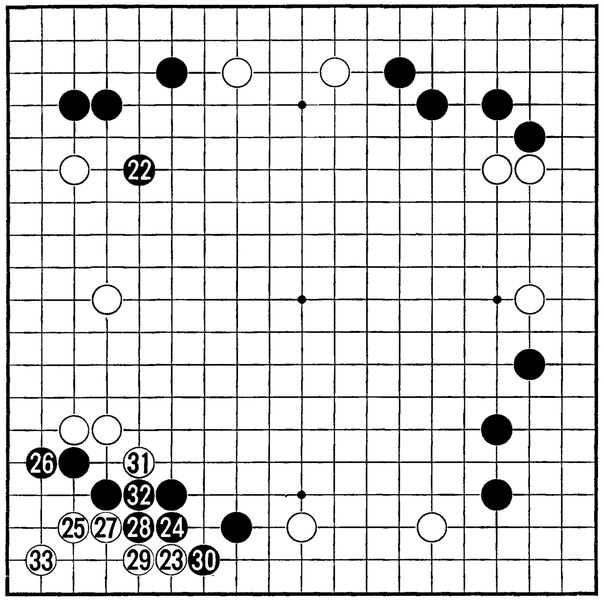
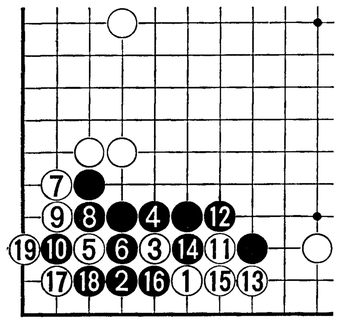


Figure 3 (*22——33*)

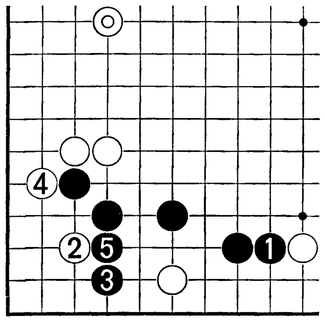
White has made a strange-looking invasion at 23 into what Black had thought was his territory. White 23 hits the weak point in this shape, and there is no good answer to it. Black could find no better move than the contact play at 24, but the sequence to White 29 made a wreck of his corner, leaving him without even eye shape, and as good as ended the game.

Let's take a moment to study White 23. The sequence in the figure is close to ideal for White, but the ultimate would probably be Dia. 8, which shows Black really being kicked around and trampled on. For Black 24 in the figure, the sideways contact play at 1 in Dia. 9 may be the best move. Since White ◎ is on the board, Black cannot fight very hard. When White ◎ is absent, the descent to Black 1 and pincer attack at 7 in Dia. 10 become effective, but in neither case can Black's result be called really good. We keep coming back to the fact that his original defensive moves were not good.

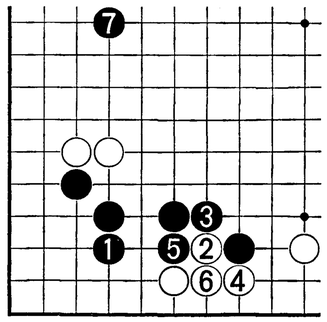
The thing I would like you to learn from this example is not to use the handicap stones for defense. Along with that, try not to miss the big points on the sides. Do this, and you will stop following your opponent around the board. Perhaps a whole new field of vision will open up before you.



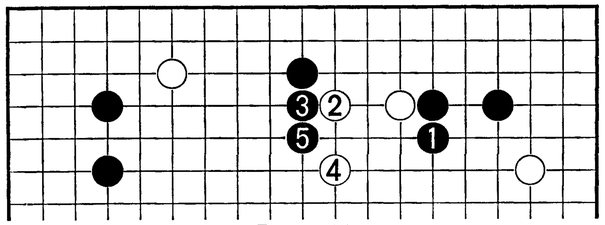
Dia. 8



Dia. 9



Dia. 10



Dia. 11

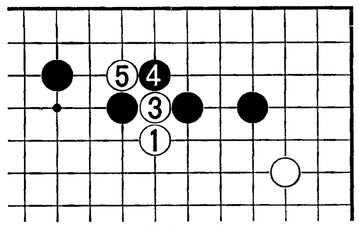
3rd Stride. Side attachement? Extend!

I dare say that by now you understand that you cannot win by defending all the time. Let's get rid of some more mistakes.

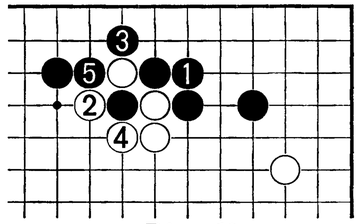
There is nothing special about the moves up to Black 12 in this next game, but White's attachment at 13 set Black a problem. Your first reaction to this side attachment should be to extend to Black 1 in Dia. 11. If White answers at 2 and Black continues with 3 and 5, it is clear that White is in trouble.

What was wrong with the way Black actually played? At White 17, shift your glance to Dia. 12. Would anyone ignore White's peeping move at 1 there? If anyone did, he would be pierced by White 3 and cut by White 5. I think you can understand my point.

Further on, at Black 18, there seem to be many players who connect at 1 in Dia. 13 and let White capture a stone with 2 and 4. This is a disgrace. Anyone who has been cheerfully playing this sequence up to now should banish it utterly from his thoughts. Where do such mistakes come from? As explained before, they come from trying to defend territory.



Dia. 12
❷ *elsewhere*



Dia. 13

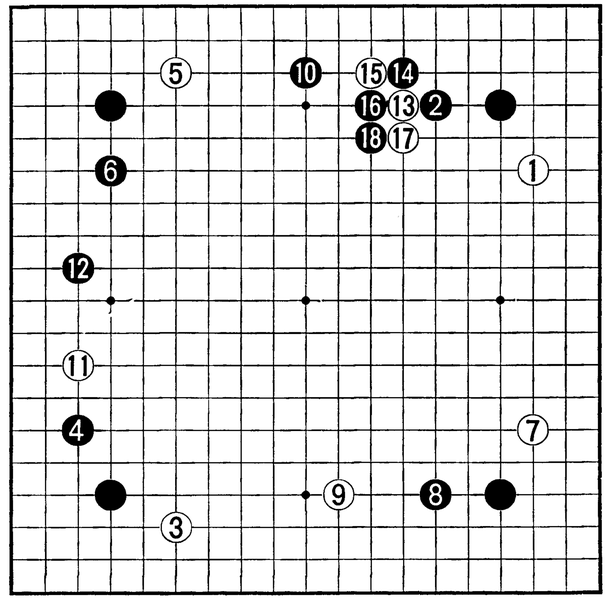


Figure 4 (*1——18*)

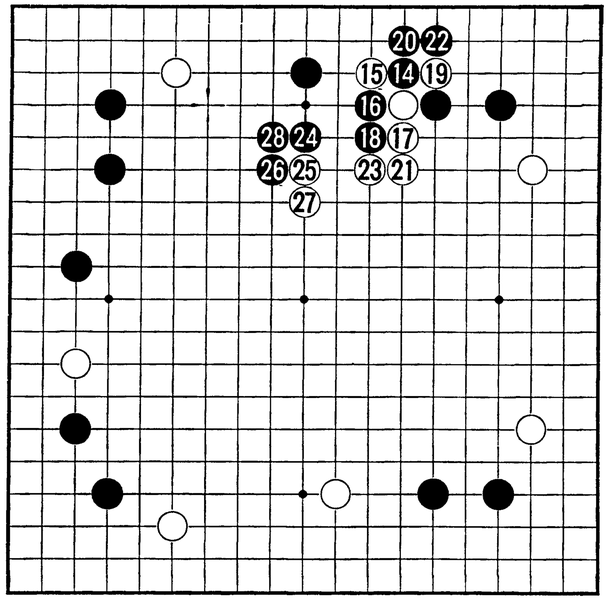


Figure 5 (*14——28*)

Take a look at the position up to Black 28. Black has, to be sure, made about twenty points of territory on the upper side, but there is no telling the role White's centrally oriented power will play in the game ahead.

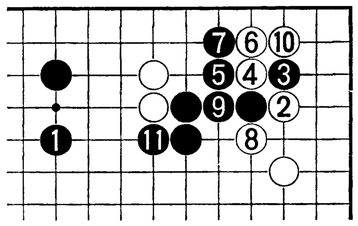
4th Stride. Thwart your opponent's aim.

It is all very well to drum 'Extend against the side attachment' into your head, but you have to know how to proceed from there.

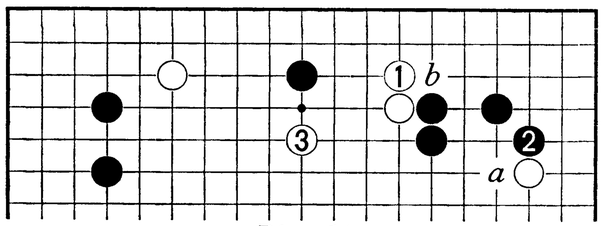
White's descent to 1 in Dia. 14 is no mean move. If Black makes the diagonal contact play at 2, expecting White *a*, Black *b*, he is expecting too much. White will cap him with 3 and start to dictate the pace of the game.

When White descends, I recommend the one-point jump to Black 1 in Dia. 15. White's cross-cut at 2 and 4, however, presents a difficulty. If Black hurridly plays 5 and 7 to keep White from linking up, he gives White a fine result; count the numbers of black and white stones in this diagram.

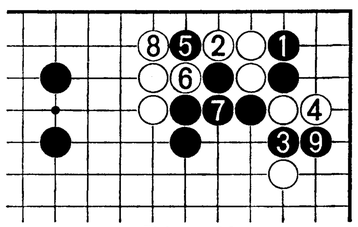
Instead of playing 7 in Dia. 15, Black should press with 1 in Dia. 16. The sequence up to 9 thwarts White's aim completely. The group he is left with is not even 100 per cent alive.



Dia. 15



Dia. 14



Dia. 16

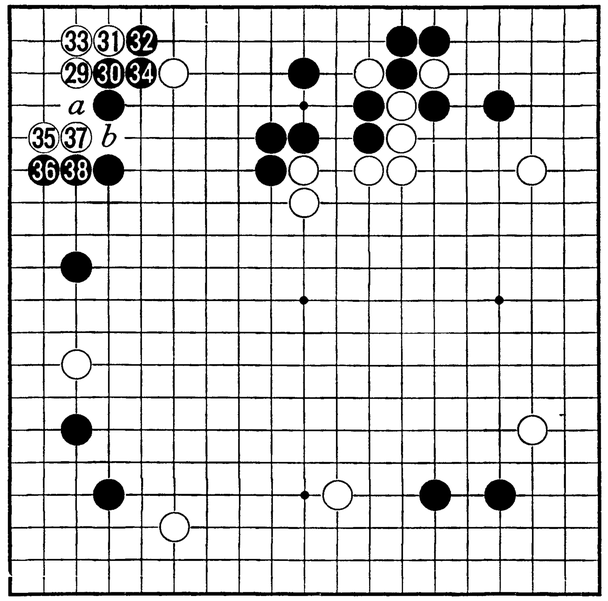


Figure 6 (*29——38*)

5th Stride. Welcome the three-three point invasion.

White invaded at the three-three point with 29. This was absolutely necessary, for if he had done nothing, Black would have locked the door on him at 30 and completed a huge territory. The sequence up to White 35 was quite proper, but Black 36 carried it too far. Black should, of course, have turned elsewhere.

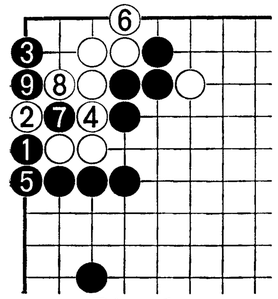
Black in this game is quite strong in local battles; his weakness is that he gets too involved in them and falls behind over the board as a whole.

As it stands, the corner is unresolved, because Black can hane at 1 in Dia. 17, make the placement at 3, and gain a ko with 9. White, however, will keep Black too busy to start the ko, and look for a chance later to exchange *a* for *b*.

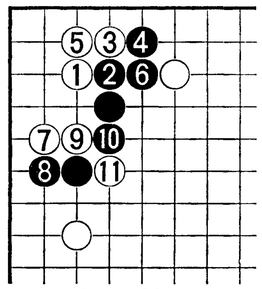
Many people seem to fear the three-three-point invasion, but you should welcome it. The corners offer White only cramped space, and after he has squeezed himself into it, you have the whole board to play with.

A mistake similar to Black 36 in the figure that I often see is Black 8 in Dia. 18. Cut by White 11, Black has no time to kill the corner. It is his own stones, rather, that are likely to die.

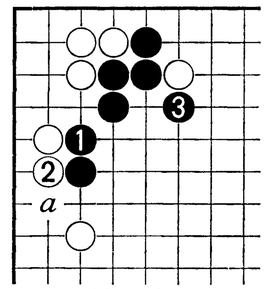
Instead of playing 8, Black's safe course is to press White down with 1 in Dia. 19. White crawls forward to 2, and Black hanes at 3, waiting for a chance to play *a* later.



Dia. 17



Dia. 18



Dia. 19

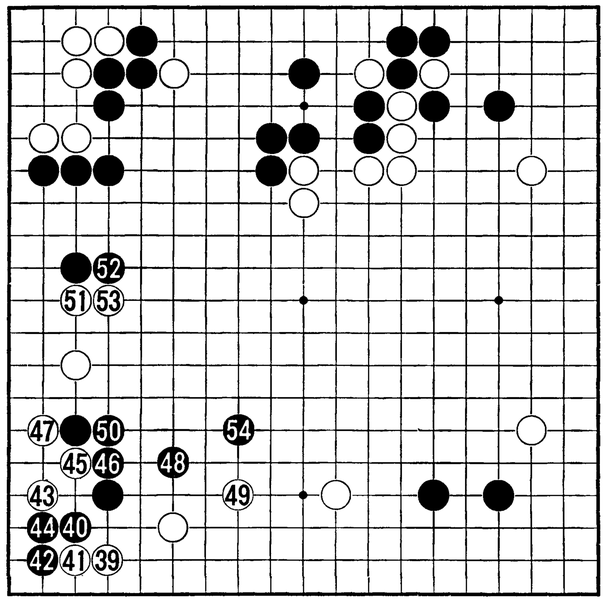


Figure 7 (*39——54*)

6th Stride. Jump when White crawls in.

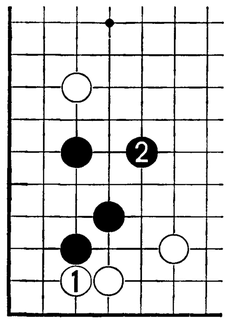
The action shifts to the lower left corner. No doubt everyone has been through the experience of having White crawl in at 41 and peep at 43.

The trouble is with Black's blocking at 42. Look at Dia. 20 and learn the maxim, 'Jump when White crawls in.' This one-point jump, ignoring trifles and aiming into the center, is rarely a bad move.

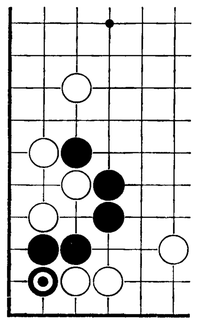
Let's pause at White 47 and look at Dia. 21. The unnecessity of Black ◎ should be apparent at a glance. Every unnecessary move that you are forced to make means one move by which you have fallen behind.

Some books say that in this shape, provided the ladder is with him, Black can play 2 in Dia. 22. Next, when White cuts at 3, Black descends to 4 to capture him, but this is not really good.

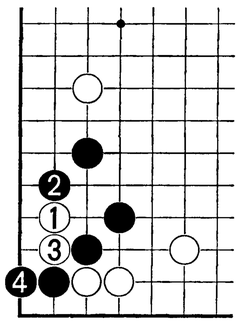
White will ignore Black's move and start playing somewhere off to the right, secretly plotting his escape. When everything is ready, he will play 1 to 7 in Dia. 23. Naturally he has gotten a stone in place that makes the ladder at *a* work. With 9, Black's position crumbles.



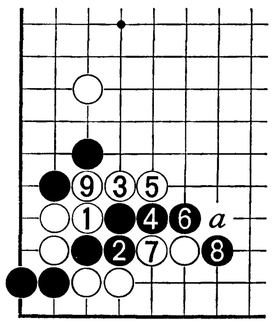
Dia. 20



Dia. 21



Dia. 22



Dia. 23

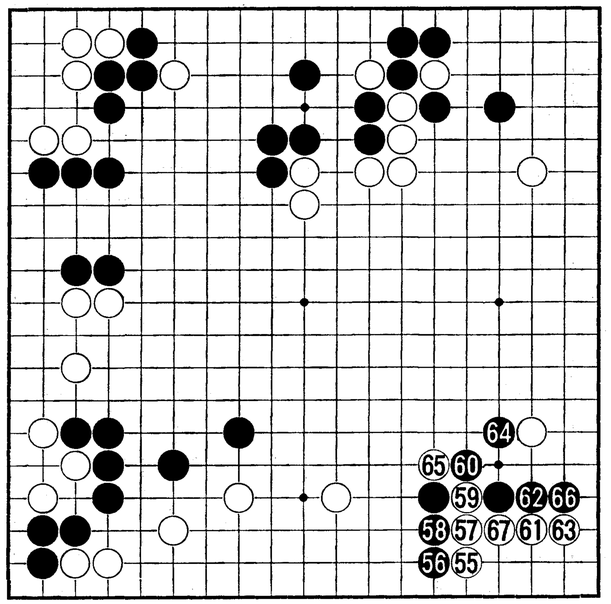
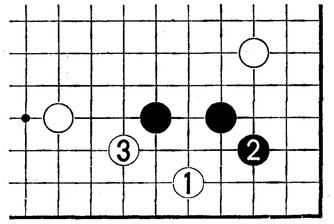


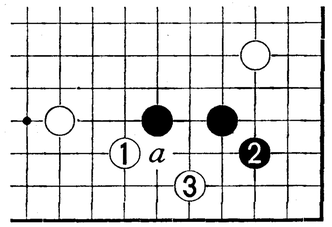
Figure 8 (*55——67*)

Taking sente, White sent his shock troops into the lower right corner at 55. Almost everybody answers this move with Black 56, only to be cut to pieces by White 65.

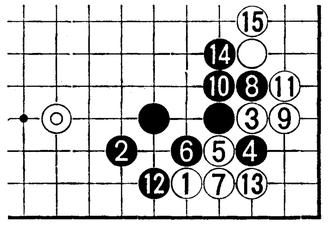
The ideal result for White from 55 is Dia. 24. Why this is ideal should be understandable from Dia. 25. No one approaching the shodan level would answer White 1 there at 2. They would press back, naturally, at *a*.



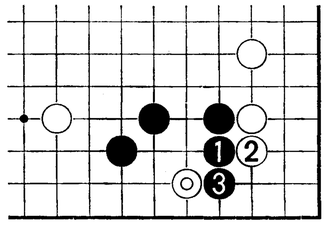
Dia. 24



Dia. 25



Dia. 26



Dia. 27

Against White 55 I recommend the diagonal play at Black 2 in Dia. 26. White will counter this with the contact play at 3, and the next move is important. Most players seem to press at Black 4 and answer White's cross-cut at 5 by giving atari with Black 6 and 8. Since White ◎ comes out badly positioned this sequence is not completely unplayable, but it is a shame to start by giving White so much territory. That tends to make the game close.

When this shape arises, it is good to give way with Black 1 in Dia. 27. White seems to be doing well, but Black should be satisfied, since he has received a tremendous gift in White ◎.

If we look back at this game, it seems that Black has not developed his own way of playing. He has just repeated sequences that he has memorized, and I am afraid he has a long way to go. The first thing he must do is to grasp the spirit that lies behind the form.

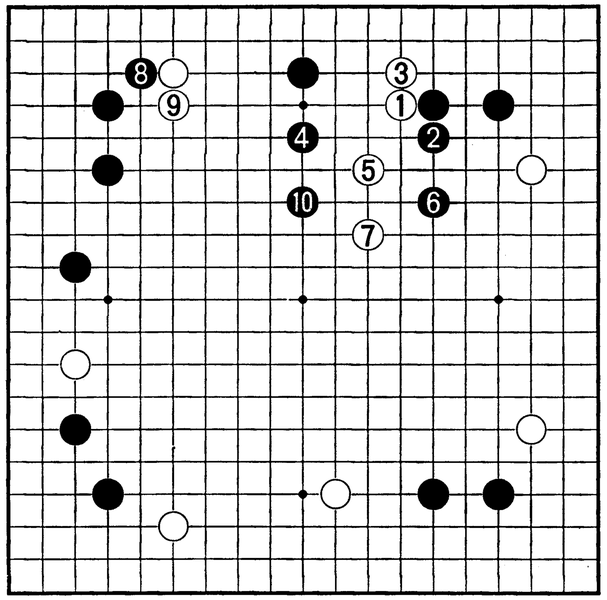
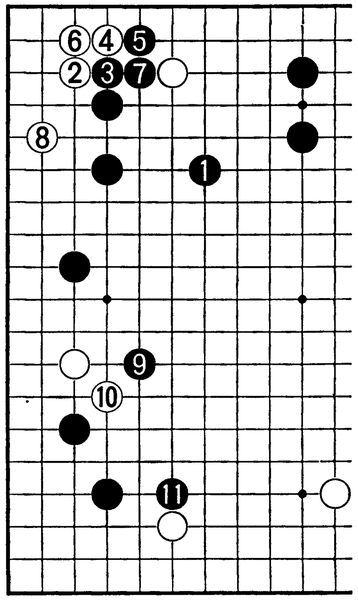


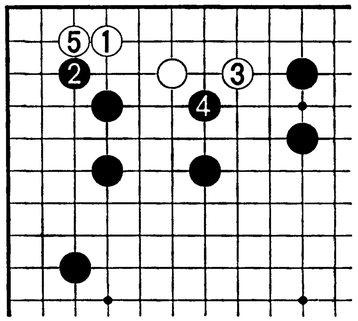
Figure 9 (*1——10*)



Dia. 28

7th Stride. Take the lead and attack.

Perhaps we have seen enough bad moves. It is not so much the badness of the moves themselves as the negative compulsion to defend the corners and the subservient spirit that follows the opponent around the board that is the cause of defeat. By now I imagine that you understand this.



Dia. 29

This time let's build a model game on the ruins of Black's loss in the last game. (White 13 in Figure 4 becomes White 1 in Figure 9.) Black 2 to 6 are a relaxed sequence. The diagonal contact play at 8 and one-point jump to 10 are two more ordinary moves, but the whole thing adds up to a severe attack.

At 8, Black could also blockade White with 1 in Dia. 28. White would probably go into the three-three point with 2. Black caps White's stone with 9 and starts a double attack with 11, an ideal sequence for him.

Conceivably White will not play 2 in Dia. 28, but try to live with 1 in Dia. 29. Black peeps at 4, and after White lives in gote, comes crashing down on the handicap point on the right side. This type of play does not seem likely to present White with any good chances.

'Take the lead and attack' is the safest short road to victory. It goes without saying that attack serves also for defense. Keep your opponent off balance and attack with all your might.

8th Stride. Jump through the center.

White could no longer withstand a capping attack, so he has to flee with 11. Black jumps to 12 and, after White 13, jumps again to 14. Since his stones are in the center they exert an influence that makes the handicap stones in the corners work most effectively. After jumping through the center of the board, Black caps his opponent's line of flight with 16. Stopping the enemy head-on like this is another of the keys to fighting.

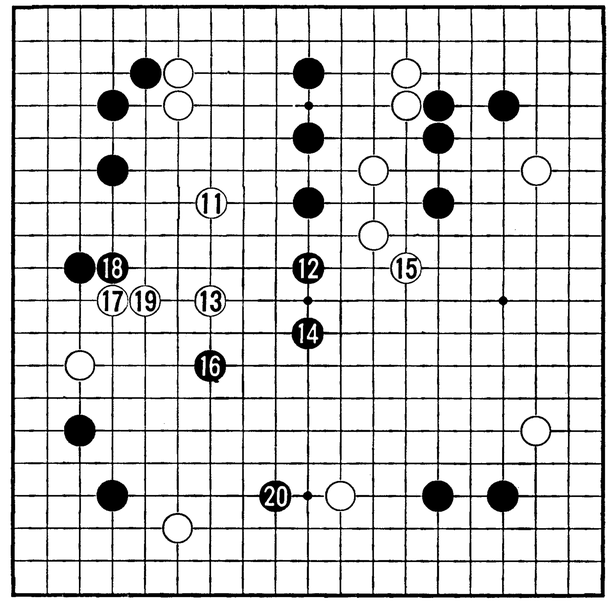
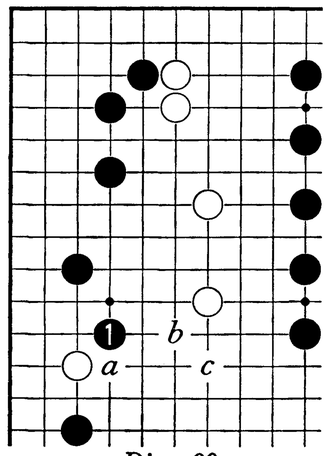


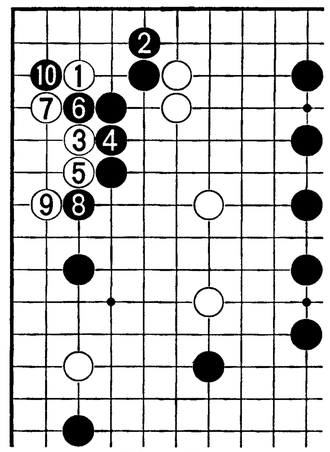
Figure 10 (*11——20*)

If Black wants to play safe here, he has 1 in Dia. 30. If White answers at *a*, Black *b* is good, or if White jumps to *c*, Black plays *a*.

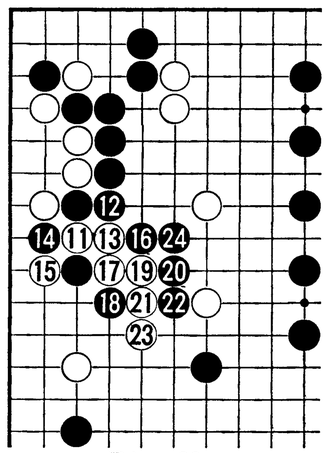
Recall the words that attack serves also for defense. A pair of diagrams will show how Black's moves up to 16 serve naturally to defend the upper left corner. If White tries anything there, 1 in Dia. 31 is his usual move. The sequence up to 10 is common knowledge, but Black's cut at 14 in Dia. 32, his atari at 16, and the subsequent squeeze through Black 24 are mighty indeed, stranding four white stones high and dry. This is only one example, but I imagine that you can get the **idea.**



Dia. 30



Dia. 31



Dia. 32

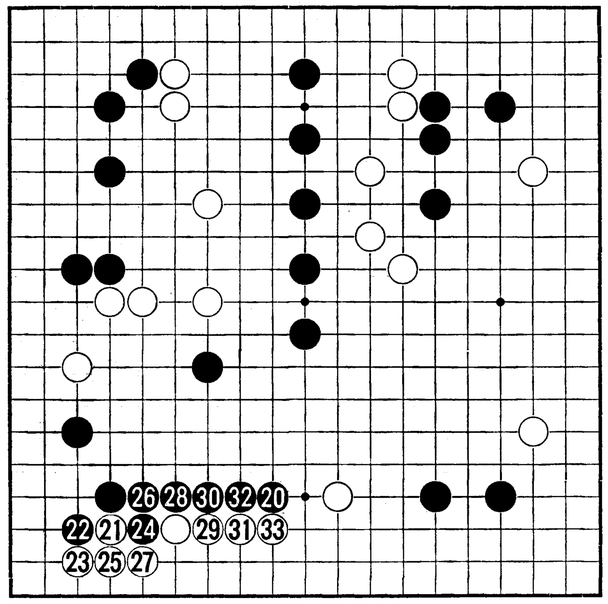
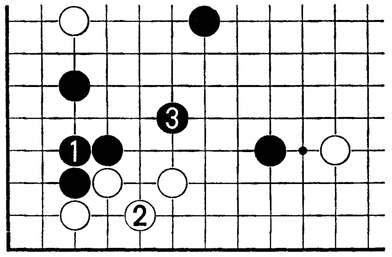
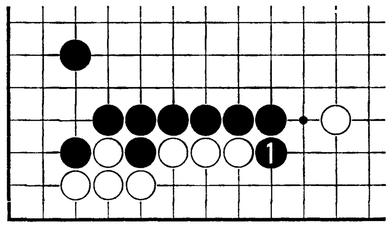


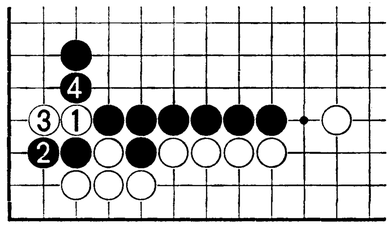
Figure 11 (20——33)



Dia. 33



Dia. 34



Dia. 35

9th Stride. Push straight ahead.

After making White run over a series of worthless neutral points, Black invades the lower side at 20 and opens up a new front. White is weak all over the board, and his troubles can only multiply.

His double hane at 21 and 23 is a standard method of making shape. The response one sees most often is the connection at Black 1 in Dia. 33. That is a peaceful, not necessarily bad way to play, but it lacks any trace of defiance.

In this case the proper moves are to give atari at Black 24, connect at 26, then push straight ahead with 28 and so on. This sequence displays an iron will. White has little choice about any of his responses.

If White omits 31, Black will press him down at 31 and choke him off. If he omits 33, Black 1 in Dia. 34 will end the game.

There are some people who would worry about White's cutting at 1 in Dia. 35, but this matter is so small as to need a magnifying glass to be seen.

Pushing straight ahead like this is not always the right answer to White's double hane, of course, but it is the kind of maneuver that should definitely be a part of your repertory.

10th Stride. Find the vulnerable spot.

Let's stand back and take a look at the board. The first thing that strikes one is how it seems to be divided in half, right and left. That is the work of the line of black one-point jumps reaching down from the upper side and crossing the center. White is struggling within a big black net. Tightening the net little by little, Black can gain a sure victory. This slow-torture method of winning is perhaps the most unkind.

Black 34 hits at one of White's weaknesses. White connects at 41, first having to make two painful peeping moves at 37 and 39, but before he can catch his breath, Black sends another missile his way at 42. Up to Black 46, White's connection has been broken again, and he has no hope of being able to save everything.

Instead of Black 34, Black 1 in Dia. 36 also looks possible. White has to jump to 2, and Black makes a vicious shoulder attack at 3. If White pushes his way out with 4, he pushes Black into surrounding him with 9, and once again, the game is over.

This figure and diagram show Black finding White's vulnerable spots and winning an overwhelming victory.

Don't miss decisive moves. When the time comes that you see you can finish your opponent, go resolutely into action. If you delay, you may give him a chance to recover.

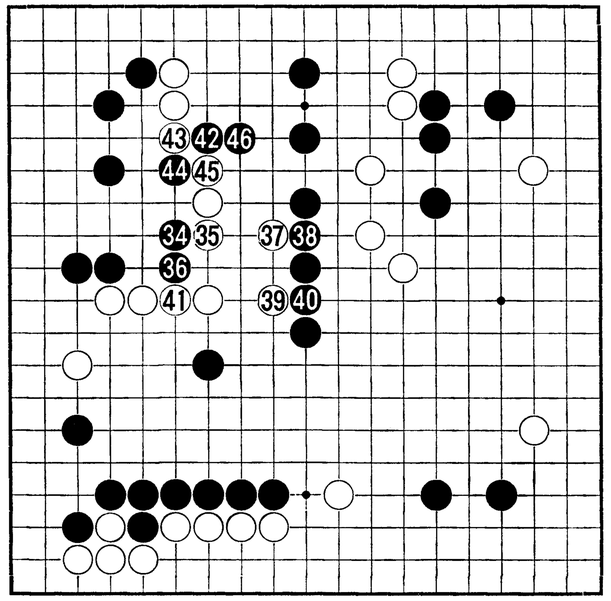
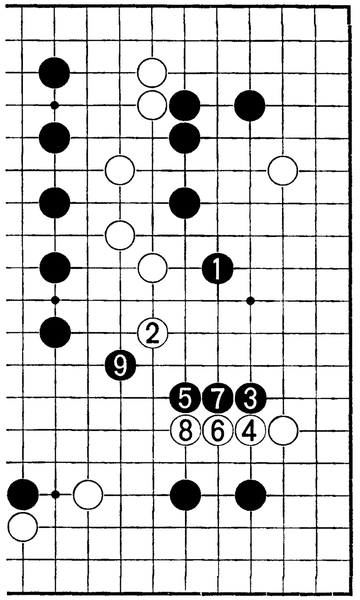


Figure 12 (34——46)

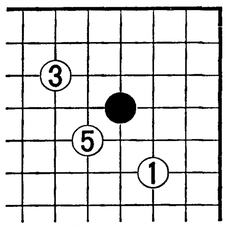


Dia. 36

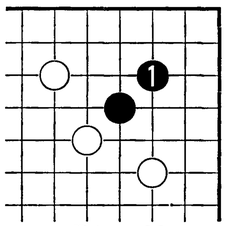
11th Stride. Don't allow a triple kakari.

For some reason, there are people who, when White attacks the corner, ignore him twice as in Dia. 37 and cheerfully suffer the blockade at 5. Dia. 38, in which Black lives with the diagonal play at the three-three point, seems to have gotten into their brains like a cancerous infiltration. If you are one of these people, rid yourself of this cancer without delay. At the beginning of the game there can hardly be any reason to allow both White 3 and White 5.

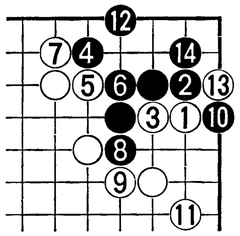
After Dia. 38, White can play 1 in Dia. 39, or the reverse in Dia. 40. As the books show, Black can live with 2 to 14. What the books do not point out is the constant danger that if a white stone appears at one of the points marked 9 or 11 in these two diagrams, Black will die.



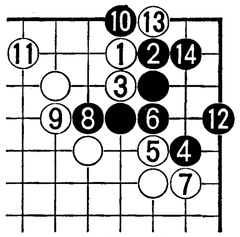
Dia. 37



Dia. 38



Dia. 39

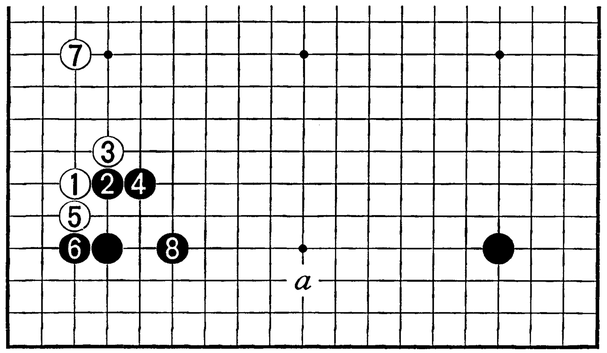


Dia. 40

12th Stride. After the attach-and-extend joseki, go halfway down the side.

Dia. 41 shows the popular attach-and-extend joseki. The questionable move is Black 8; this kind of defense-only move can hardly be good. It is better to extend with 8 to *a*, halfway down the side under the handicap point. Consider how this move works with the handicap stone in the lower right corner.

I feel that the way to win with a four-stone handicap is essentially to put the handicap stones to work in attack. I left the touch-and-extend joseki, and the joseki in which Black ignores White's kakaris, for last because they go along with a defensive mentality.

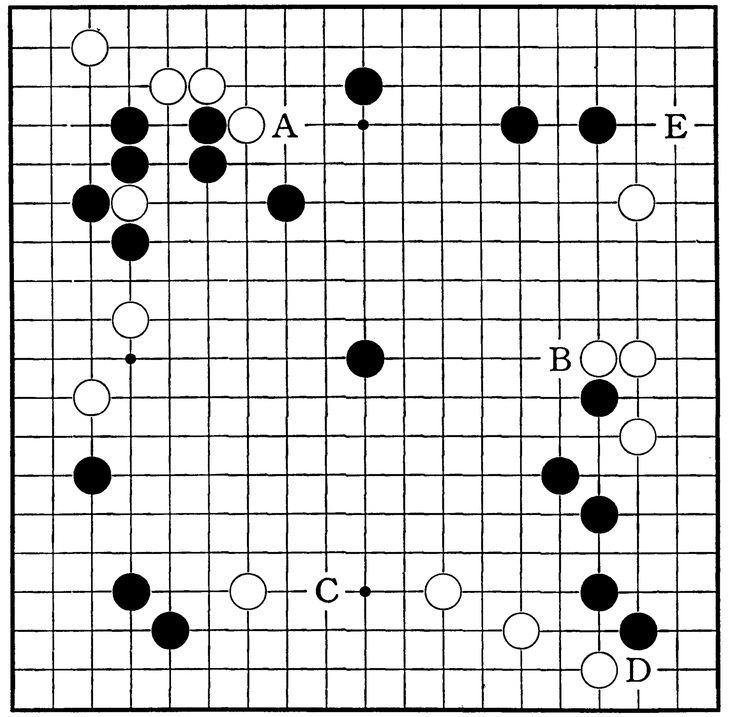


Dia. 41

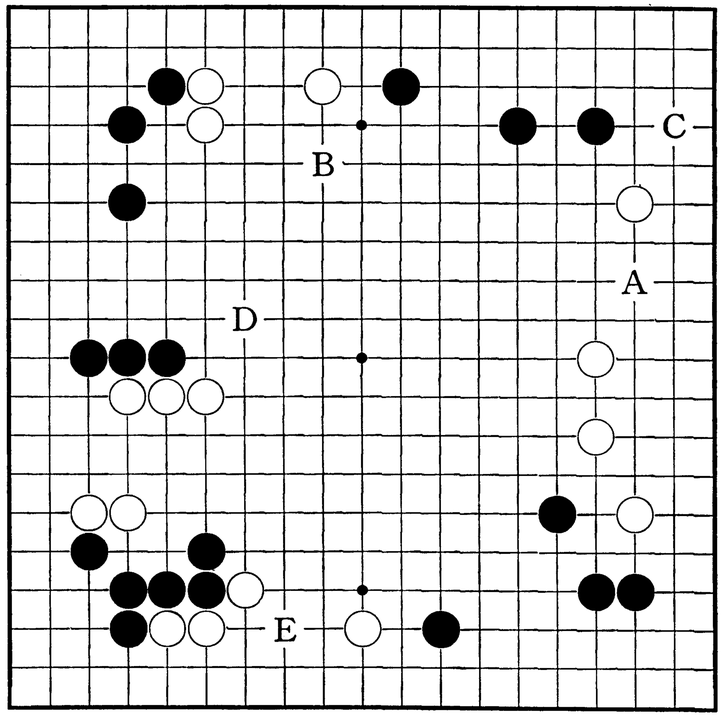
Take the methods taught in this chapter, try them in your own games, discover their true character, and master them for yourself.

Problems

The two problems at right are both taken from four-stone games. In each Black is to play. Choose from the points marked A to E. The answers appear at the back of the book.



Problem 1



Problem 2

CHAPTER 2

If a person who was approaching the shodan level asked a professional, 'How can I get better?' most professionals would probably answer, 'Play against opponents two or three stones stronger than you.' That is indeed the way. The best opponents are those who are close to your level, but a little above it.

Take away one of the four corner handicap stones, and the go board suddenly becomes much more open. For a person who has been playing nothing but handicap joseki to feel lost is quite understandable. 'All I have to do is get an even result in the open corner,' think some people, but go is not as simple as that. If it were, one could graduate from the three-stone handicap just by learning some even-game joseki.

A three-stone handicap demands more severity than does a four-stone handicap. You may get off to a good start, but a few slack moves later can even up the game in a hurry. The most important thing you need is the power to carry out independent planning and make the corner joseki work for you.

1st Stride. Don't fear a double kakari. Make positive pincer attacks.

In this chapter we shall start our study of three-stone handicap go with the knight's-move kakari against a stone on the three-four point. The example game is one I happened to watch in the Kansai Kiin building between a 3-dan amateur and a 1-kyu.

White's two-space high pincer attack, Black's diagonal play at 4, and his slide into the corner at 6 form one of the shortest joseki. Since it gives an even result there is no need to discuss it, and Black's pincer attack at 8 was also good. So far he had a fine opening, but Black 10 was questionable. I consider it an outright mistake, because I feel nothing positive in it. Surely Black should have made a pincer attack at *a*.

If White answered with the double kakari at 1 in Dia. 1 and Black followed with the diagonal play at 2, then jumped to 6, nothing would be the matter. All White's forces would be piled up on the right side, whereas Black would be well developed over the whole board.

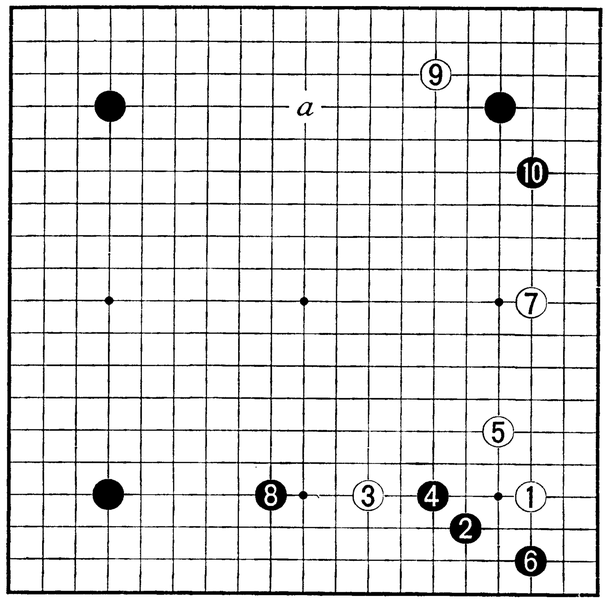
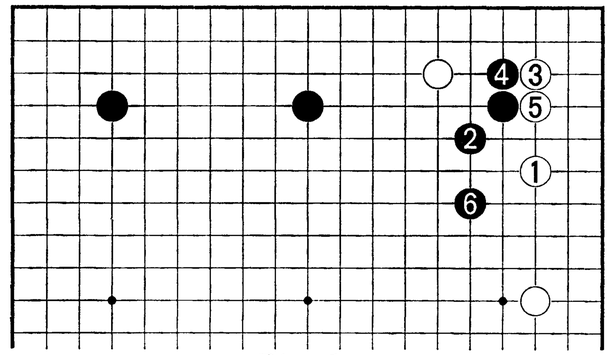
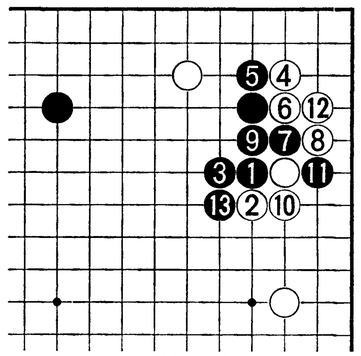


Figure 1 (*1——10*)



Dia. 1



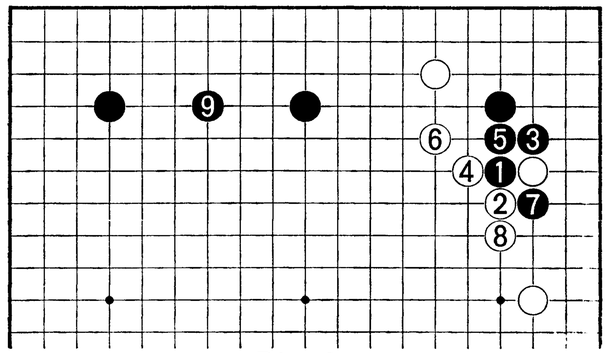
Dia. 2

The attach-and-extend combination of Black 1 and 3 in Dia. 3 is held to be a little soft locally, but here it, too, looks playable. Black 13 takes the key point at the junction of both sides' spheres of influence.

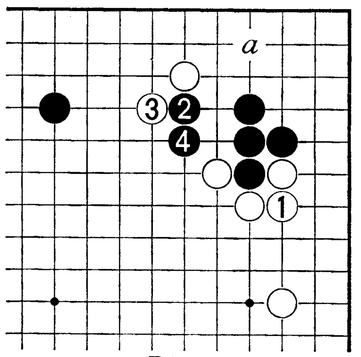
The best move in principle is the attach-and-block combination of Black 1 and 3 in Dia. 3. White can give atari at 4 and surround the corner with 6, but Black plays the forcing cut at 7, then turns away to 9, and it is hard to see what White has accomplished.

White, then, instead of playing 6 in Dia. 3, should connect at 1 in Dia. 4, letting Black come out with 2 and 4. Black 2 can be played at *a*, but Black *a*, which only defends the corner, is rather dull.

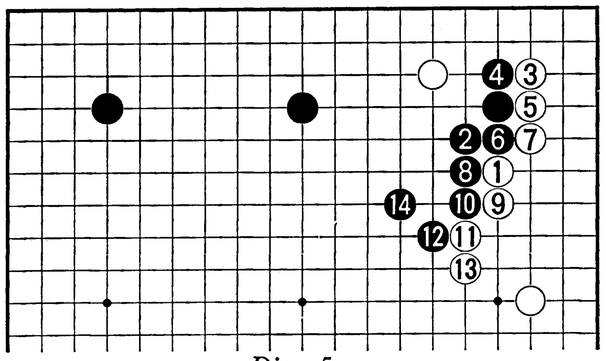
Anyway, if you keep defending all the time, White will reach the big points ahead of you. If you keep after White, as in Dia. 4, he will not be able to turn elsewhere, and you will not lose the initiative. Master the technique of running in tandem with your opponent. 'Attack as you run, run as you attack' should be a recurrent theme in your games.



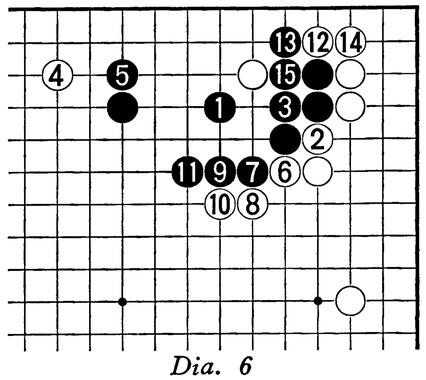
Dia. 3



Dia. 4



Dia. 5



Dia. 6

Here are some more double-kakari variations. Against White 1 in Dia. 5, the diagonal move at Black 2 is easy to understand. Black 8 is a point that White must not be allowed to take, just as was Black 13 in Dia. 2. The continuation up to 14 gives Black a firm shape.

At 6 in Dia. 5, the worst thing Black can do is to make a small capture of the white stone with 1 in Dia. 6. That leads to the sequence shown up to Black 15. Once Black is forced into this kind of overconcentrated shape, he can forget about winning.

Now that you have lost your fear of double kakaris, let's return to the game. White 15 and 17 were preparations for developing the stone marked ◎, but the 15–16 exchange reduced the value of 18, a move that Black should not have played. At 18, the important point was the jump to *a*.

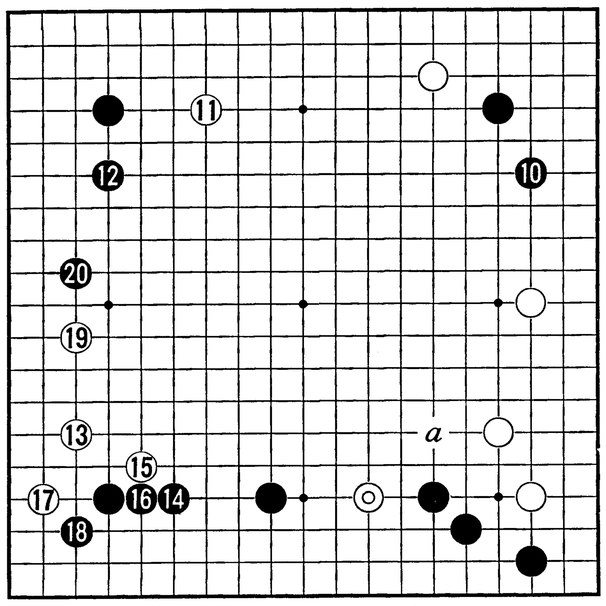
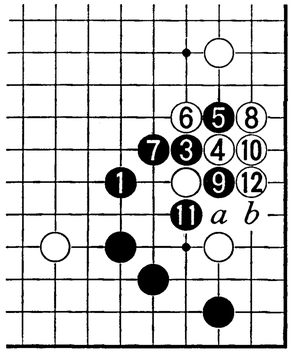


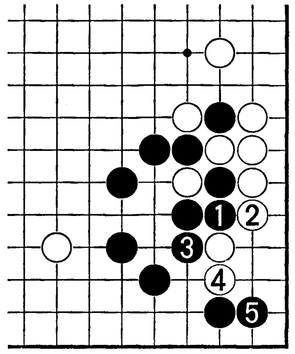
Figure 2 (10——20)

Black *a* is no mere routine one-point jump. Besides attacking White ◎, it promises Black 3 and 5 in Dia. 7. The sequence up to 12 has White crushed flat. Black should not carelessly exchange *a* for *b*, since that would fill his own liberties, but when he has an opportunity, he can play the big sequence shown in Dia. 8.

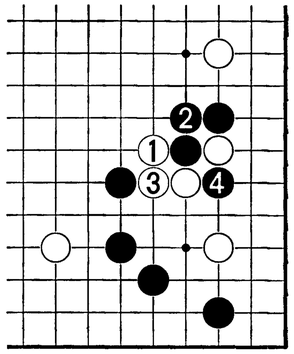
If White uses 6 in Dia. 7 to give atari at 1 in Dia. 9 and connect at 3, he will be in trouble when Black cuts at 4. Such a territorial loss will not be easy to make up.



Dia. 7 ② elsewhere



Dia. 8



Dia. 9

2nd Stride. Don't use the diagonal play against the two-space high pincer.

Our three-dan White sought development on the lower side with the jump to 21 and attachment at 23, and from this point on it was only his skill that stood out. When he played 35, I drew away from the board. I thought the game was already close. Black had just followed White around, letting him take two big points on the sides and never attacking him, so it was only natural that the game had become close.

Black's negative approach started all the way back with his second move. The joseki he chose in the lower right corner is fair to both sides, so I have no intention to find fault with it, but I think I can say that it conceals the roots of his defeat.

After sliding down to the second line and letting White take one of the big points on the sides so early in the game, Black must naturally get some compensation or he will fall behind. That compensation should be sought in an attack on White 3 in Figure 1. If you are not determined to attack, then don't use the diagonal play against the two-space high pincer. Joseki are not to be scattered on the board at random and left to fend for themselves. They have to be followed up.

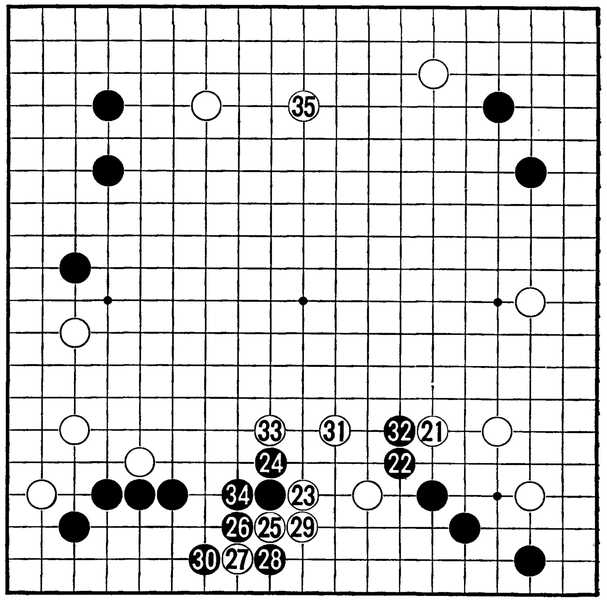


Figure 3 (21——35)

3rd Stride. Push right along the fifth line.

I asked a professional who had gone out into the country to give some lessons whether he had gotten any interesting games, and he straightaway laid out Figure 4.

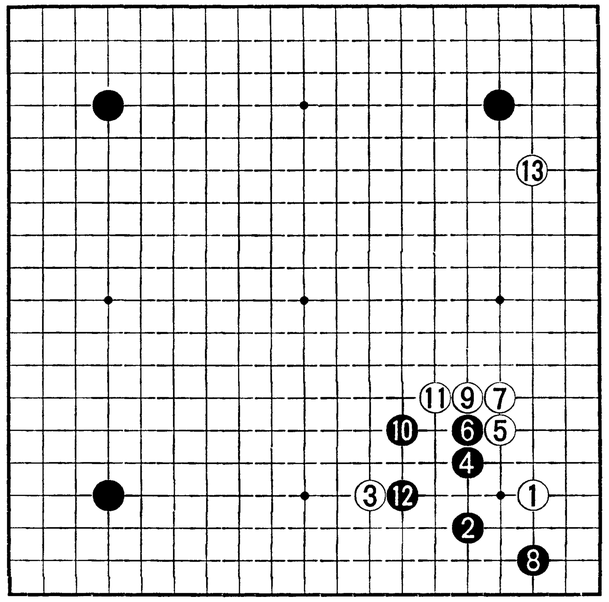
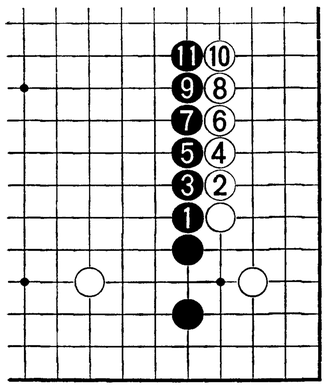


Figure 4 (*1——13*)

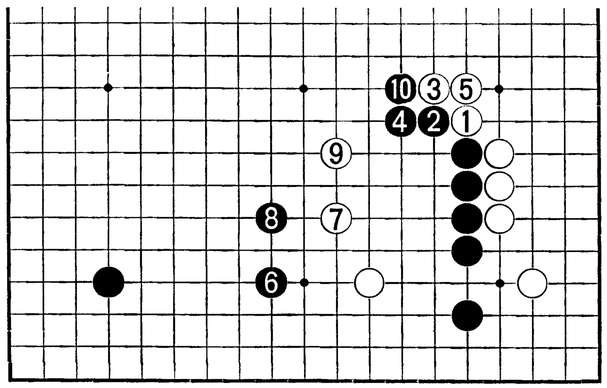
With his one-point jump to 4, Black seemed to want to avoid a difficult joseki. His next move, the push at 6, is judged bad in some books, but that is not always true. It may be a bit disadvantageous in even games, but at three stones it can work splendidly, provided it is followed up.

The bad move was Black 8; that was completely inconsistent. To be consistent, Black should have kept pushing right along the fifth line. It seems good for White to keep extending, as in Dia. 10, but actually the more he extends, the more he is shortening the time till he has to resign. Seeing the sequence up to Black 11, you will understand that the handicap stones are going to exert their full force.

Accordingly, White should not play 6 in Dia. 10, but resist with the hanes at 1 and 3 in Dia. 11. Black should quietly extend to 4 in reply. When White connects at 5, Black makes a deadly pincer attack at 6. By Black 10, White's plight is plain to see. Black should be able to make up for his original territorial loss without delay on the left side.



Dia. 10



Dia. 11

4th Stride. Give White one big territory.

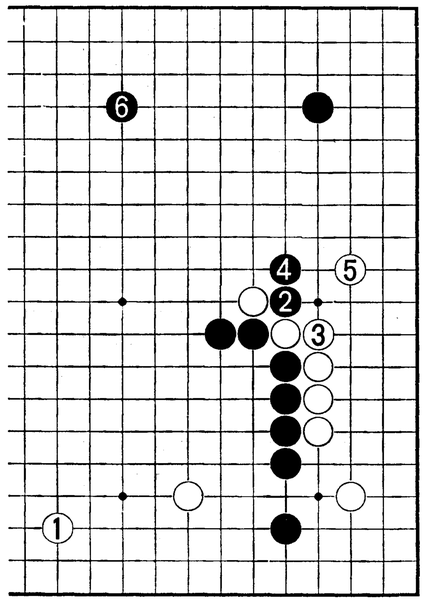
Being stood up and attacked like this is painful for White, so let's imagine that he replaces 5 in Dia. 11 with 1 in Dia. 12. Then Black must cut at 2 and extend to 4. Not wanting him to jump down, White plays the knight's move at 5, but Black keeps his lead by making the san-ren-sei at 6. Once his forces start cooperating like this, the rest of the game should be easy.

Since there are probably many people who feel worried about giving White so much territory right in the beginning, let's try counting it. We shall assume that after Dia. 12, the position has developed as in Dia. 13. If Black starts the endgame, Black 1 and White 2 can be thought of as approximate miai. Up to Black 9, White's territory is only a scant thirty points.

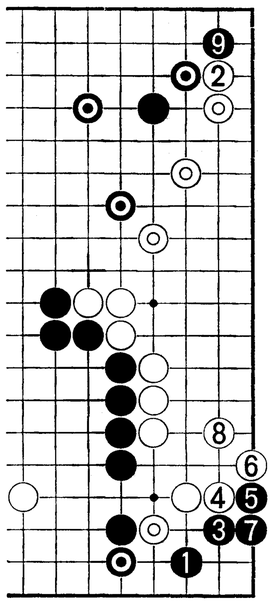
Next, if Black starts at 1 in Dia. 14, since White is unlikely to answer 7, the sequence continues up to 14, and White has a little more than thirty points. The choice between these two endgame sequences depends on the circumstances, but either way, for all his efforts White gets only about thirty points of territory.

Although Black seems to have made a territorial loss, since his handicap stones are joining in the battle, he should be able to balance accounts satisfactorily by attacking.

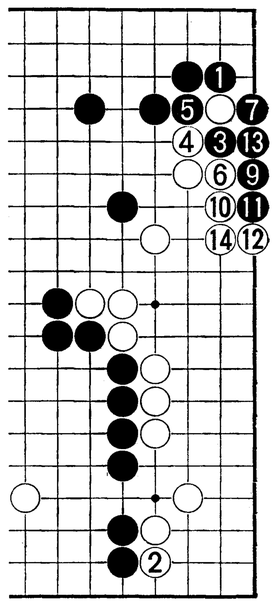
In general, it takes about sixty points to win a game of go. Why not give your opponent about half that at the start, then, as he plays the rest of his moves on neutral points, take more territory for yourself? Making only one big territory is a dangerous strategy, and White will not enjoy being forced into it. Even what is generally scorned as countrified go can, if played consistently, be a weapon of destructive power.



Dia. 12



Dia. 13



Dia. 14

5th Stride. Enfold your opponent's stones.

This is a game between a young, 3-dan professional and a 5-dan amateur. It is a bit advanced, but it exhibits this amateur's characteristic brand of power, and has much to teach us.

Black's two-point jump to 4 and pincer attack at 6 are a fast-paced joseki that aims mainly at attacking White 3. The knight's move at 7 is the key to White's counter-attack. Black's relaxed answers at 8 and 10 exuded confidence.

In a three-stone game it is important for Black to get his head out into the center. If he keeps ducking down to the sides, his handicap stones will never get a chance to work properly.

White 11, making shape in the center, is correct in this situation. Many people would probably play the knight's move at 1 in Dia. 15 and meet with a real disaster, all for the sake of just a little territory. If anyone plays this way against you, push back with Black 2 and 4, extend to 8, and surround his stones with 10, achieving an ideal formation. Your opponent will be in instant distress, and White 1 may even turn out to be the game-losing move.

Enfold your opponent's stones. Encircle them and stare in at them from a distance; that is the secret of attack. Above all, do not wade in and try to capture them. A cornered lion is a dangerous animal.

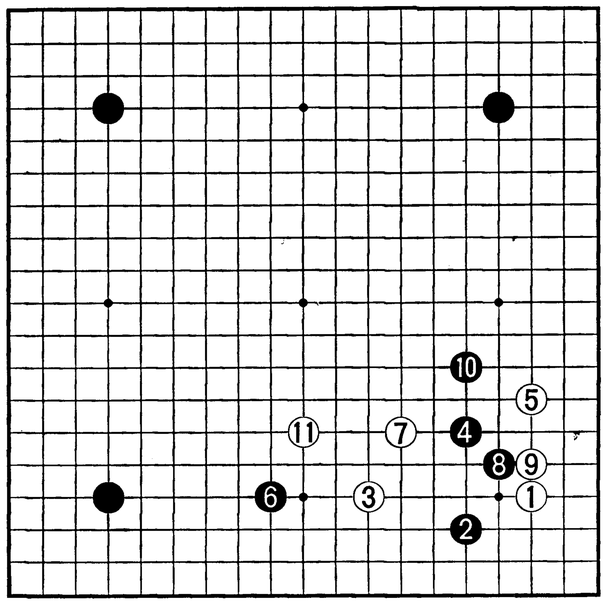
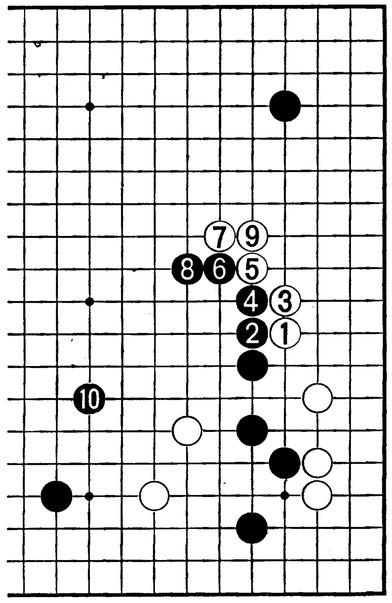


Figure 5 (*1——11*)



Dia. 15

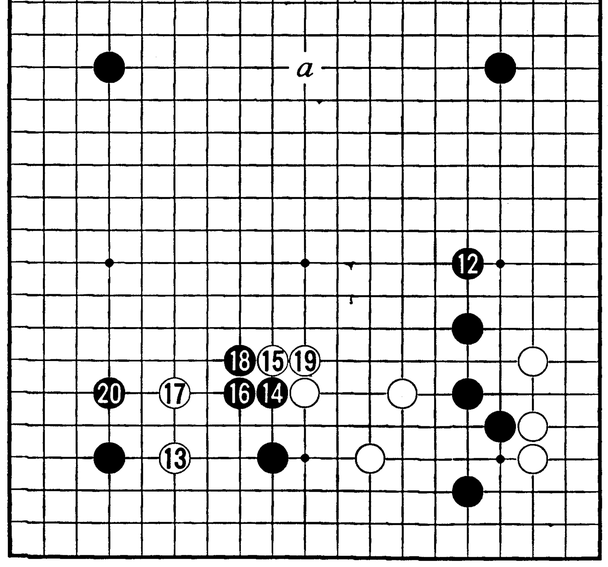
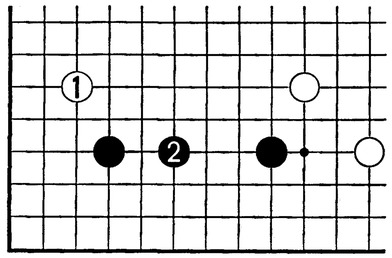
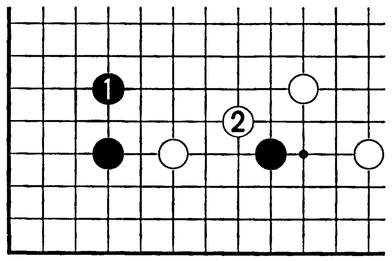


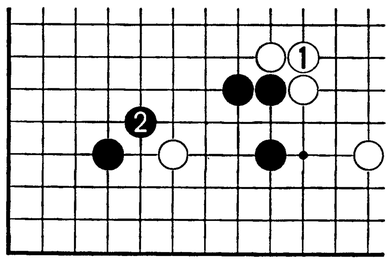
Figure 6 (*12——20*)



Dia. 16



Dia. 17



Dia. 18

6th Stride. Jump along the fifth line.

Observe Black's jump to 12; it should give you a taste of this player's strength. Of course *a*, making a san-ren-sei on the upper side, would have been an excellent move, too, but in a three-stone game Black has some leeway.

White 13 was an invasion that could hardly be avoided. There is nothing attractive in the kakari at 1 in Dia. 16 that lets Black defend at 2.

If at 14 Black defends with 1 in Dia. 17, White blocks his exit with 2, and the white stones work to their fullest. Such a spineless way of playing is no good. Don't dodge fights. The closer you come to playing on even terms, the more you have to fight.

To use 17 to connect at 1 in Dia. 18 would be unworthy of White. Once Black makes the diagonal play at 2, White has lost his chance to fight.

I think you will realize that Black 12 was suddenly starting to shine much brighter. Just an ordinary one-point jump, when it is partnered with the handicap stones, exerts tremendous power. Jump along the fifth line, take control of the center and attack White on a large scale.

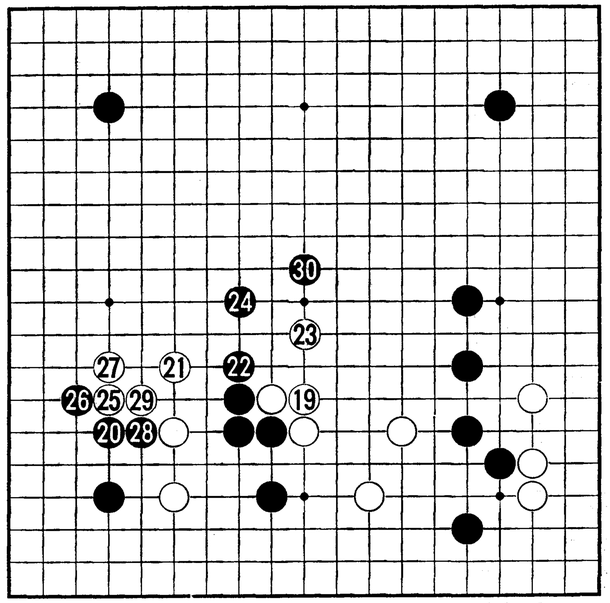
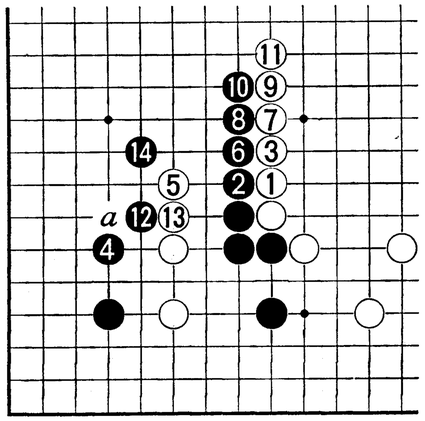
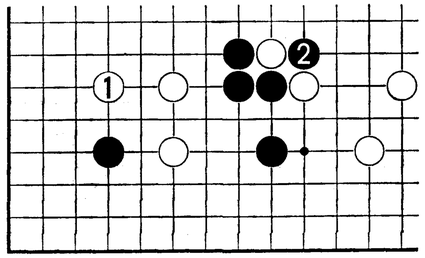


Figure 7 (*19——30*)



Dia. 19



Dia. 20

7th Stride. Push and attack.

White was having a hard time. He would have liked to try some variation around here, but could not find anything good.

For example, if he had extended to 1 in Dia. 19 instead of connecting at 19 in the figure, Black would have willingly pushed him out with 2 etc., then peeped at 12 and attacked strongly at 14. If at any point White made the attachment at *a*, Black would bend over the head of his line and take control of everything.

Push and attack. The value of this strategy is that it keeps the enemy under constant pressure.

White would also have liked to switch to 1 in Dia. 20, but it does not look as if he could have survived the cut at 2. Accordingly, there was nothing for him to do but to connect at 19.

Black 28, which took a key point for eye shape away from White, was important. Next Black 30 stopped White head-on. To cap the enemy head on is another important fighting technique. You greatly increase your own influence while blocking your opponent's path and making him defend.

In a position like that created by Black 24, an attacking move on the left side and the head-on capping play in the center are always miai.

White tried to advance with 31, and Black drew back to 32. To hane, (Black 35), in this position would only be to leave a cutting point while giving White a good opportunity to extend to *a*.

Black 34 was also correct, inviting further movement on White's part. To build up strength like this and watch the enemy squirm is most telling on him.

When White pushed forward at 35 and 37 Black haned at 36 and extended to 38. White was forced to make the diagonal connection at 39. If he had pushed on further instead and got cut by Black *b*, he would have been in danger.

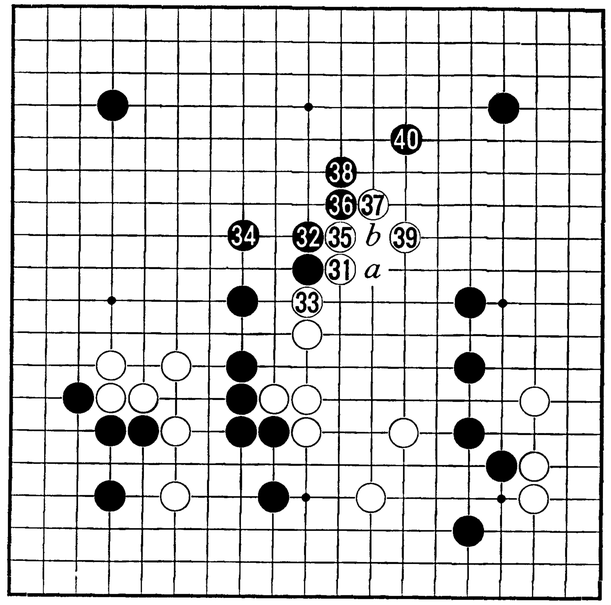
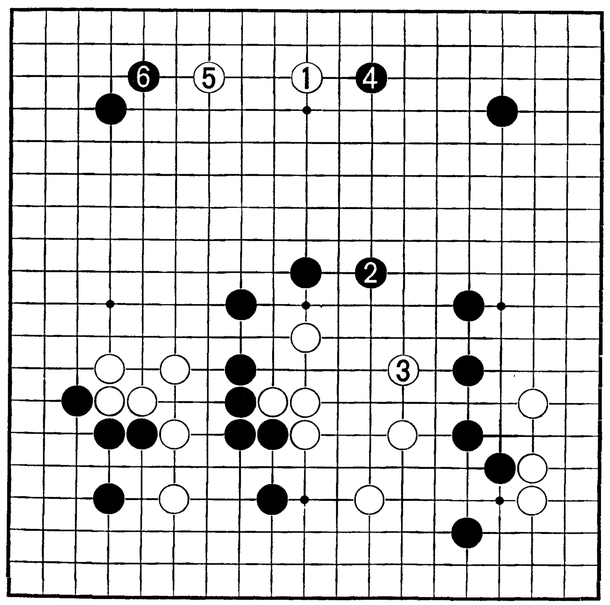


Figure 8 (*31——40*)

Black 40 was an absolutely ideal move. By now Black's lead in the game was clear.

Since White 31 etc. did not turn out well, one wonders if White could have shifted posture and invaded the upper side with 1 in Dia. 21 instead. Then, however, Black would have jumped forward to 2 in the center. If White defended at 3, Black 4 and 6 might have caused him even more distress than he suffered in the figure.



Dia. 21

So far neither side had had time to make much secure territory, but Black, who had pushed out and around his opponent, had huge territorial prospects in the remaining open spaces on the board, while White had practically no prospects at all.

White 41 was intended to frighten Black and take some profit from his fear. Black had to stay calm and live in the correct way.

If he became intimidated by White's threat, he might make a headlong dash for safety, as in Dia. 22 below. That would certainly save his group, but White 2 would considerably alter the status of the six white stones in the lower left. One can imagine Takeo Kajiwara seeing Dia. 22 and saying, 'If that's the way you're going to live, why don't you just drop dead?'

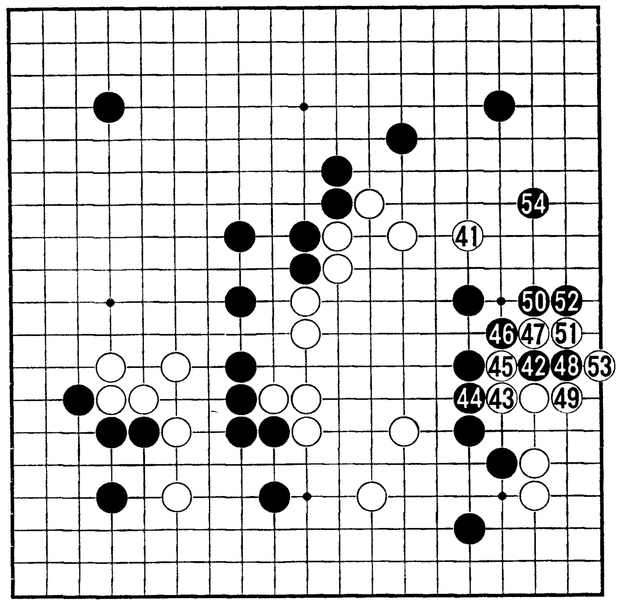
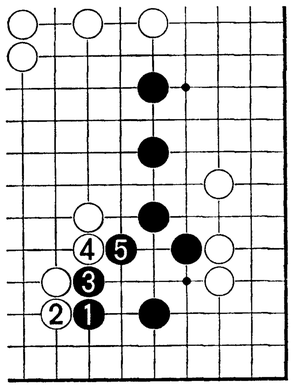


Figure 9 (*41——54*)

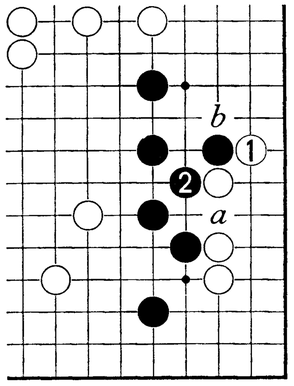
Black's contact play at 42 was the key point for making eye shape. This pattern arises frequently, so you should learn it. If White answers with the hane at 1 in Dia. 23, Black 2 takes another key eye-making point, leaving *a* and *b* as miai, and Black can be sure of living easily.

White 43 was, therefore, necessary. When White pushed through and cut with 45 and 47, Black made a good sacrifice move by descending to 48. If White now pressed at 1 in Dia. 24, Black would wedge in at 2 and descend beside him at 4, endangering the two white stones in the corner.

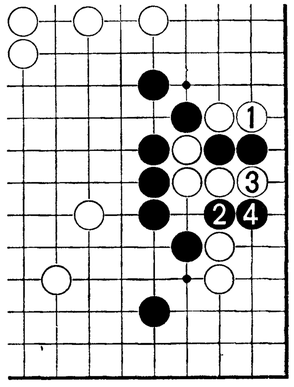
Thus Black made effective use of his two-stone sacrifice and linked up with his upper right corner. When it comes to life and death, try not to panic, but to read the question out thoroughly and then play.



Dia. 22



Dia. 23



Dia. 24

With the black group on the right side settled, the upper side became the only remaining large area, so White 55 was a natural invasion. Black's forward hane at 60 was a nice move, taking profit while attacking. When Black connected at 70, White resigned. By now Black was winning by a wide margin.

If White had kept on playing, he would have had to try to spoil one of Black's territories. The first point that strikes one is the three-three point in the upper left corner, but Black could let White live as in Dia. 25, then attack at **10.**

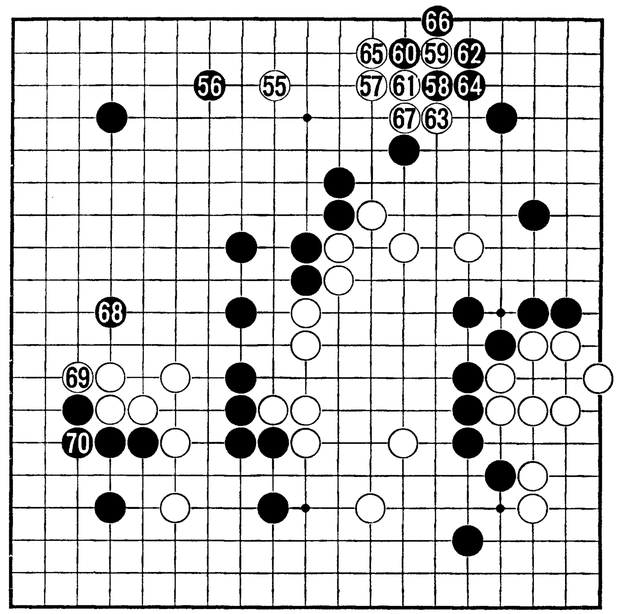
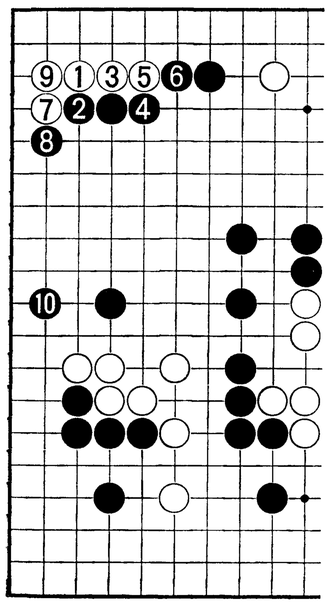


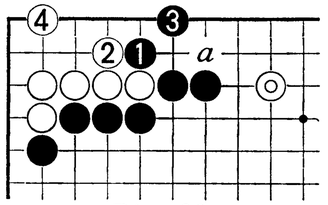
Figure 10 (*55——70*)

In this position you must be careful of Black 1 and 3 in Dia. 26. They are sente, but there is no need to hurry with them. If you want to attack White ◎, Black 3 would work better at *a*, so it is wise to hold off with these moves for a while.

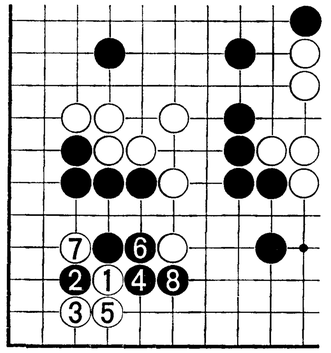
White might try to strike into the lower left corner as shown in Dia. 27, but if Black bridged across at 8 and attacked the large white group, he would soon be able to recover his loss. He had won a perfect victory in this game. White never had the slightest chance.



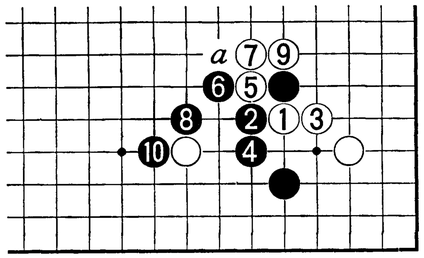
Dia. 25



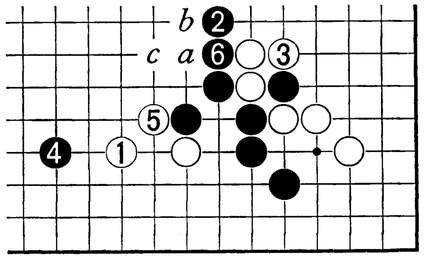
Dia. 26



Dia. 27



Dia. 28



Dia. 29

8th Stride. Jump out in front to make shape.

This ends our study of actual games in the present chapter. Next we shall touch on a few of the other two-space high pincer joseki.

When Black answers the pincer with a two-point jump, the contact play at White 1 in Dia. 28 is another popular variation. If Black draws back at 4, White cuts at 5, and the sequence up to Black 8 is the basic joseki.

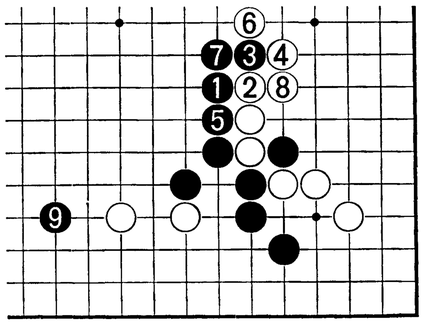
Here White has a choice between two moves. One is to grip the black stone with 9 in Dia. 28, but Black plays 10, and this is too simple for anyone who is giving a three-stone handicap. The next key point in this shape, by the way, is a black push at *a*.

White's second choice is to jump out to 1 in Dia. 29. Black's answer in a three-stone game should be to jump out in front of White in the center at 2. If White plays 3, Black makes the pincer attack at 4, and if White pushes upwards at 5, Black connects at 6. This puts silent, heavy pressure on the three white stones.

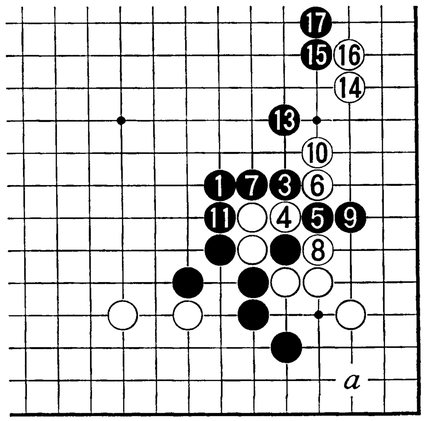
If White does not play 5 in Dia. 29, but pushes through at 6, then after Black *a*, White *b*, and Black *c*, the two white stones on the lower side are in a difficult position.

How should Black play if White pushes directly against him with 2 in Dia. 30? He was waiting for this; he hanes at 3, and when White hanes back at 4, he connects at 5. White has no choice but to give atari at 6 and connect at 8, and the pincer attack at 9 puts Black effortlessly in the lead.

What if White ignores Black's jump? Black jumps again, to 3 in Dia. 31, forcing



Dia. 30



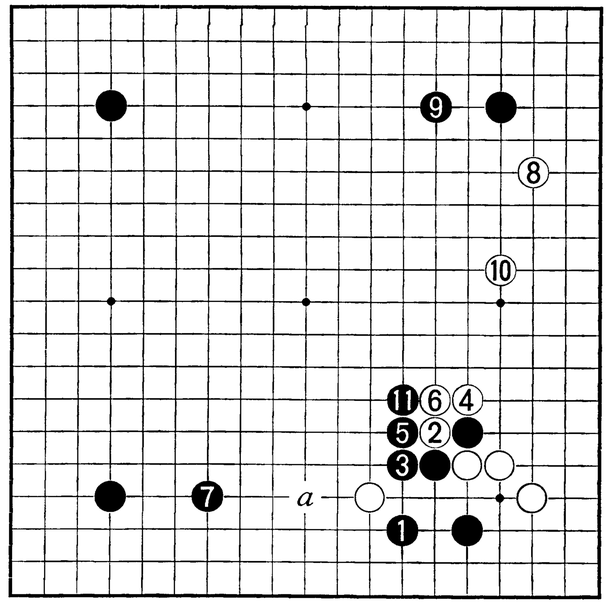
Dia. 31

② *elsewhere* ⑫ *connects*

the moves from White 4 to 12, and then jumps yet again to 13. The outward strength he gets from the sequence to up 17 already puts him in control of the board. In addition, White will have to be careful if Black slides in to *a* in the corner.

9th Stride. The san-ren-seis are miai.

When White has chosen the contact-play variation, Black can also make the jump to 1 in Dia. 32. The sequence from White 2 to 6 is an often-played joseki. Next Black 7 is a good idea, much better than trying for a small capture with *a* etc.



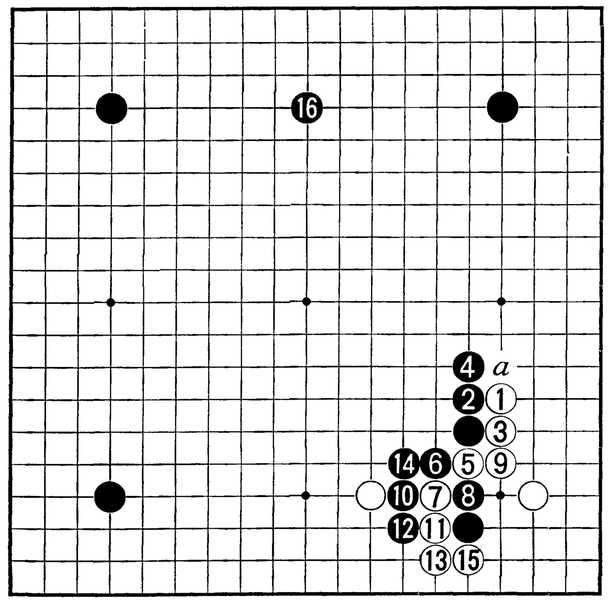
Dia. 32

If White follows with the kakari at 8 and builds up the right side with 10, Black presses at 11. That is the key point, making the corner enclosure at 7, which is also an ultra-long range pincer attack, work to its fullest.

Another important point about Black 11 is that it leaves the san-ren-seis on the upper and left sides as miai. Recall how when Shukaku Takagawa, Honorary Honinbo, was at the height of his powers, he beat a whole succession of strong opponents using the san-ren-sei.

Although it is rarely seen these days, White has another answer to Black's two-point jump: the strong move at 1 in Dia. 33. Black's push at 2 and extension to 4 are considered good.

The joseki continues up to White 15, and Black can get an ideal opening by making the san-ren-sei at 16 on the upper side. If White plays on the left side to stop the second san-ren-sei Black can turn at *a*. For that matter, he can play 16 at *a*.



Dia. 33

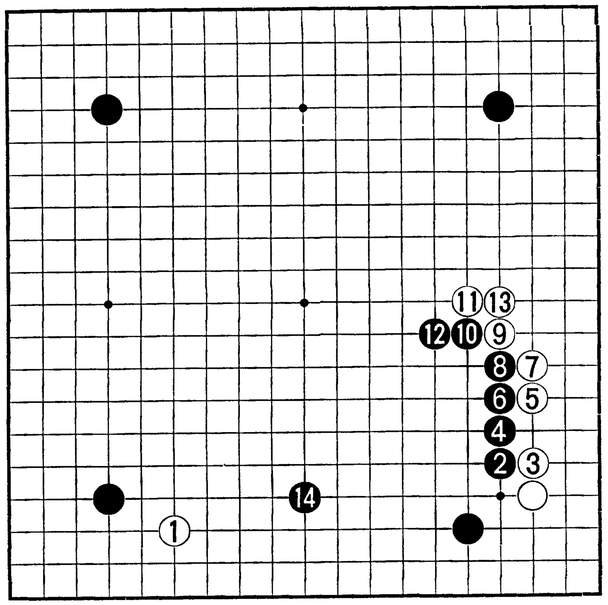
The san-ren-seis are miai. They develop the corner handicap stones most effectively, and in a three-stone game you are entitled to one of them. Which one? If you keep paying attention, your feeling for the big points will develop naturally, so that when the moment comes, you will be able to choose between them without hesitation.

10th Stride. If your knight's-move kakari is ignored, press without looking.

The two-space high pincer hurdle, which may have looked too high to surmount at the beginning, should seem much lower now. To sum it up, when your opponent plays the two-space high pincer, your first thought should be to advance into the center.

There were two ways of doing that: the one-point jump and the two-point jump. I think you have probably realized that the two-point jump is superior to the one-point jump in that it is one line faster. This holds true in any medium or long range pincer joseki.

The last remaining question is what to do when White ignores Black's knight's-move kakari. For example, the kakari at 1 in Dia. 34 is a reasonable way for him to try to complicate the game.

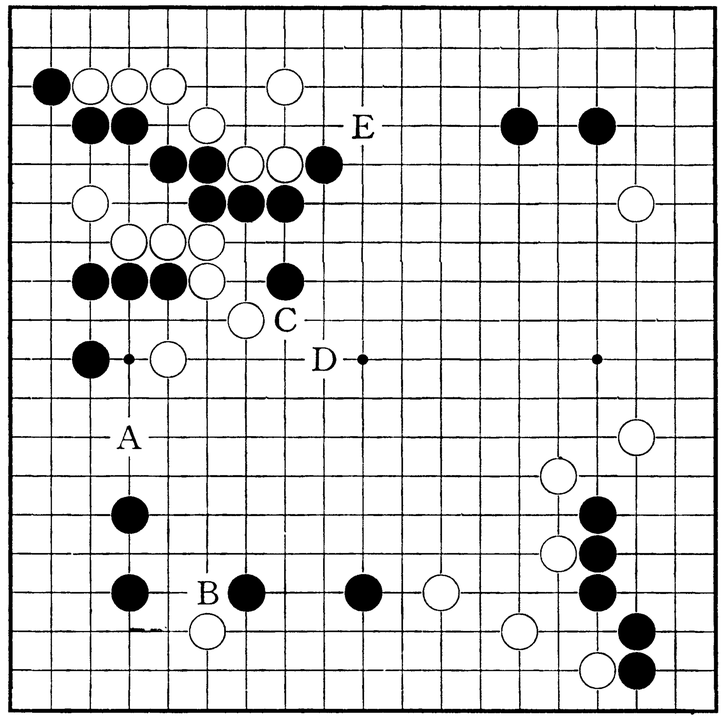


Dia. 34

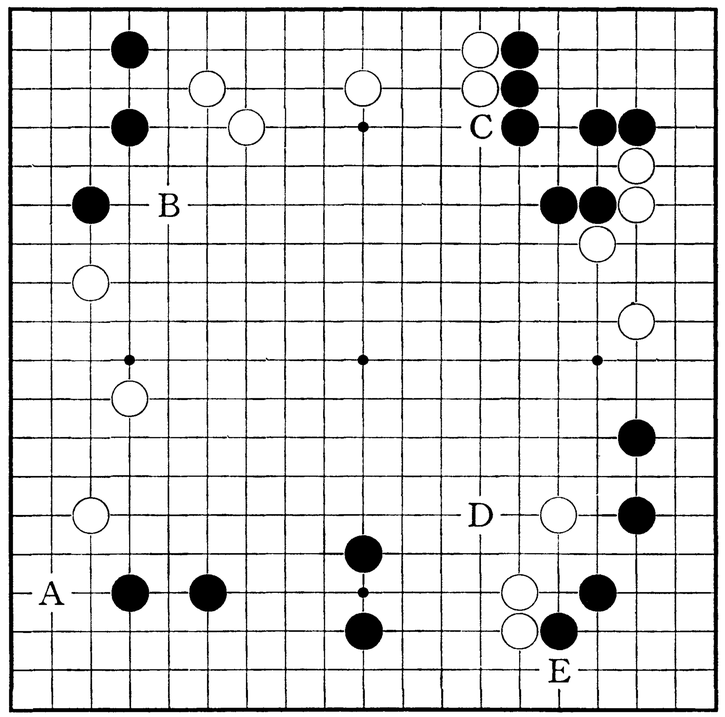
I recommend that you press at Black 2 without even looking at your opponent's move. The road from White 3 to 11 is unbranched, and as usual, you should quietly extend to 12. If White connects at 13, Black 14 combines an extension with a pincer attack and completes the maneuver. These moves follow the main theme of this chapter, which is to advance into the center. Always try to keep your eye on the big picture, and don't worry about trifles.

In the next chapter we shall investigate the one-space high kakari against a stone on the three-four point.

Problems *(Black to play)*



Problem 3



Problem 4

CHAPTER 3

In this chapter we shall start studying the one-space high kakari. How Black handles the open corner is important in a three-stone game. If he is clumsy in joseki, and White takes advantage of his mistakes, the game can get close in a hurry.

Don't get entangled seeking small profits, but choose a joseki capable of making the handicap stones work their best, and take control of the whole board.

1st Stride. First of all, the one-point jump.

Figure 1 shows a teaching game between an 8-dan professional and a 5-dan amateur. I had thought that the amateur was fairly strong, but he got into difficulties in the opening of this game, and was not able to display his strength.

The one-point jump to Black 4 is a good answer to White's two-space high pincer at 3. Let 'First of all, the one-point jump' be your guide to this joseki; it involves the least number of variations.

For White 5 there is also the one-point jump to *a*, but the faster two-point jump is to be expected in a handicap game.

If White plays no move, Black attacks at 1 in Dia. 1. After White hits under the black stone at 2 and draws back to 4, Black connects at 5, and White ◎, which was played as a pincer attack, loses all its effect.

The joseki books call Black's second jump to 6 a good move, but it is not. White was more than satisfied to extend to 7 and be able to develop on both sides.

Perhaps it was only natural for Black to want to halt White with 8, but this

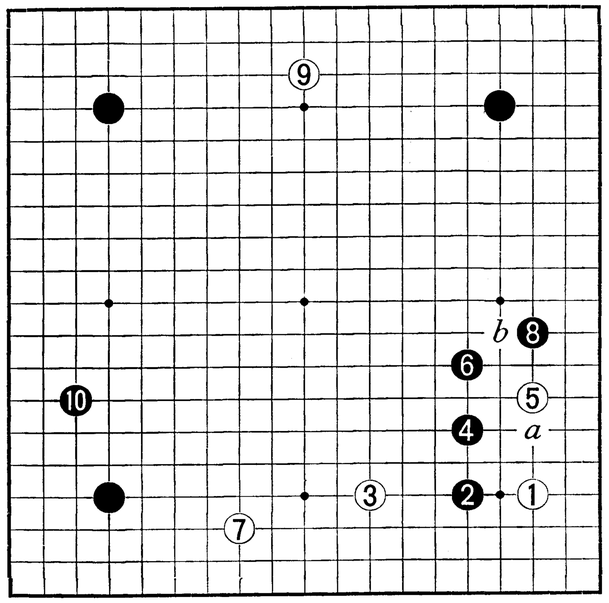
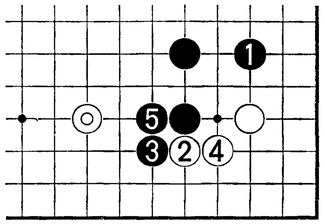
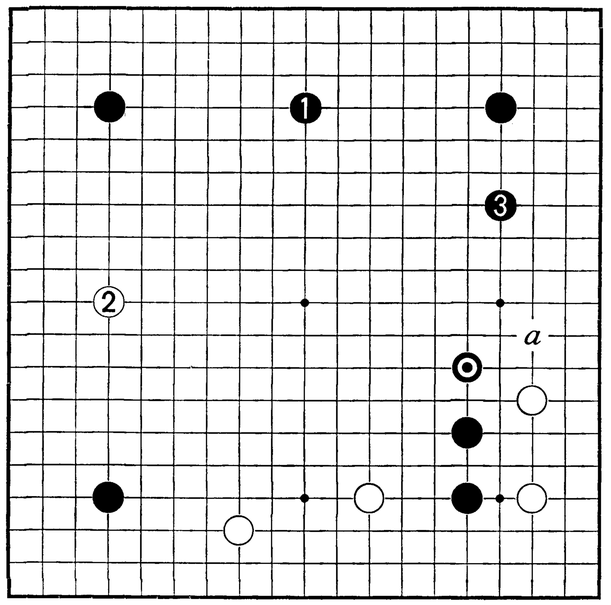


Figure 1 (*1——10*)



Dia. 1



Dia. 2

definitely went in the wrong direction. Look at Dia. 2. The point that puts Black ⊙ to work is not *a* but Black 1 on the upper side. You should remember that the direction in which the stone is pointing is the direction in which it works best.

White 2 can be expected; the san-ren-seis are miai. Black 3 puts Black 1 to work. Black may have lost part of his advantage, but he is still very much in the game.

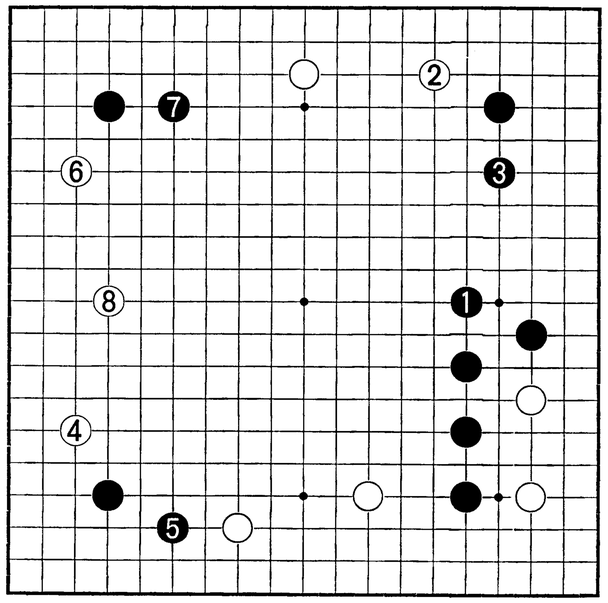
2nd Stride. Cultivate a sense of direction.

White's invasion at 9 felt perfect, killing Black's outer influence. It had further value in that it aimed at cutting through the knight's move at *b*.

A strong player might have defended against the cut by jumping to 1 in Dia. 3, but a three-stone handicap does not give one enough of a margin to win by playing such tight moves as this. Assuming the sequence from White's kakari at 2 up to 8, White has territory in four places, and Black in only three. That means the balance of territories is already in danger, and the game close.

Either because he did not notice the cut, or else because he noticed it but could not see how to defend against it, Black made the large knight's move extension to 10. In just these few moves the flow of his stones had become unnatural, and there was a feeling of inconsistency on the board.

Cultivate a sense of direction. In the opening you must determine the direction in which your stones work and always devise ways to keep them working.



Dia. 3

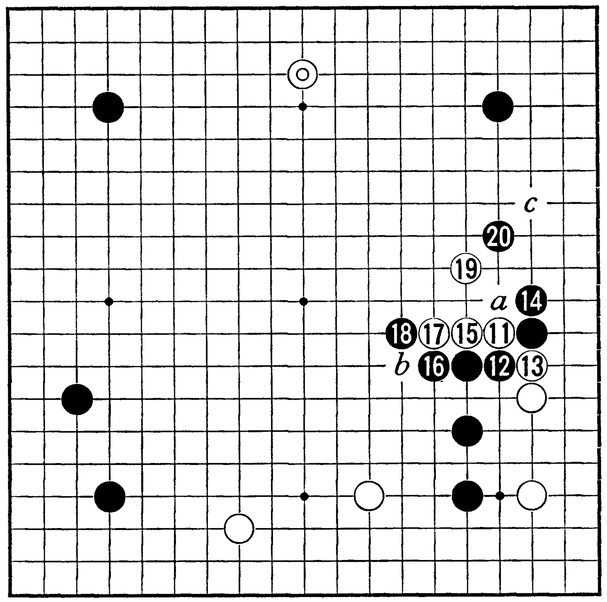
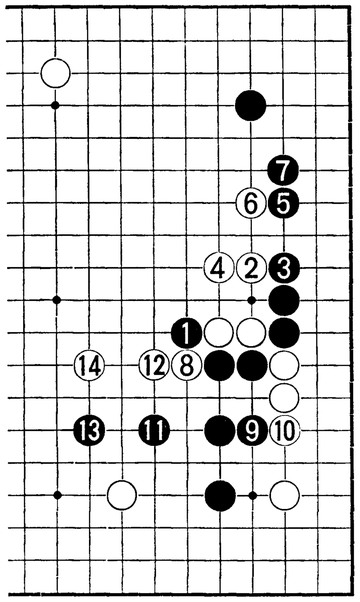


Figure 2 (*11——20*)



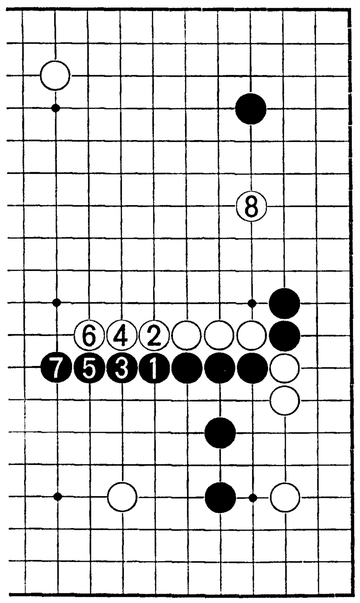
Dia. 4

The professional cut into the knight's move at once with 11 and started to fight. Black had no choice but to draw back to 14. Observe that White ◎ broke the ladder at *a*.

Black 16 may make you think of the proverb that says to hane at the head of two stones, but in this position, White would jump forward to 2 in Dia. 4, make the bamboo joint at 4, attach 6 to Black 5, and finally cut at 8. Black would have to make the undesirable bamboo joint at 9, then jump to 11, letting White extend to 12. White 14 controls the center, and it is clear that Black is not doing well. I think you can see how suspect these so-called proverbs are.

For Black 18 the extension to *b* can be considered, but then White would push straight ahead as in Dia. 5. Black 3, 5, and 7 would all be necessary. Black could not afford to omit any of them and have White strike at the head of his line. When White invades at 8, however, Black is in a pinch.

Black fell into the shape pitfall when he played 20. It would have been wiser for him to have made a two-point extension to *c* and linked up. Even then, however, he might not have gotten a good result after being cut by White *b*.



Dia. 5

White haned at 21 and forced Black on through 25, then took advantage of his mistake at ◎ by invading at 27. Black, confident of his strength, fought back by pushing out at 28, but the move that most amateurs seem to make in this kind of situation is the contact play at Black 1 in Dia. 6 below.

The sequence from White's hane at 2 up to White 10 follows automatically. Next Black has to jump out to 11 to prevent a white hane at *a*. He has managed to save himself, but he has lost one of his corner stones. When he makes this kind of shape, his defeat is a foregone conclusion. Take care to avoid this sequence, except in extreme circumstances.

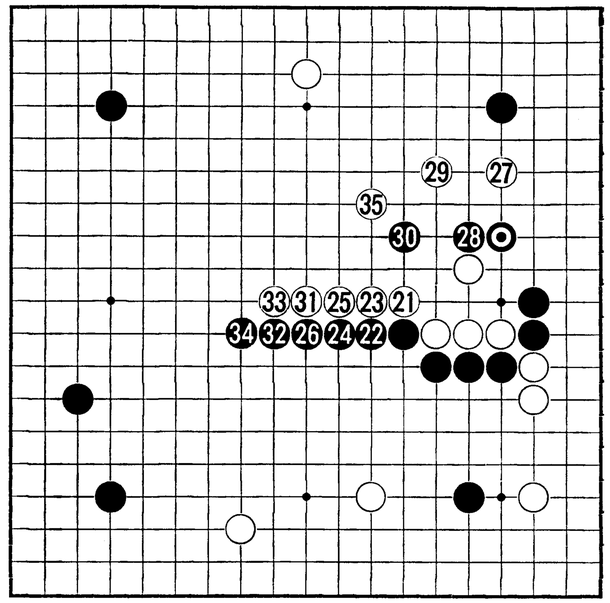
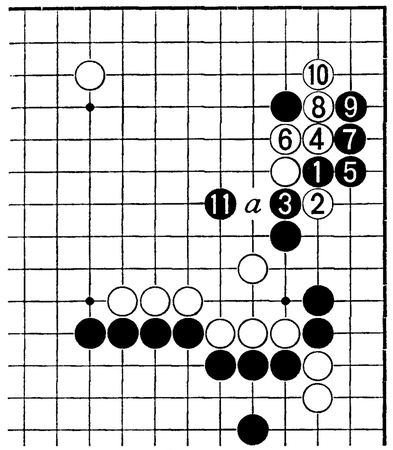


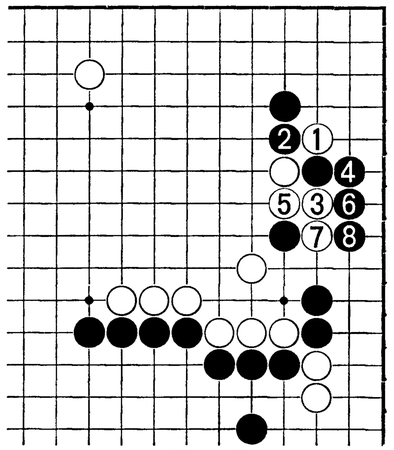
Figure 3 (*21——35*)

It is no good for White to hane on the other side, as in Dia. 7. This gives Black a big corner and a playable position.

White jumped to 29. Black jumped too, to 30, but he was in trouble when White started pushing again at 31. Since the dominance of the center was at stake he could not allow White to strike at the head of his line, so he had to endure being pushed along and White blockaded him with 35. His group was certainly not going to die, but suddenly the game had tilted in White's favor.



Dia. 6



Dia. 7

Black made the contact play at 36 and fled for his life. When he had to answer White's ponnuki with the humiliating connection at 42, the game was as good as over.

White slipped in territory-taking moves at 43 and 45, answered Black's knight's move at 46 with a nice forcing extension to 47, and surrounded Black with 49.

Black 50 looks like enough to keep the black group from dying, but to leave it as it is makes one very uncomfortable, and Black needed to add another stone to it at his first opportunity.

White would have liked to make a kakari at *a* instead of playing 51, but his group on the lower side was starting to look thin. If Black invaded directly at 1 in Dia. 8 White could respond with 2 to 8 and not suffer any real damage, or if Black moved 3 in Dia. 8 to 3 in Dia. 9, White could manage by extending to 6, but if Black first hit under White's stone at *b* to gain some footing and then invaded, he might be able to find something stronger. For that reason, our 8-dan professional played safe at White 51.

3rd Stride. Make a two-space pincer attack after the first jump.

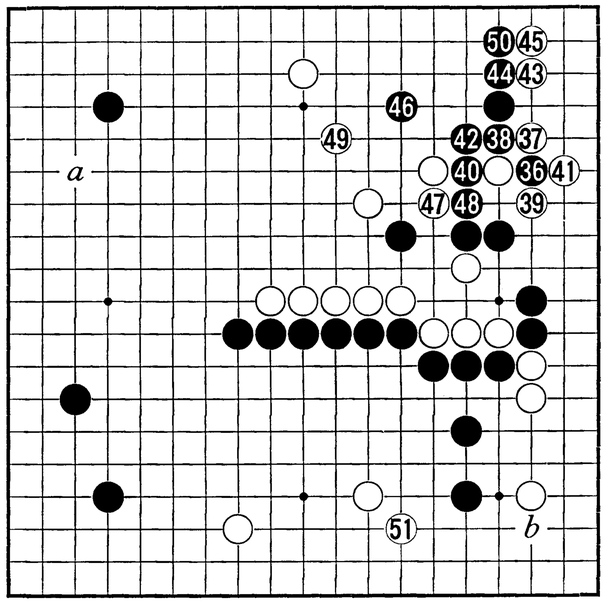
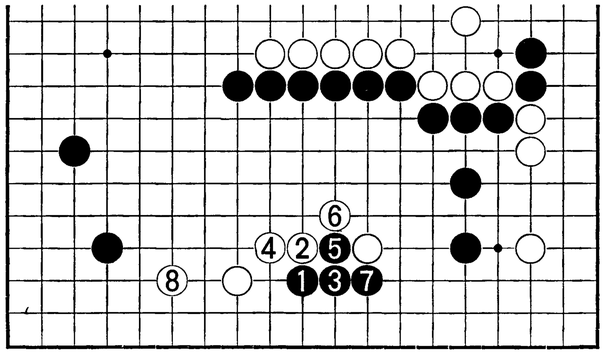
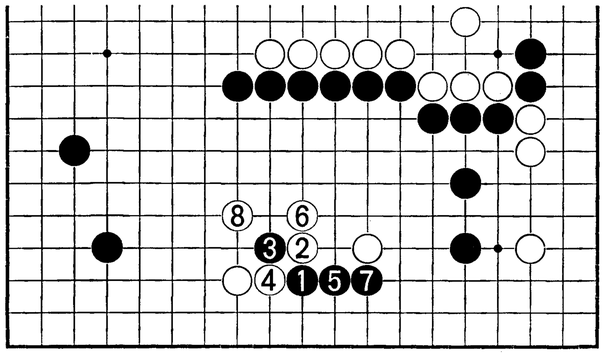


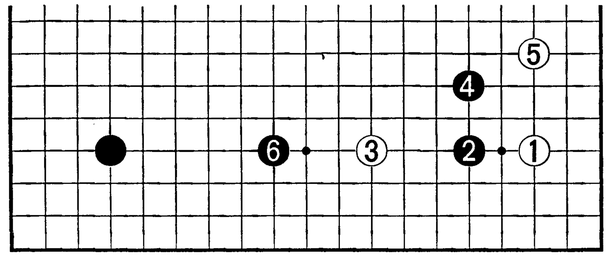
Figure 4 (36——51)



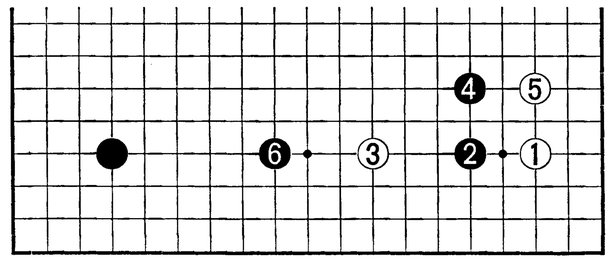
Dia. 8



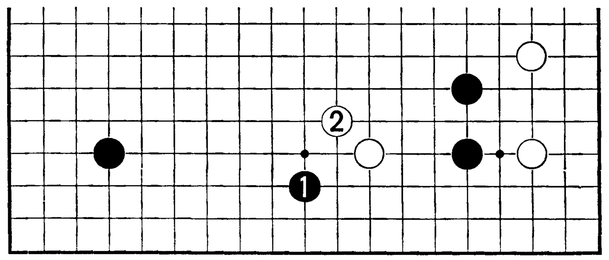
Dia. 9



Dia. 10



Dia. 11



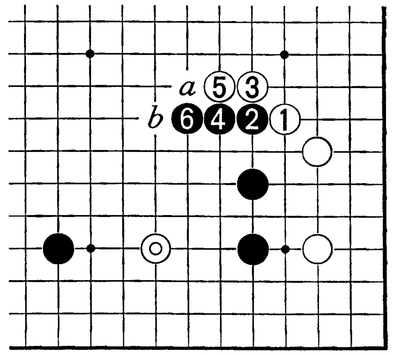
Dia. 12

I pointed out Black 6 in Figure 1 as a false move. The true move is for Black to make a two-space pincer attack after his first jump. Black 6 in Dia. 10 brings his position to life and puts his original jump to 4 to work. The same holds true when White makes a one-point jump with 5, as in Dia. 11.

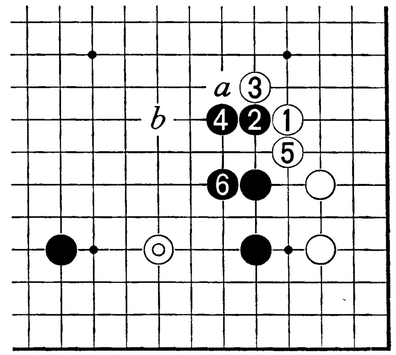
Many people seem to prefer the low knight's-move pincer at 1 in Dia. 12, but I don't like it because White can take a position above it with the diagonal play at 2. This low pincer attack clings too tightly to the territory on the lower edge. That is not where the compensation for giving White territory with 1 and 5 is to be sought. Rather, it is to be gotten by attacking White 3.

What if White comes up with 1 in Dia. 13? Black should gladly attach 2 to it and continue up to 6. If White keeps pushing at *a*, Black keeps extending with *b*, and a pushing battle is on, or if White escapes with ◎, Black turns at *a* and stops his line cold.

The same thing happens when White makes the knight's move at 1 in Dia. 14 from a one-point jump. It is good for Black to attach and extend with 2 and 4. After the 5–6 exchange, since Black has the outward position, he is not doing badly. If White pushes at *a*, Black jumps to *b*, or if White sets ◎ in motion, Black turns at *a* and keeps pushing.



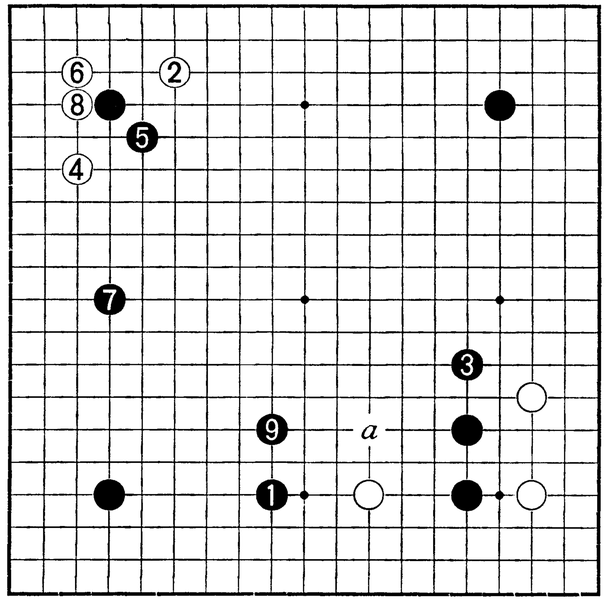
Dia. 13



Dia. 14

4th Stride. If your pincer attack is ignored, jump again.

To give you a more detailed understanding of how the strategy outlined on the previous page works, I have tried constructing a model game. It starts with Black 1 in Figure 5 on the next page, which replaces Black 6 in Figure 1.



Dia. 15

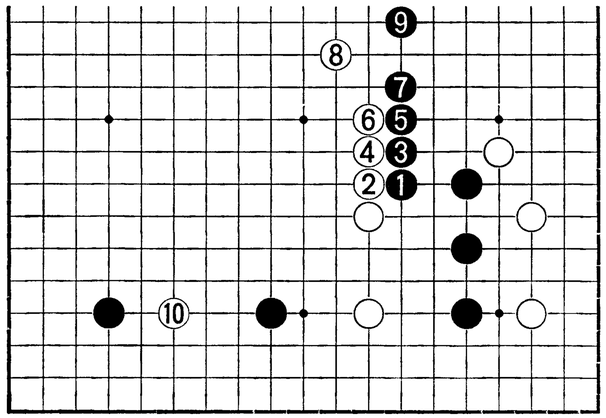
One often sees White's two-point jump to 2. How would you play if White moved 2 to some other part of the board, as in Dia. 15?

If your pincer attack is ignored, you should jump again to 3. Many people seem to make the capping play at *a* instead, but I cannot recommend it; it is too small in scale. Don't worry about immediate profit. Take your profit later, and you will get it with interest.

If White continues with the double kakari at 4, you should take sente with Black 5 and 7, then jump again to 9. In other words, if you get the chance, jump on both sides. White seems to be swallowed up in Black's large-scale framework.

5th Stride. Press on the knight's move and give White territory.

White's knight's move at 4 in Figure 5 is meant to fool Black into thinking that his own group is under attack. Black must resist the temptation to dodge sideways and flee as in Dia. 16. That shows both poor spirit and a poor sense of direction.



Dia. 16

White pushes straight out from 2 to 6, then makes the knight's move at 8 and invasion at 10. The game has already shifted in his favor. Whereas Black's wall is not good for a single thing, White's wall is a powerful weapon, and Black is going to be hard pressed.

When White plays the knight's move at 4 in the figure, I recommend pushing

him with 5 and giving him territory. After the forced sequence up to 8 Black keeps on pushing at 9. White's double hane at 10 and 12 is natural resistance, but Black quietly extends to 13. At first glance it looks as if he is taking a loss, but he is not giving away territory for nothing. Next he is going to get it back and then some.

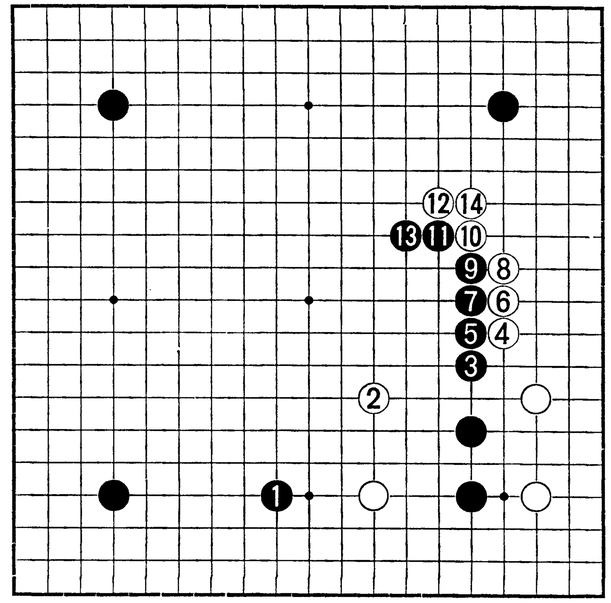
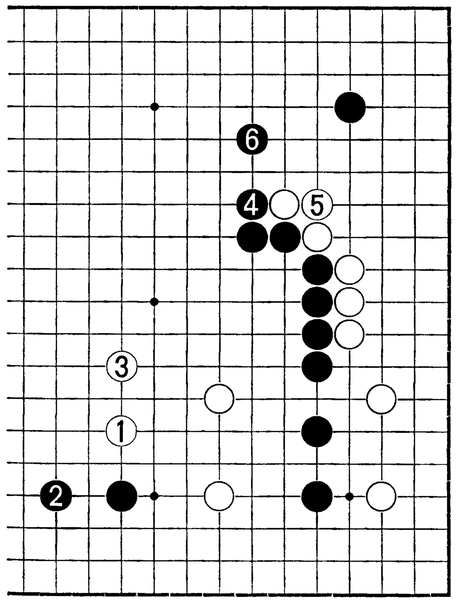


Figure 5 (1——14)

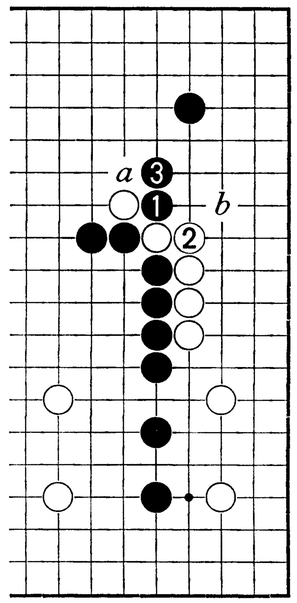
If you find it hard to make this decisive kind of play, you need to master a way of thinking slightly different from the one you have been using so far. Don't follow this strategy blindly however. You must not give away territory in advance when it cannot be recovered.

White 14 is a strong move that invites Black to attack. White can also make the capping play at 1 in Dia. 17 and give himself some breathing space with 3, but then all Black has to do is to turn at 4 and jump forward to 6.

Instead of Black 4 in this diagram, the cut at 1 in Dia. 18 and extension to 3 are powerful, too. Black does not have to capture the white stone in a ladder with *a*. If he later gets to jump down to *b*, the contrast between his full development and White's weak development will be striking.



Dia. 17

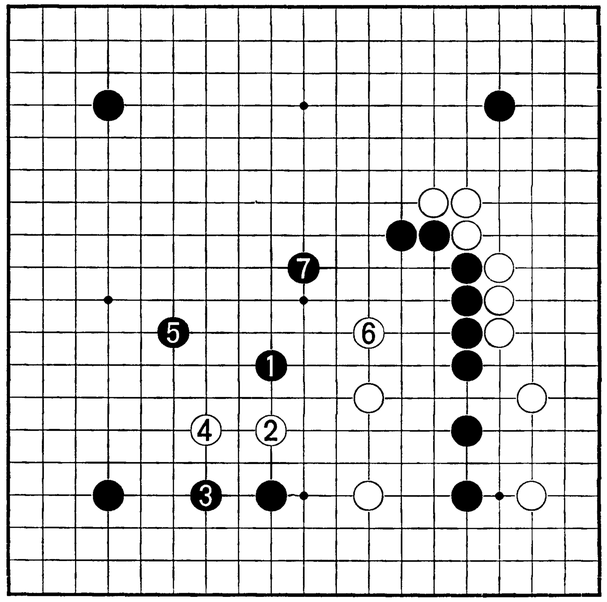


Dia. 18

6th Stride. Attack and build a box-like shape.

Black 15 is the key attacking point. Now Black is going to start getting some return on his investment.

Another interesting move would be Black 1 in Dia. 19. If White jumps in at 2, Black solidifies the lower side with 3, and White 4 is Black's cue to play 5 and 7. 'Chase the enemy toward your strength and surround him in large scale' is the iron rule of attack.



Dia. 19

White has tried to escape with the diagonal move at 16 in Figure 6 but when he is as hard pressed as this, he might prefer to make a fresh start with the kakari at *a*. If he did so, Black would not answer, but would make a one-point jump to *b*. Even if White got the whole right side, the lower side would be bigger beyond comparison.

Use your wall for attacking. That was the original purpose behind making it. Not to lose sight of the original purpose behind stones played previously is one of the prerequisites for becoming a shodan.

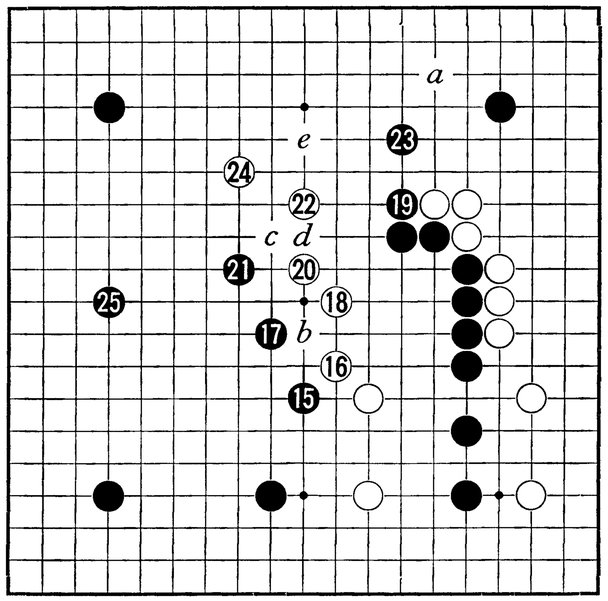


Figure 6 (*15*——*25*)

Black 17 to 23 are the kind of sequence that makes the game of go enjoyable. If White omitted 24, he could not withstand Black *c*, White *d*, Black *e*.

Up to 25 Black has naturally built up a square territorial framework. 'Attack and build a box-like shape' is a strategy that everyone should try at least once.

7th Stride. Welcome the cut in you knight's move.

Black has made his big territorial framework on the left side. The question is how much of it White can destory,

Is there anybody worried about White's pushing through at *a* and cutting? That would be a terribly bad move, but if Black answered it incorrectly, he could have his hands full.

First look down at Dia. 20. Black has resisted White's push-through and cut with 4, needlessly courting disaster. White 5 and 7 could easily mean the end of the game, especially considering the three-stone advantage in fighting skill that White presumably enjoys.

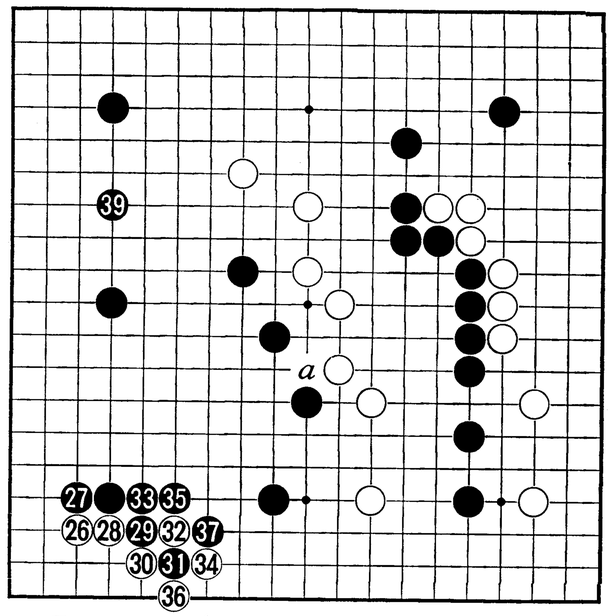
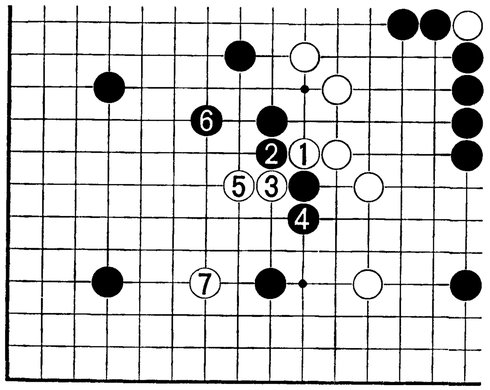


Figure 7 (*26*——*39*) ㊳ *connects at* ㉛

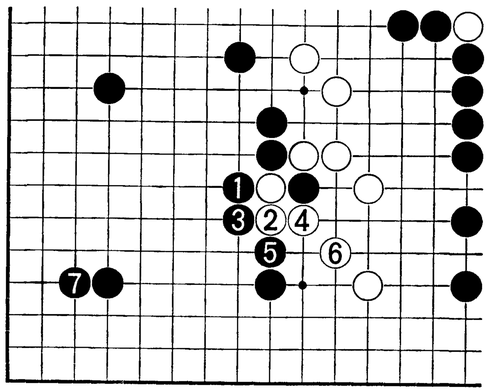
Instead of playing 4 in Dia. 20, Black must give atari with 1 in Dia. 21. White cannot omit 6, lest Black play there, but when Black descends to 7, he has enough territory to win already.

Welcome the cut in your knight's move. Rather than fearing it, figure out a way to take advantage of it.

White's correct move is the three-three point invasion at 26, but when Black plays 39, White seems to have run out of places to start fights.



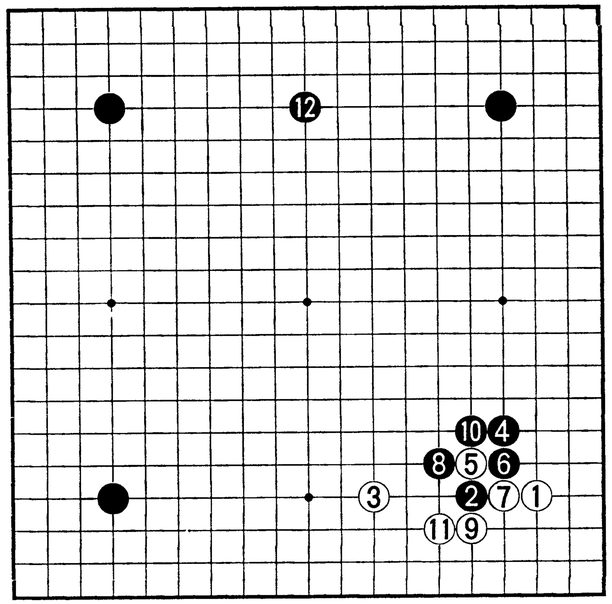
Dia. 20



Dia. 21

8th Stride. Don't play long joseki.

I dare say that from the foregoing example and model games you have grasped the destructive power of the one-point jump in the two-space high pincer joseki. The basic idea is to make profit while attacking. To do that, you must advance into the center, ignoring small territories, and choosing moves that make the three handicap stones work to their utmost.



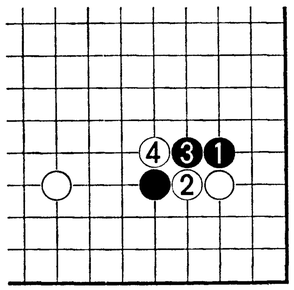
Dia. 22

Now I would like briefly to consider some of the other joseki that often appear in actual play. Ruminate on them until you well understand what they are fit for.

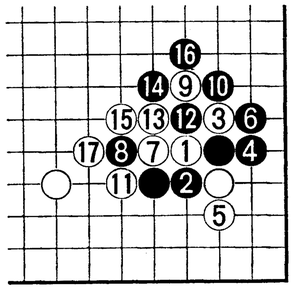
The sequence from Black's knight's move at 4 to White's link-up at 11 in Dia. 22 is considered a joseki. Black follows with the san-ren-sei at 12, and with the strength of his pon-nuki, his position is not unplayable, but there is no need for him to take such a territorial loss right at the beginning, either. After all, he does not have any target yet that he can attack to get his loss back.

If Black hits outside White's stone with 1 in Dia. 23, White will probably play 2 and cut at 4. This is a difficult joseki. Considering that there are even professionals who say they do not understand it, if amateurs get into trouble when they play it, what else can one expect?

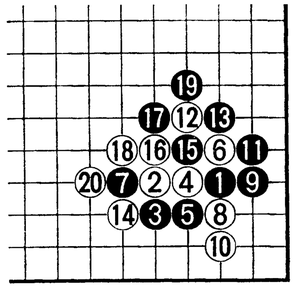
White can also reply with the hane at 1 in Dia. 24 against Black's outer contact play. If Black cuts at *2*, the sequence up to White 7 is natural. So far this follows a joseki, but the continuation is hard. For example, if Black hanes at 8, White will make the diagonal connection at 9. The development from Black's atari at



Dia. 23



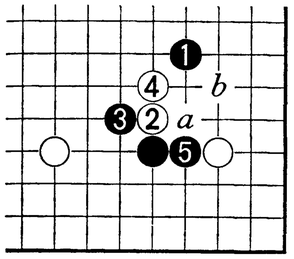
Dia. 24



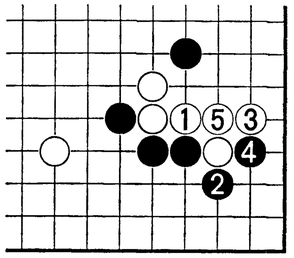
Dia. 25

10 to White's capture at 17 is then forced, and perhaps you have noticed that this shape closely resembles a variation of the avalanche joseki.

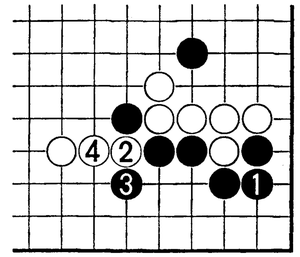
Dia. 25 shows the avalanche joseki. If you compare Dias. 24 and 25, you will immediately note that White's territory in Dia. 24 is one line higher than in Dia. 25. Black's hane at 8 is responsible for this, but anyone who can get this far is already a high-level player, so I am not inclined to dwell on these variations. Black is much more likely to fall into something far worse.



Dia. 26



Dia. 27



Dia. 28

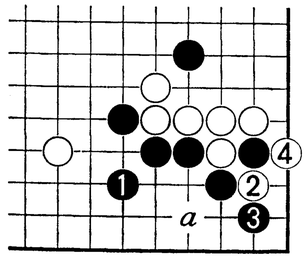
The large knight's move at Black 1 in Dia. 26 is also popular. The joseki runs from White's attachment at 2 to Black's contact play at 5, then branches into two next moves for White. First there is *a*, which leads into Dia. 27 and gives Black three cutting points. Where should he connect?

If he connects at 1 in Dia. 28, White will cut at 2 and become strong in the center. This is no good for Black.

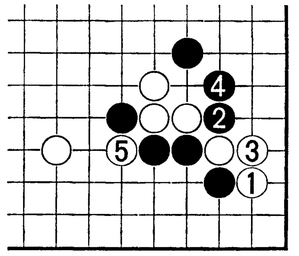
The joseki continues up to White 4 in Dia. 29, after which Black turns elsewhere. There seem to be many people who immediately make the diagonal connection at *a*, but they aren't qualified to play this joseki. That connection causes them to fall behind.

In addition, White's double hane at 1 in Dia. 30 is hard to solve, and the variations in which he draws off to 1 in Dia. 31 are not easy, either.

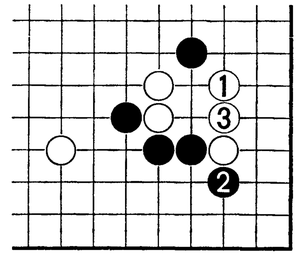
These joseki branch at every move, and if you do not understand every branch, you cannot grasp the whole. Until you have reached the shodan level, try not to make the outer contact play and large knight's move. In general, don't play long joseki. If you start with short joseki, then gradually attempt the longer ones, you need never venture out of your depth.



Dia. 29



Dia. 30

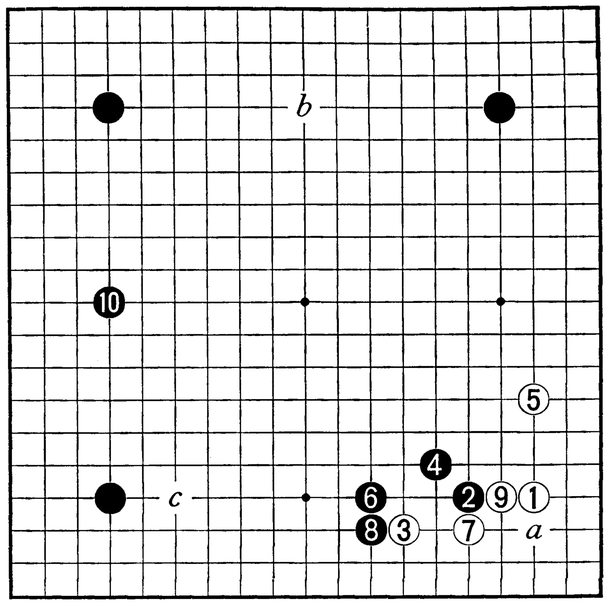


Dia. 31

9th Stride. Don't even look at the corner profit.

Now that we are through with the two-space high pincer attack, let's look at the knight's-move pincer attack. It has fewer variations, so you will be able to master it at once.

Against the knight's-move pincer at White 3 in Dia. 32, always, unconditionally, make the diagonal play at 4 and aim toward the center. The most usual move is to hit under the white stone at *a*, but that asks only for profit and security, so I cannot recommend it.



Dia. 32

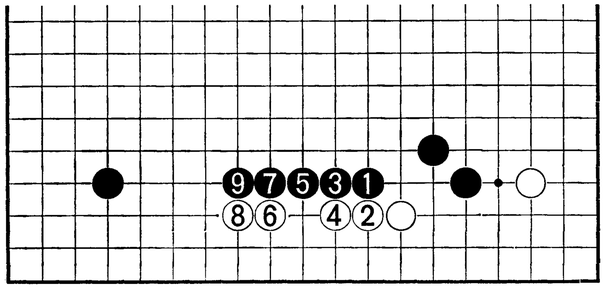
The sequence from White 5 to 9 is a joseki. White's corner looks big, but it is less than twenty points, and Black's outer strength is worth at least that much.

Next Black 10, making a san-ren-sei on the left side, is a good move. This is the direction in which Black's outer strength is working. If White now plays toward the point *b*, Black can build up a perfect territorial framework with *c*.

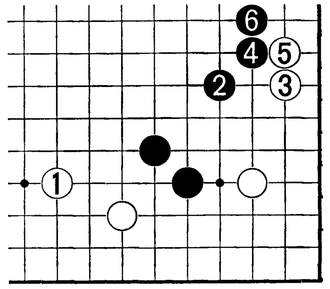
Don't even look at the corner profit. Relax and play a broadminded game. Suppose White ignores Black's diagonal play—what should Black do then?

Without hesitation he should press down at 1 in Dia. 33. If White crawls with 2 and 4 and jumps out to 6, Black should keep pressing him down with 7 and 9. If he can link his wall to the handicap stone, he has the game won.

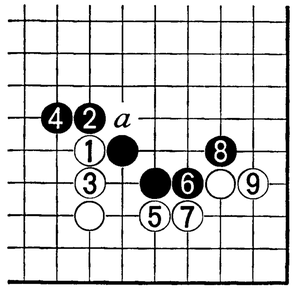
If White, not wanting to be pressed down, plays the knight's move at 1 in Dia. 34, Black 2 puts the lid on him. If he is good enough to play 3 and crawl with 5, Black 4 and 6 are sheer profit.



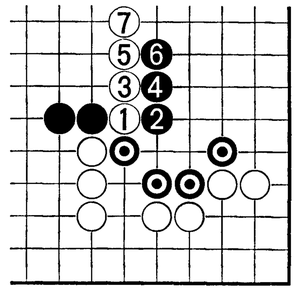
Dia. 33



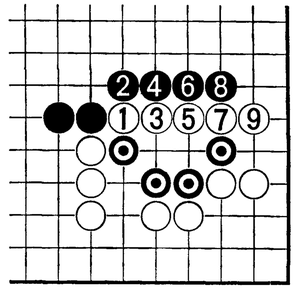
Dia. 34



Dia. 35



Dia. 36



Dia. 37

10th Stride. Ignore the presence of forcing stones.

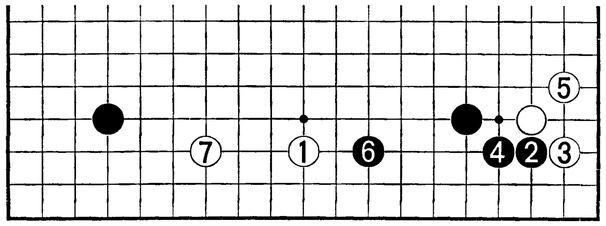
Dia. 35 shows another joseki. White's contact play at 1 and connection at 3 are preparation for linking up at 5, but I don't see how it can be good to let Black extend to such an important point as 4. After White 9 Black can occupy the handicap point on the upper side and get quite a good opening.

What you have to beware of in this joseki is the cutting point at *a*. If, when White cuts with 1 in Dia. 36, you try to save the four stones marked ⊙ and give atari at 2, then push out with 4 and 6, you lose the game.

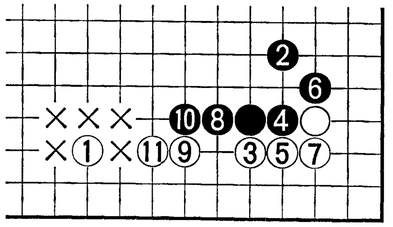
If, however, you do the opposite and give atari with 1 in Dia. 37, sacrificing the four stones marked ⊙, you have won the game with one mighty effort. Ignore the presence of forcing stones, and you will stay out of trouble.

If White answers Black's high kakari with a pincer move like the one in Dia. 38, Black may be puzzled.

Many people hit under the white sone with Black 2, draw back to 4, then triumphantly extend to 6, but that makes things easy for White, who can extend himself to 7. Of course this isn't bad for Black, but this negative way of playing is what White was hoping for, so it does not deserve any praise.

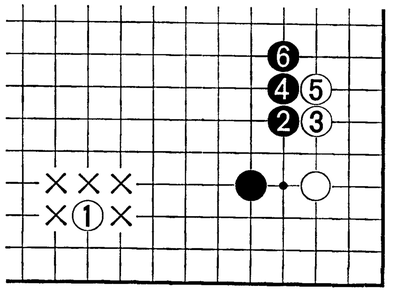


Dia. 38



Dia. 39

Let's advance to a higher level and try to think of some way to make White's pincer attack ineffective. The knight's move at 2 in Dia. 39 is a good idea. If White hits under at 3, Black runs along with 4, blocks at 6, and by White 11 the original pincer move at 1 has completely ceased to work. This same method works against a white pincer at any of the points marked ×. If White makes the



Dia. 40

contact play at 3 in Dia. 40 Black need not mind answering with 4 and 6.

11th Stride. First a pincer attack, then the knight's move.

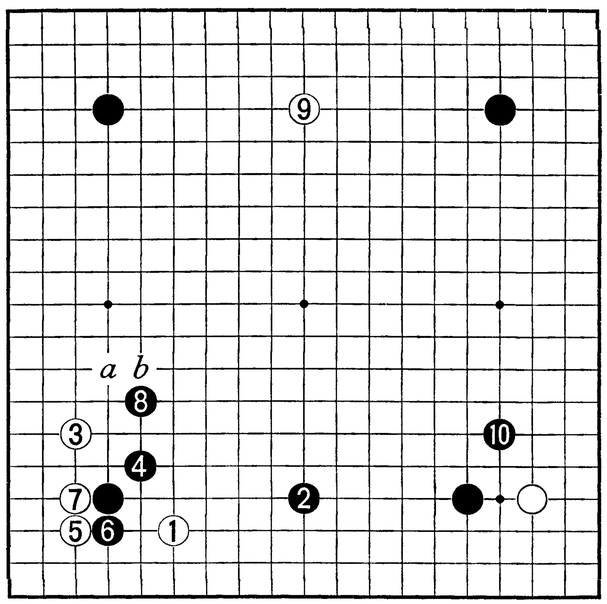
We have studied White's two-space high pincer, knight's-move pincer, and irregular pincers against the one-space high kakari. To summarize our findings: against the two-space high pincer, make a one-point jump and look for a chance to attack; against the knight's-move pincer, make the diagonal play and set yourself up in the center; against the irregular pincers, try to find a way of making them ineffective.

Since I am leaving White's hitting under, hitting on top, etc. for the next chapter, what remains is the question of the proper responses when White answers Black's high kakari by making a kakari against the handicap stone in the lower left corner. This is shown in Dia. 41. Black's pincer move on the handicap point at 2 is thought to be the best way of dealing with this maneuver.

White's double kakari at 3 is natural, and Black makes the ordinary diagonal move at 4. After Black 8, White's invasion at 9 looks like the biggest point. If White makes the knight's move at *a*, Black should, of course, push straight ahead with *b* etc.

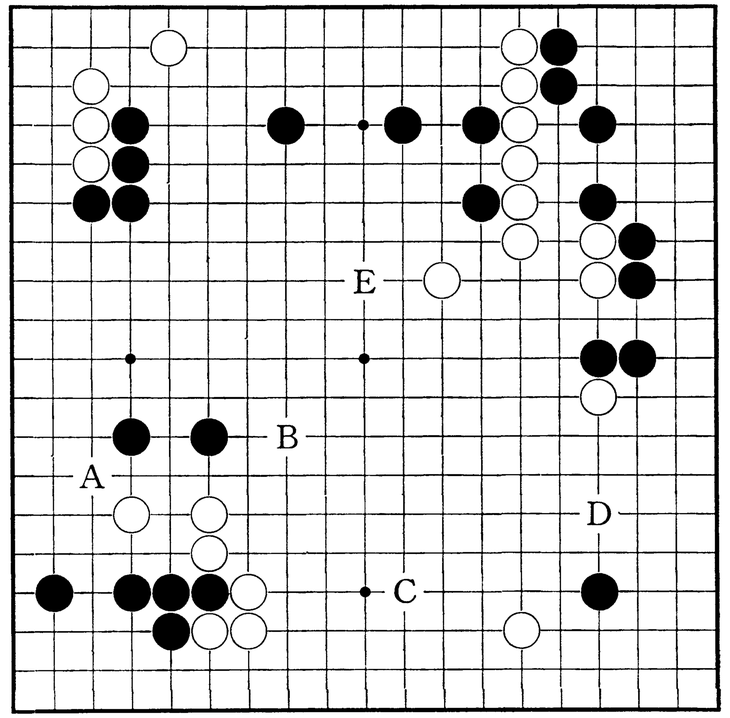
After White 9, Black's knight's move at 10 becomes ideal. The pincer attack at 2 was what paved the road for Black 10 and made it effective. 'First a pincer attack, then the knight's move' is the general rule. Black should actually thank White for making the kakari at 1.

As you take each stride, chew on the meaning contained in the short space you have covered until you understand it. If you grasp only the surface form, there is no telling what kinds of mistakes you will make.

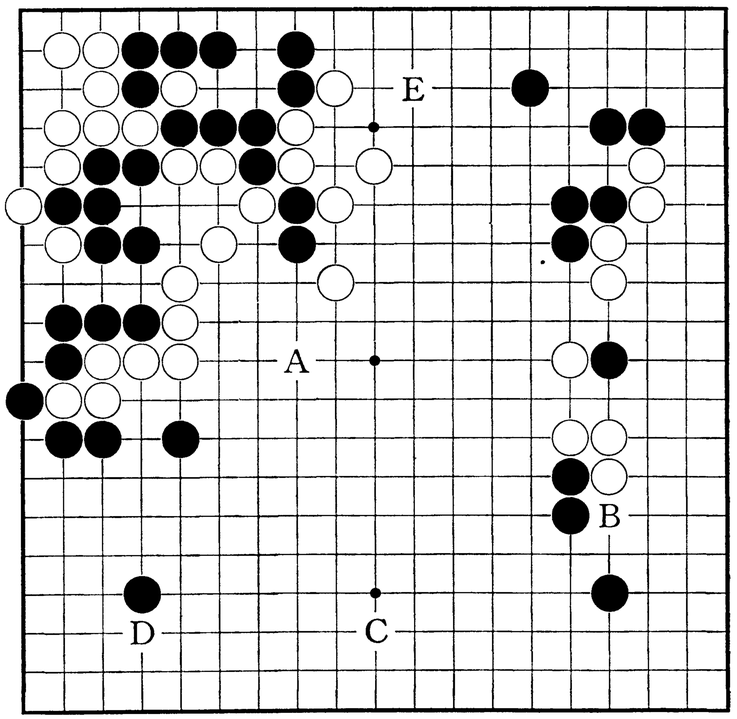


Dia. 41

Problems *(Black to play)*



Problem 5



Problem 6

CHAPTER 4

We shall continue our study of three-stone handicap go by seeing what happens when Black makes a high kakari and White hits under or on top of it. Both of these moves lead to comparatively few variations, so Black should welcome them, but he still has to get off to a sound start.

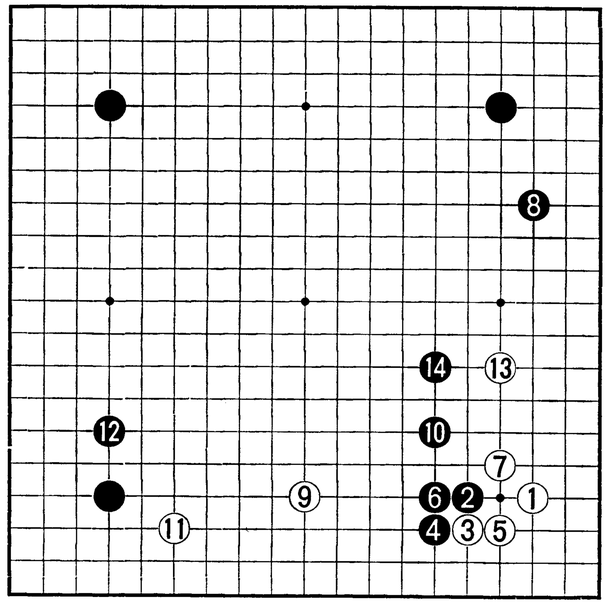


Figure 1 (*1——14*)

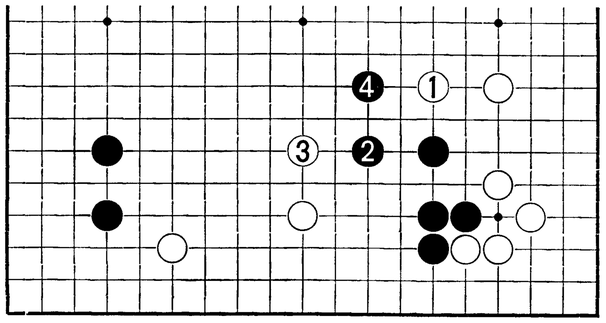
1st Stride. Know where the joseki ends.

Figure 1 is from a three-stone game between an amateur 5 dan and an amateur shodan. Already, at 8, Black has played a move in the wrong direction. Black 8 must be an extension to 9, or to the point below 9; that is where the joseki should end.

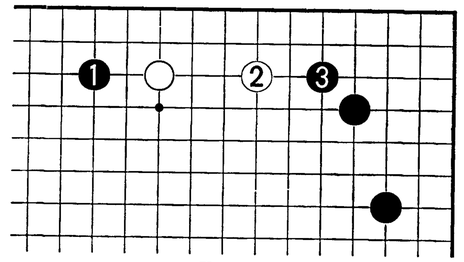
White made the pincer attack at 9, and suddenly he had the initiative in the game. Black had to run away with 10. In only ten moves he had lost his pace.

Black 14 followed White too closely. Suppose Black omitted this play and was attacked by White 1 in Dia. 1. If he simply stuck his head out into the center with 2 and 4, he would be all right. Black 14, therefore, was the time for him to lay out a san-ren-sei on the upper side, bringing Black 8 to life. That would have been his best move.

The entire responsibility for Black's geting into this unfortunate fight right at the start rests with his large knight's move to 8. He did not know where the joseki ends. Joseki serve no purpose unless you understand the reason for each move.



Dia. 1



Dia. 2

Black's blocking at 16 when White invaded at 15 showed a lack of feeling for the big points. The biggest point was the point under the handicap point on the left side, an ideal extension from the lower left corner.

The next best point was Black 1 in Dia. 2. To make White extend to 2, then plant Black 3 firmly in front of him is one of the techniques of fighting.

White made the kakari at 17, broke into the left side at 19, and invaded at the three-three point when Black extended down to 20. He seemed to know what he was doing, as if he were accustomed to weaker players.

For Black 20, Black 1 in Dia. 3 would have secured the corner, but having White extend up to 2 would weaken the five black stones below, so nothing can be said either way. Black 20 and White 21 were miai.

Besides losing all his corner territory in the sequence up to 30, Black ended in gote. White made the blocking extension at 31. His position was getting easier all the time.

Look carefully and you will see that the five black stones in the lower right were accomplishing absolutely nothing. Five of the first thirty moves were useless; Black might as well resign. Rather than memorize joseki incorrectly, it would be better to know nothing at all.

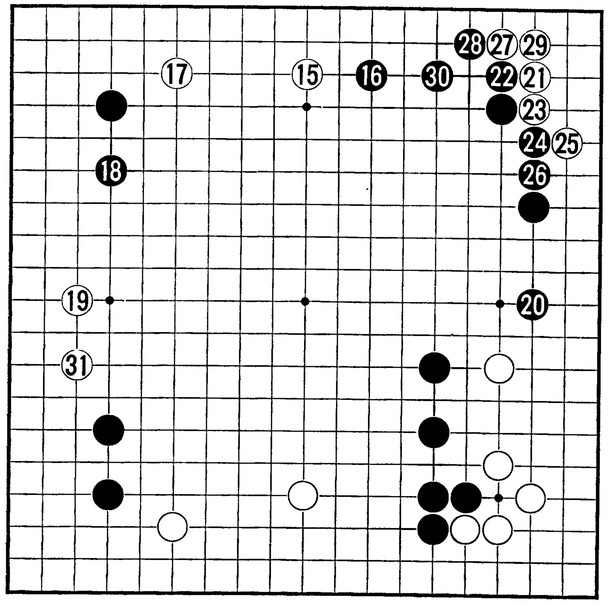
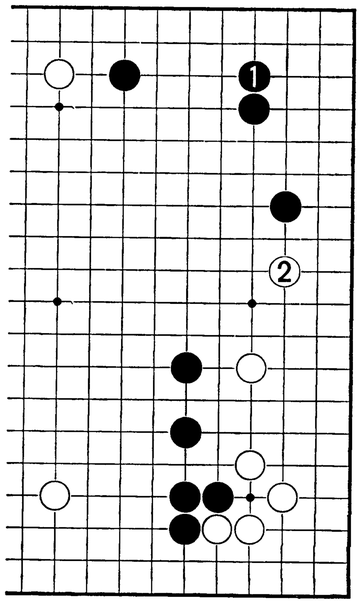


Figure 2 (*15——31*)



Dia. 3

2nd Stride. There are limits to extensions.

Figure 3 gives us another example of a mistaken joseki. Black 1 may have been better than no move at all, but it was an over-extension. White 2 took advantage of it beautifully. Black's large knight's move at 3 let White make a severe invasion at 4.

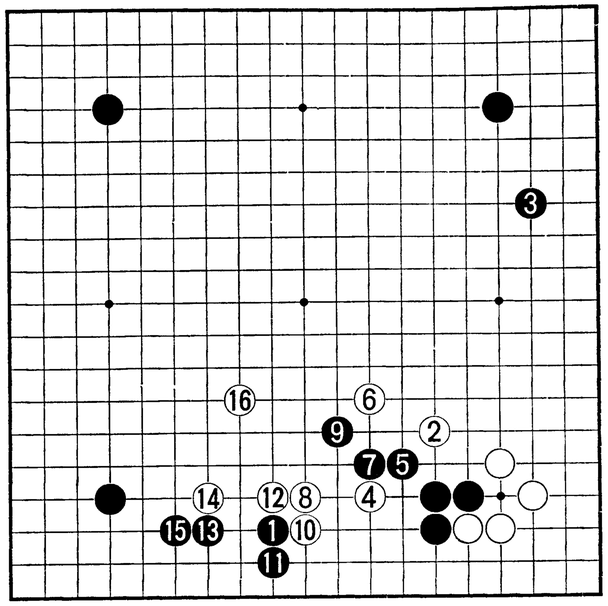
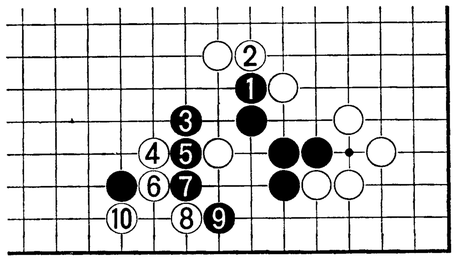


Figure 3 (1——16)

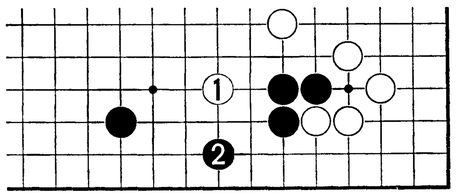
Black extended diagonally to 5 and White fanned out in front of him with 6, then skipped forward to 8 and continued in fine style up to 16. The game was already becoming uncomfortable for Black. With this kind of weak group made in the opening, his prospects were doubtful.

I have seen people answer the knight's move at White 6 by pushing out with Black 1 in Dia. 4 and jumping ahead of the white stone with 3. Black certainly seems to have rescued himself, but look what has become of his original extension. His three-stone advantage has fallen to two stones or less. Dia. 4 is the worst possible diagram for Black, or, turning it around, the best possible for White.



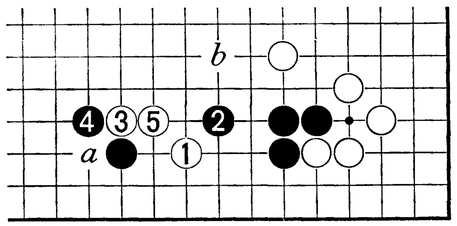
Dia. 4

All things considered, perhaps Black should patiently give way with 2 in Dia. 5. If he understands the bitterness of this submission, it will be good medicine for him.

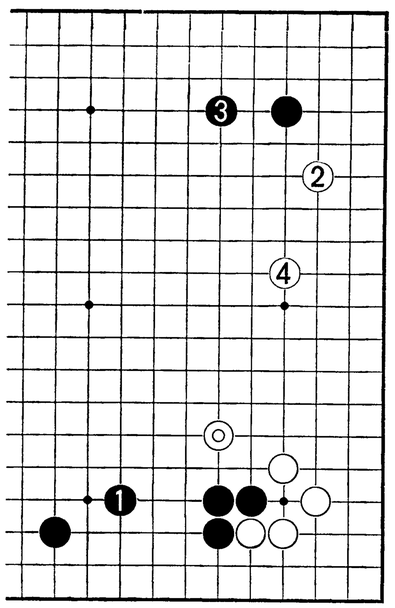


Dia. 5

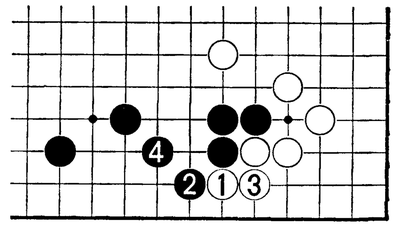
White can also invade deep, with 1 in Dia. 6. If Black jumps to 2, White hits on top of the black stone at 3 and draws back to 5, building up strength for the attack. If Black next connects at *a*, White attacks at *b*, and if Black runs away with *b*, White takes profit by cutting at *a*. Either way, it is evident that Black is in a painful position.



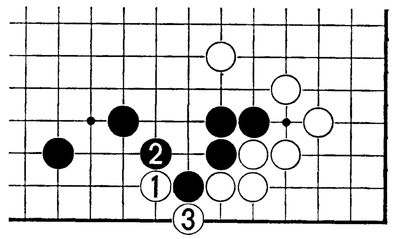
Dia. 6



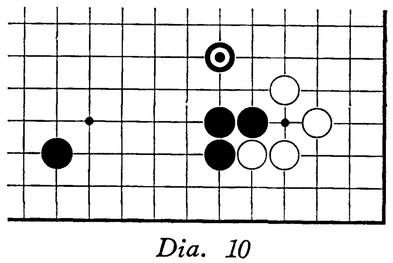
Dia. 7



Dia. 8



Dia. 9



Dia. 10

Just as there is nothing more enjoyable than a battle in which you are on the attack, so there is nothing more painful, and less profitable, than a battle in which you are forced to fight for your life. That is when your mistakes really come back to haunt you.

How about defending at Black 1 in Dia. 7 when White makes his knight's move to ◎? White builds up the right side with 2 and 4. For Black to defend like this is to be forced. He drops one move behind, and his wide extension loses its meaning. A move that is going to lose its meaning would be better not played in the first place.

It is a bit far in the future, but White's big hane and connection at 1 and 3 in Dia. 8 are another disadvantage for Black. If he connects at 4 his shape is very over-concentrated, but if he does not connect at 4, White can clamp him at 1 in Dia. 9 and reduce his territory to zero.

For Black to extend one line further would make sense if he had first played ⊙ in Dia. 10, but this formation can rarely be attained. Observe how White played 2 right away in the figure.

There are limits to extensions. From olden times books have taught the rule to extend three spaces from two stones, four spaces from three stones, and so on. This rule is not to be followed always, but it shows a basic way of thinking that under the particular circumstances can be adapted to yield a four-space extension from two stones, or a two-space extension from three stones. In the case we are studying, it can be applied as is.

Next let's look at a real disaster. Little by little we can learn from these mistakes.

3rd Stride. End the ko at the biggest moment.

Figure 4 is also from a game between an amateur 5 dan and an amateur shodan. The latter chose the diagonal connection at 1 and extension to 3, a stylish joseki. His opponent played lightly on from White 4 to 10. When he saw the extension to Black 11, he invaded at 12 and declared war. This is what he had been aiming at.

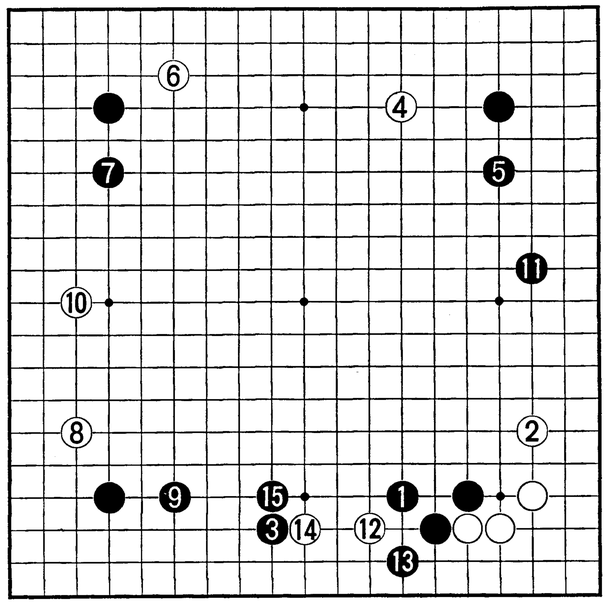


Figure 4 (1——15)

Black made the diagonal play at 13. So far, I was admiring his expertise, but then he extended straight up to 15 in answer to White's contact play at 14 and began to let himself be pushed around.

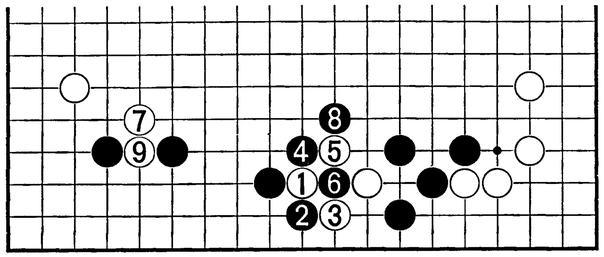
Instead of playing 15, he should have haned at 2 in Dia. 11. Let's conquer our timidity and learn not to fear ko fights.

White 3 to Black 6 can be expected, and although this may be a ko, the game has just started, so the peeping move at 7 is about all that White can muster in the way of a ko threat. For Black to end the ko at 8 however, is unsatisfying. It leaves behind a little bad potential, and if White pushes through at 9, he has gotten quite a good exchange.

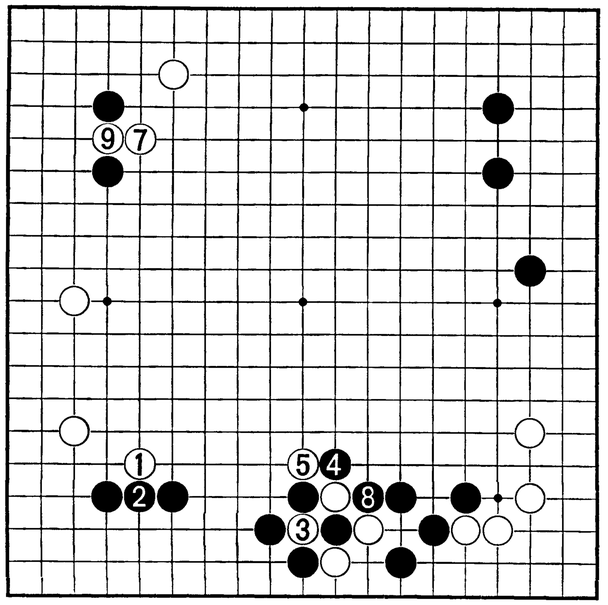
Instead of playing 8 in Dia. 11, Black has to stick it out by connecting at 2 in Dia. 12. When White takes the ko, Black's hane at 4 is his strongest move. White will cut at 5, then make the ko threat at 7.

Now is Black's chance to end the ko. Capturing at 8 gives him a solid shape. I suppose you can see how different it is from the shape left by Black 8 in Dia. 11. The trick is to wait until the ko reaches its maximum value, then end it.

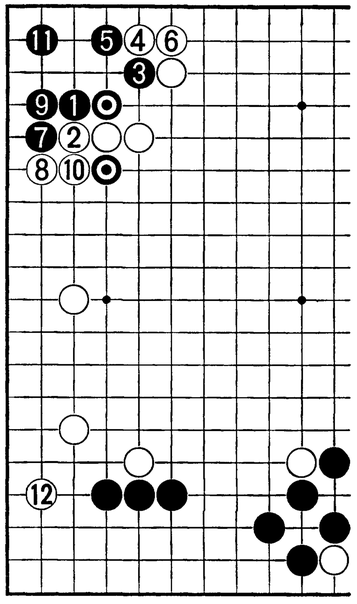
Even though Black builds up tremendous power on the lower side, however, White's pushing through at 9 is also good, so the exchange is not really in Black's favor. This suggests that there may have been something wrong with his choice of joseki.



Dia. 11



Dia. 12 ❻ takes ko



Dia. 13

4th Stride. Get everything possible out of sacrificed stones. Don't let yourself be completely cut through.

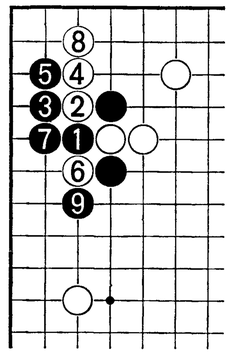
Let's study how Black should play after Dia. 12. I'm afraid that most people would descend to Black 1 in Dia. 13, seeking safety first. With 11, Black is certainly alive, but that is not good enough. It is wasteful of him to let the two stones marked ⊙ be completely cut through.

Black must not fear the cutting points, but answer with 1 in Dia. 14. If White cuts on the inside, Black gives atari at 3, crawls at 5, and finally makes shape by gripping White's stone with 9.

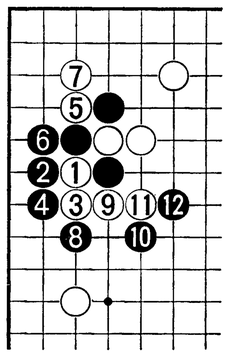
If White cuts on the outside, with 1 in Dia. 15, Black gives atari in the same way at 2 and crawls out at 4. If White takes profit with 5 and 7, Black can make shape by giving atari at 8 and jumping ahead with 10. Observe the fact that when Black bends around at 12, even the sacrifiecd stones are working well.

Get everything possible out of sacrificed stones. If you are to do that, you must never let yourself be completely cut through.

In shogi, sacrificed pieces are used by actually being replaced on the board. You need not go that far, but you should always devise methods to make use of sacrificed stones.



Dia. 14



Dia. 15

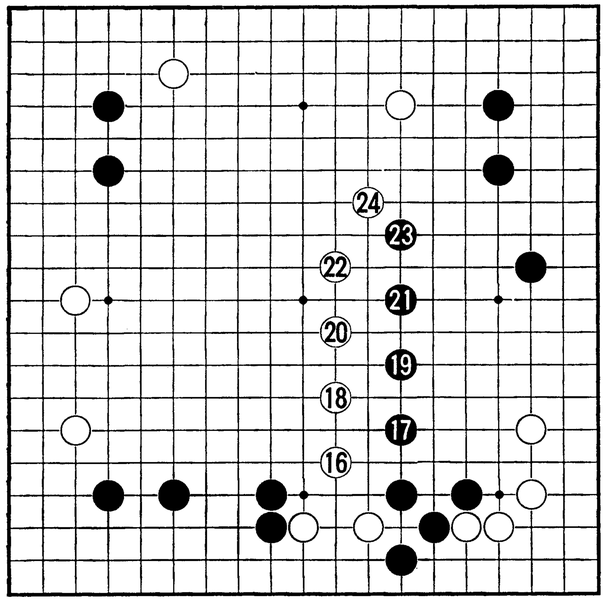
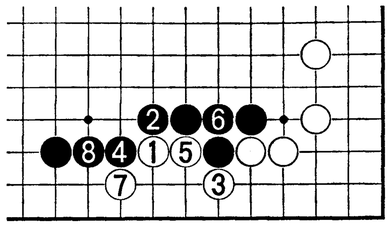
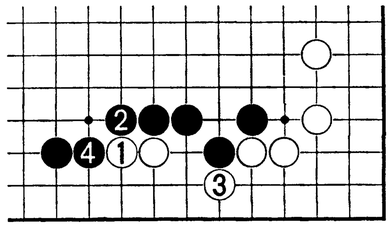


Figure 5 (16——24)



Dia. 16



Dia. 17

5th Stride. Jump in a direction that has some value.

Let's follow this game further. White jumped out to 16, Black jumped out to 17, and the two players kept jumping, step by step, right across the board. When White pressed in at 24, the game was already close. A jump is a jump, but where you jump makes all the difference. You have to jump in a direction that has some value.

What happens if Black compromises with 2 in Dia. 16 when White invades at 1? White can be expected to link up with the sequence from 3 to 8. Black gets a fair amount of outer strength, and in a three-stone game this is not too bad, but he has to watch as his territory vanishes into White's hands. One loss always leads to another. When a compromise amounts to cowardice, it is a shameful thing.

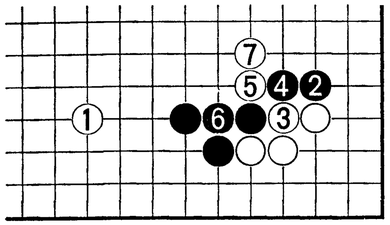
It is not quite as good for White to move ahead with 1 in Dia. 17 instead of playing 3 in Dia. 16; that gives him an inferior shape.

At any rate, if Black is going to dodge this fight, there is no sense in his playing this joseki.

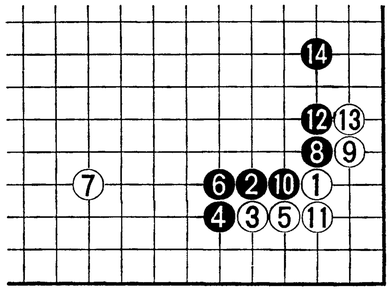
6th Stride. Don't play the diagonal connection.

In Dia. 18 on the next page White, without bothering to answer Black's diagonal connection, has made a pincer attack at 1. Black 2 is the right move in this shape, but with White 7, it gets difficult. I doubt that the weaker player in a three-stone game could handle this type of dangerous move.

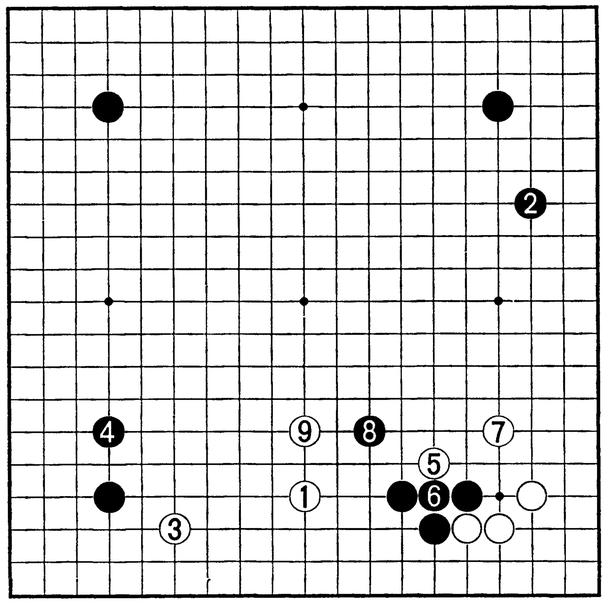
In Dia. 19 Black has made a solid connection and White has made his pincer attack. Now Black's contact play at 8 works perfectly. White can only hane at **9**



Dia. 18



Dia. 19



Dia. 20

and the sequence up to Black 14 is forced. Black's shape is strong, and the pincer attack that White made at 7 is doing only half its job.

Compare Dias. 18 and 19 carefully and think about them. If Black makes the diagonal connection White's pincer attack is a good move, but if Black makes the solid connection, White's pincer is not much of a move at all.

On to Dia. 20. Suppose that when White makes his pincer attack Black simply ignores him. White will peep at 5 and set up shape with 7. With White 9 it already looks as if Black has lots of troubles ahead of him. While he is at his wit's end taking care of his floating group, White will be threatening him and gaining influence all over the board, making the game closer and closer. Black may realize that this is happening, but he will think that he cannot help it because he is saddled with a debt on the lower side.

To keep from falling into this kind of thing, don't go into debt in the first place. Even if you think you can get repaid, there is no need to choose joseki in which you make a loss.

Let us summarize what we have so far. There are two countermeasures to White's hitting under: the solid connection and the diagonal connection. In the case of the solid connection, the question is how far to extend next. You can experiment with different extensions in your own games and learn the correct answer from bitter experience.

Do not play the diagonal connection unless you are prepared for all of the many variations that can follow it. In a three-stone handicap game, there is no point in your playing it at all.

7th Stride. Extend to make shape.

Next we shall investigate White's hitting on top of the one-point high kakari.

Figure 6 shows a teaching game between a professional and an amateur. I was surprised at Black's choice of 12. White made a nice atari at 13 and came down with a knight's move to 15. Black cut at 16 and forced his way out at 18, but White haned at 19 and, waiting for Black to capture at 20, extended to 21. How was this exchange?

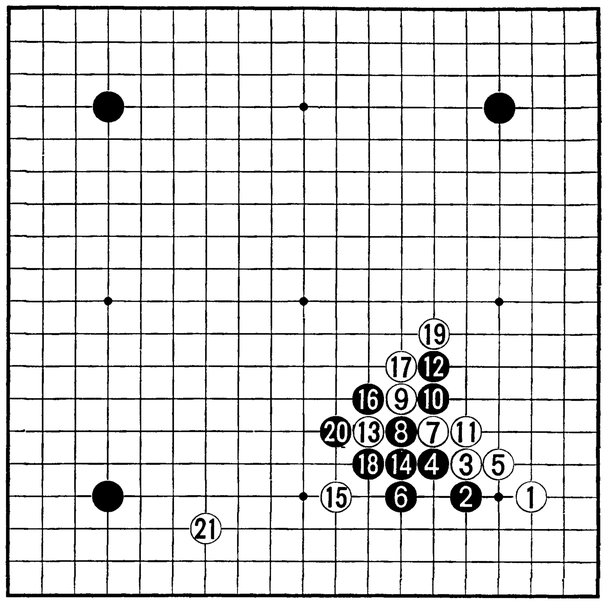


Figure 6 (*1——21*)

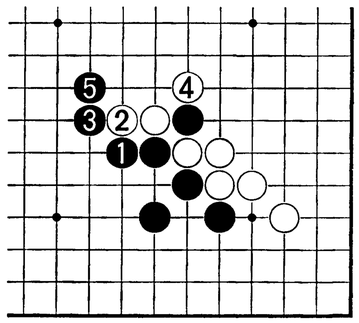
Black's two stones 10 and 12 could not move easily. In other words, his main move had already lost its meaning.

Black 12 is a mistake that is easy for people who are overconfident to make. It is always bad to be put into atari from above by a move like White 13 and forced to connect underneath. This rule has no exceptions.

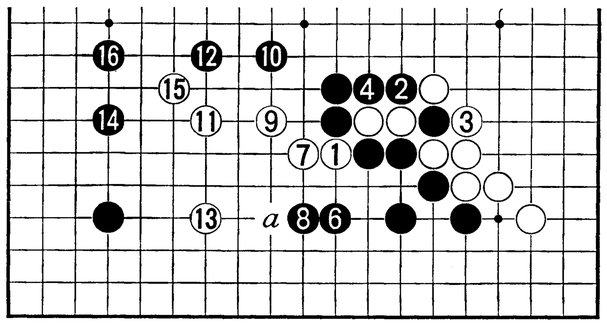
At Black 12, Black 1 in Dia. 21 is the way to make shape. If White presses at 2, Black hanes at 3, and if White grips Black's stone at 4, Black extends straight up to 5. This gives him a good, taut position. 'Extend to make shape' is the secret to handling this joseki.

8th Stride. Wait for the cut and fight.

After Dia. 21, White may cut at 1 in Dia. 22 and start fighting. You should welcome this, because your forces are bound to be stronger at the beginning. Battles fought on home ground are always welcome.

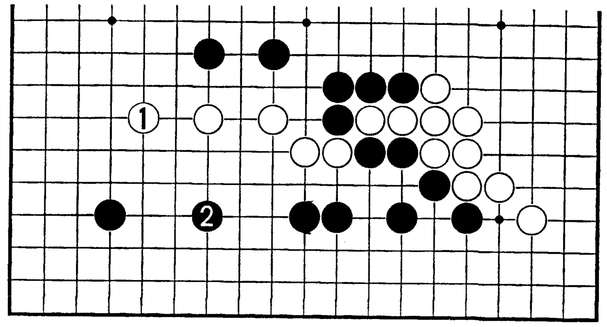


Dia. 21



Dia. 22 ⑤ *connects*

It is good for Black to squeeze White with 2 and 4. Black 6 makes good shape, and when White noses forward to 7, Black does likewise at 8, leaving no gap. If White makes the diagonal extension to 9, Black caps him at 10, and if White jumps out to 11, Black attacks him on a large scale while surrounding territory. If he can keep on playing naturally like this, he will soon have a secure lead.



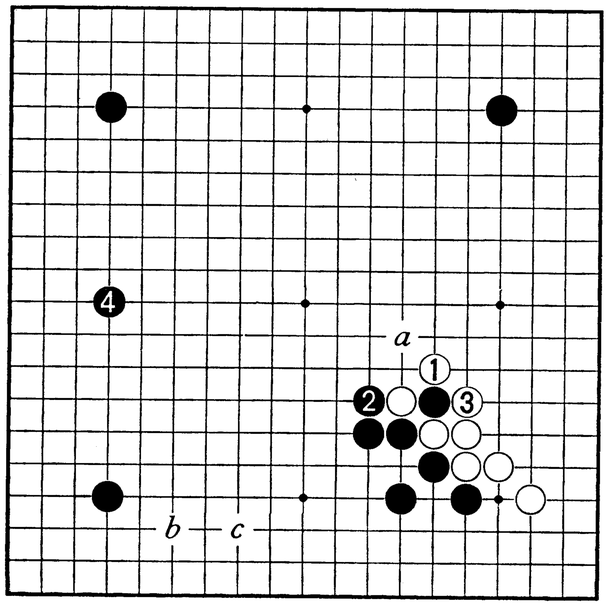
Dia. 23

The important move in this sequence is Black's tight extension to 8. If he jumps out to *a* instead, he will open up all kinds of possibilities for White.

How does Black play if White jumps to 1 in Dia. 23 instead of 13 in Dia. 22? The two-point extension to 2 is his move. Black 2 and a move in the direction of White 1 are miai, but Dia. 23 is easier for Black than Dia. 22. White has no eye shape; his stones are like straw floating in the wind.

The idea behind Black 5 in Dia. 21 is to wait for the cut and fight. Particularly in the opening, Black should hope for fighting. If he can start a fight on his home ground before White has time to arrange his forces, then naturally he can expect a good result.

Next look at Dia. 24. After Black's extension, White has gripped his stone with 1. All Black has to do is to give atari at 2 and make a san-ren-sei on the left side. At the right time later he can play *a*, the key point affecting both sides' spheres of influence. If White makes a kakari at *b* on the lower side, Black makes the pincer response at *c*. If White pulls his kakari back toward the black wall to the right, Black blocks him from his handicap stone.



Dia. 24

To grip at 1 is White's least attractive way of playing. He will never make the game close with this kind of move. He has to press at the point 2 instead.

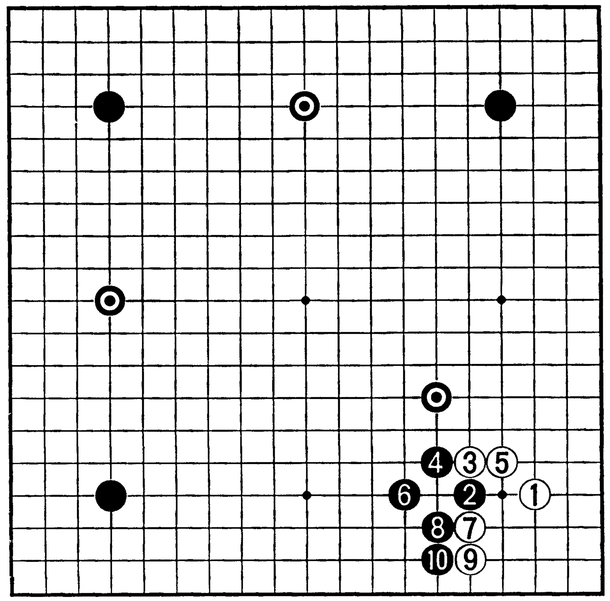


Figure 7 (*1——10*)

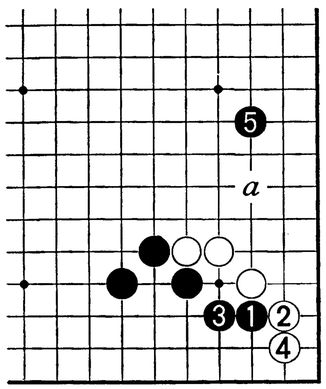
9th Stride. Know the follow-up moves.

For some reason, there seem to be many people who press at Black 10 when White clamps at 7 and descends to 9. I'm not saying this move is worthless, but there is no reason to play it in such a hurry. Black 10 at any of the points marked ⊙ would earn full credit.

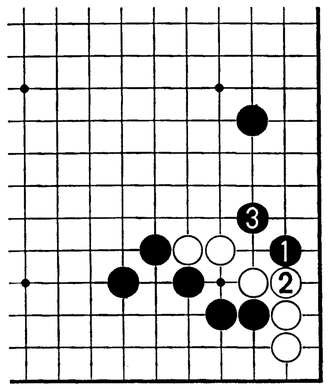
Why, then, does White clamp and descend with 7 and 9? The reason is Black's strong contact play at 1 in Dia. 25. If White defends with 2 and 4 and Black crowds him with 5, his position starts to become uncomfortable.

For White to defend at *a* next would be to be badly forced; rather than bear that, White will turn elsewhere. Then Black can attack his eye shape by peeping at 1 in Dia. 26 and making the diagonal move at 3. This is too much for poor White, and therefore he cannot play 2 in Dia. 25.

Knowing the follow-up moves, like Black 1 in Dia. 25, is just as important as knowing the joseki. As I have said again and again, it does one no good just to slap joseki down on the board. If you do not know why each successive move belongs to the joseki, you will not be able to handle living joseki.



Dia. 25



Dia. 26

10th Stride. Don't use the ladder even if it works.

When Black makes the contact play at 4 in Figure 8, White can only hane forward at 5. There is no possible variation in the sequence up to White 11.

Next I recommend giving atari at 12. The sequence up to Black 20 also admits no variation, and Black's mighty outward power dominates the whole board. I think you can easily understand that with this, White 1 and 3 are kept from doing their job. White cannot cut at *a* because Black *b* captures him.

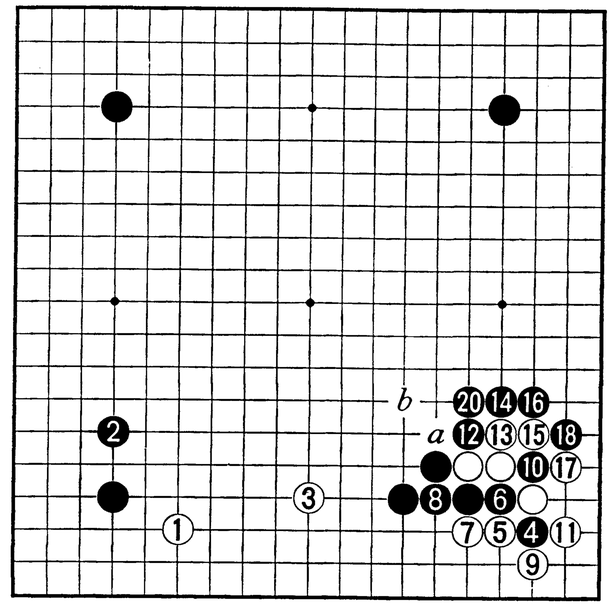
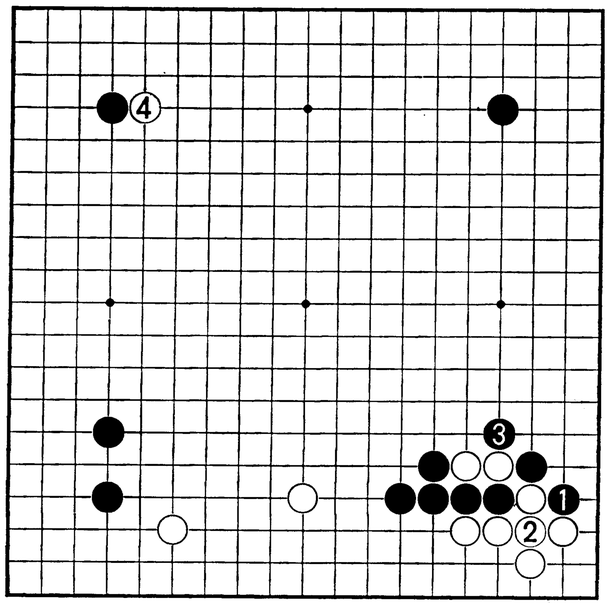


Figure 8 (*1——20*) ⑲ *connects*

Instead of playing 12, Black can also give atari with 1 in Dia. 27 and capture White in a ladder with 3, but he must be prepared for ladder-breaking moves like White 4. They can be quite troublesome. There is no need to fear them, but it is a fact that when the stones start touching each other like this, the number of variations starts increasing.

'Don't use the ladder even if it works' does not mean that you should avoid fights, but just that you should win in a simple way. When there is a clear-cut road like the one in Figure 8 open, I can see no reason to go purposely foraging in the wilds of Dia. 27.



Dia. 27

11th Stride. The aim is to press.

Sometimes the stronger player will make threats even when he knows they are empty. White's pincer attack at 1 in Dia. 28 below is an example. Unfortunately, there are even some dan-ranked players who will respond by attaching and extending with Black 2 and 4, letting themselves be completely outplayed by White. Instead of attaching at 2, Black must jump up to 11.

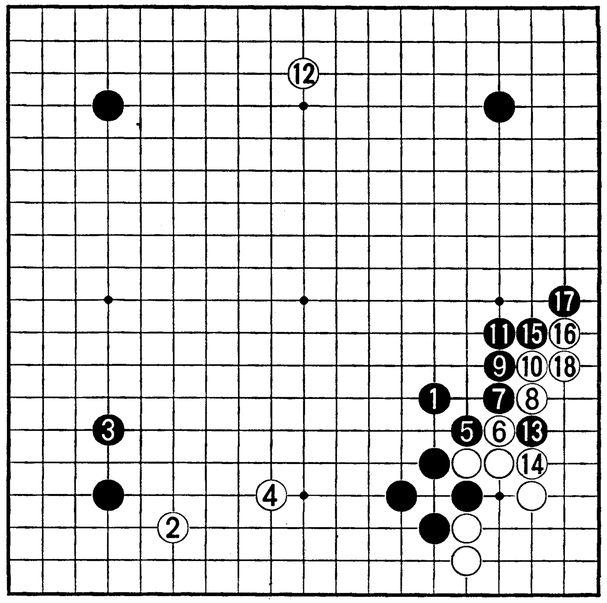


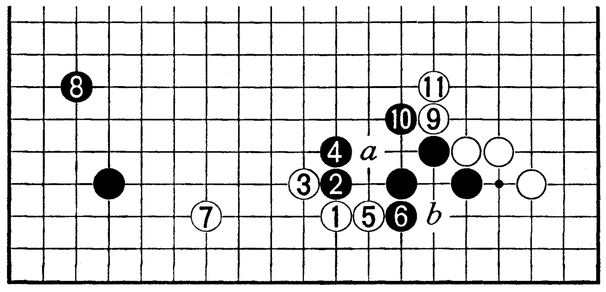
Figure 9 (*1——18*)

Let's try to analyze Black's thinking. Probably he sees *a* as a vital point, and also imagines that he is keeping White from peeping at *b*.

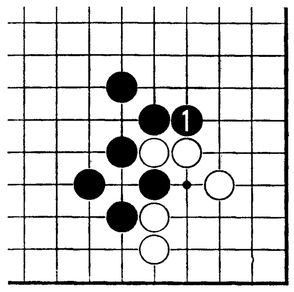
Let's go on to Figure 9. How should Black play if White ignores his jump to 1, makes a kakari at 2, and builds up the lower side with 4?

Black should press down at 5. White will turn outward at 6 and hold Black off with 8 and 10, then invade the upper side at 12. He is moving fast around the board, but Black's cut at 13 finds the weak spot he has left behind. This cut is Black's second aim. It paralyzes White. Black can press him in with sente and be most satisfied. If White omits 6 in this sequence and lets himself be pressed by Black 1 in Dia. 29, it will be even harder for him to do anything with his corner.

The aim behind Black 1 in the figure is to press at 5; never lose sight of it. Perhaps the shape made by Black 5 will remind you, too, of a wrestler who has gotten his opponent in a scissors grip.



Dia. 28



Dia. 29

It is also possible for White to hane at 1 and extend to 3 in Figure 10 when Black makes his diagonal connection. Black should push twice with 4 and 6, then make a large knight's move extension to 8. This last good move wards off a white kakari at *a*.

White can hardly help defending at 9. If he lets Black extend again to *b*, his territorial framework will be reduced to zero. Thus Black gets to make the san-ren-sei at 10, and has an easy opening.

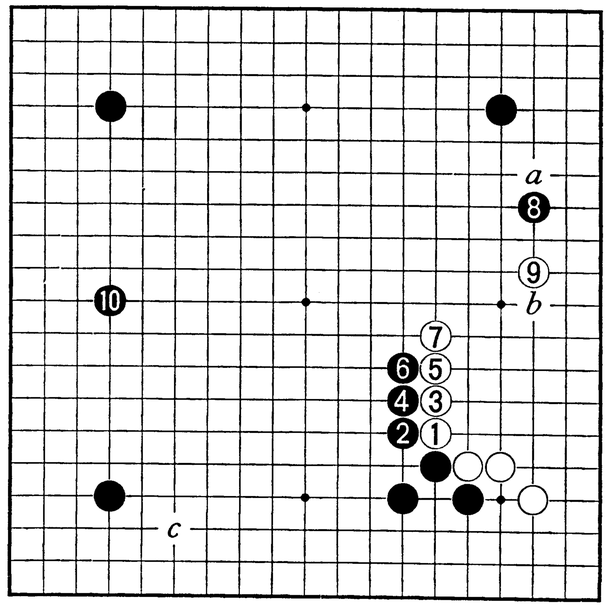


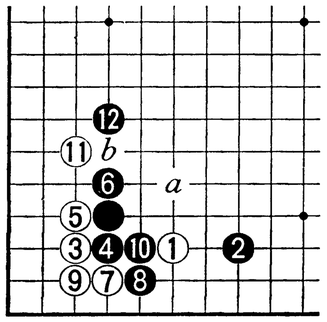
Figure 10 (*1——10*)

Let's imagine that White has used 9 to make a kakari at *c* in the lower left corner. Black will naturally make the pincer attack at 2 in Dia. 30. The sequence to White 11 is a joseki, but it gives Black a perfect next move at 12. This aims at pushing through at 1 in Dia. 31, cutting, and squeezing White with 5. Once Black does this, his territorial framework on the lower side has no more defects, and is hard for White to invade.

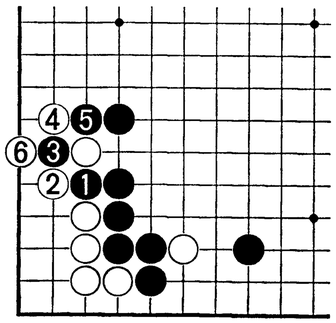
If White answers Black 2 in Dia. 30 by jumping out to *a*, Black can jump out to *b* and start in on an ideal attack.

When White goes in to the three-three point, it is not good for Black to block on the other side, at 1 in Dia. 32. Although he can shut White in with 5, White can invade at 6, and Black's overall formation goes a little soft.

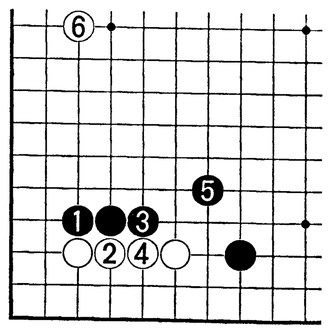
If White makes such uninspired moves as in Figure 10, Black should get on top of him and push hard. For that purpose he should cultivate his feeling for the big points and practice his follow-up moves until he knows them perfectly.



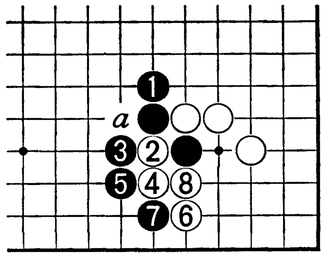
Dia. 30



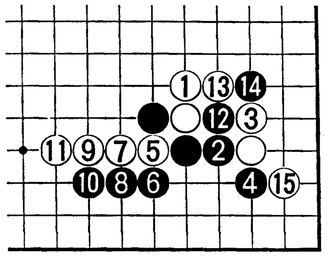
Dia. 31



Dia. 32



Dia. 33



Dia. 34

The hitting-on-top joseki has few variations, and we have gone through almost all of them.

Black's extension to 1 in Dia. 33 is often seen, but it may be best to avoid this variation. Black gets cut by White 2 and has to give away territory in advance. In a three-stone game he can next make a san-ren-sei on the left side and get a nice overall formation, but the cutting point at *a* remains to cause him trouble.

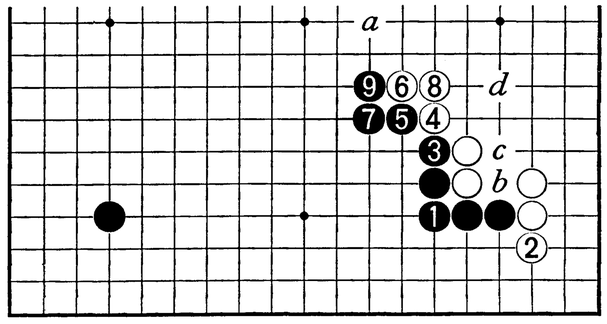
The extension to White 1 in Dia. 34 is another possibility. If Black pushes forward to 2, hanes at 4, and continues on up to 15, a hard fight develops. I don't advise Black 4, which lights the fuse to this hard fight, and I cannot recommend joseki in which Black crawls underneath with moves like 6, 8, and 10 anyway.

Why not simply connect at Black 1 in Dia. 35? If White takes profit with 2, Black pushes at 3. Against White's double hane at 4 and 6 Black plays 5 and extends to 7, then turns upward at 9. In this kind of shape Black always has a good point in the one-point jump to *a*, and there is also the possibility of exchanging Black *b* for White *c*, then hitting the key point at *d*.

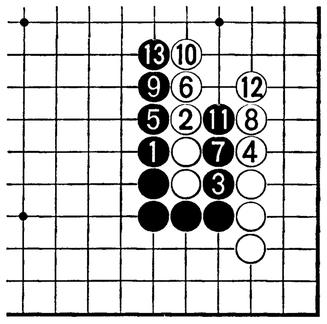
White cannot avoid the hane at 4 in this sequence. If he extends to 2 in Dia. 36, he will be in trouble when Black pushes at 3 and 5. If he gives way again, Black can keep on playing the same combination.

'Play simple joseki, but know the follow-up moves' is the conclusion of this chapter.

In the next chapter we shall use as a model a game in which I took a three-stone handicap against a student professional, and then we shall go on to study how Black should play against opening white moves on the 4–5 and 3–5 points.

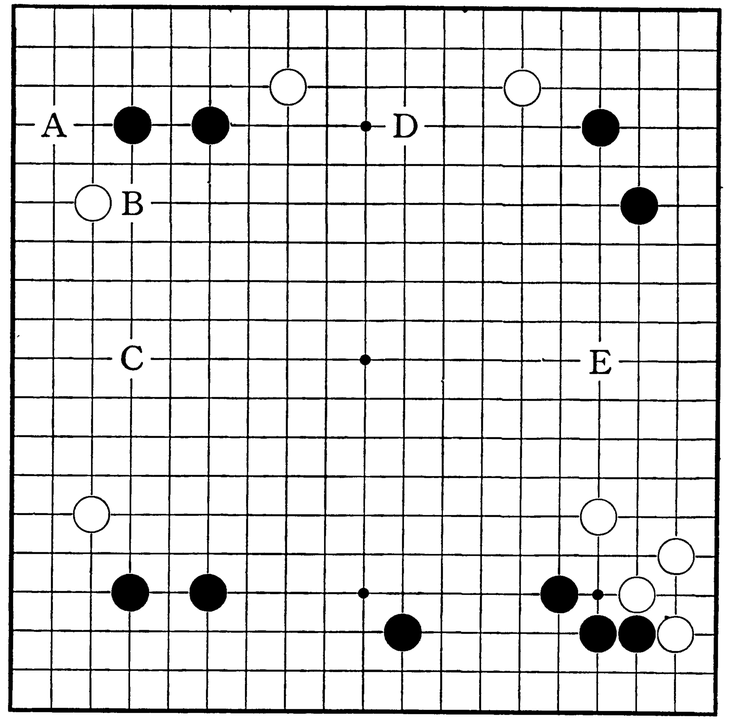


Dia. 35

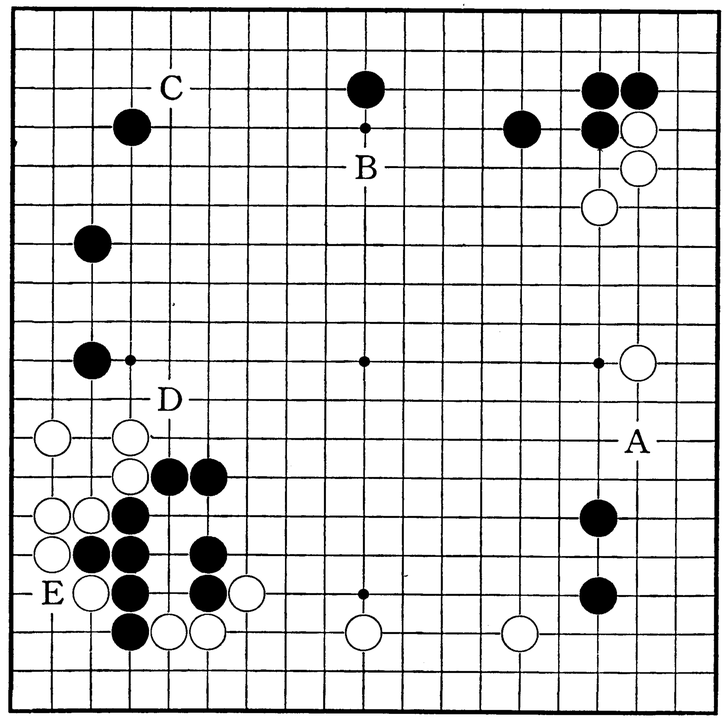


Dia. 36

Problems *(Black to play)*



Problem 7



Problem 8

CHAPTER 5

We are ready to put the finishing touches on our study of Black's one-space high kakari against a white stone on the three-four point.

Figure 1 shows a game in which I took three stones against a student professional. At first glance it looks very ordinary, but it exhibits the guaranteed three-stone winning strategy of pushing hard and building up your own power, always with some concealed aim, as we shall see.

1st Stride. Don't let the enemy play both stones of a miai.

White 3 and 5 are a favorite joseki among professionals. Territorial players like Rin Kaiho in particular seem to use this joseki in almost all circumstances. It ends with Black 8.

White played 9 and extended to 11, leaving the san-ren-sei at 12 for me to take. Next came White 13 and 15 on the right side, and now there was a point on the board too important to be missed.

That was the two-point jump to Black 16. Black 16 and an extension in the direction of White 15 can be thought of as miai.

At White 15 it would be nice to develop upward with White 1 in Dia. 1, but then Black would invade below the handicap point at 2. Black must absolutely not overlook the invasion at 2 and let White build up the right side with ◎ in Dia. 2. That would give him the best formation he could possibly hope for.

'Don't let the enemy play both stones of a miai' applies not only to the opening, but to life and death, the endgame—everything. The reverse of it is 'play both stones'. If you can devise sequences in which your opponent has to look on while

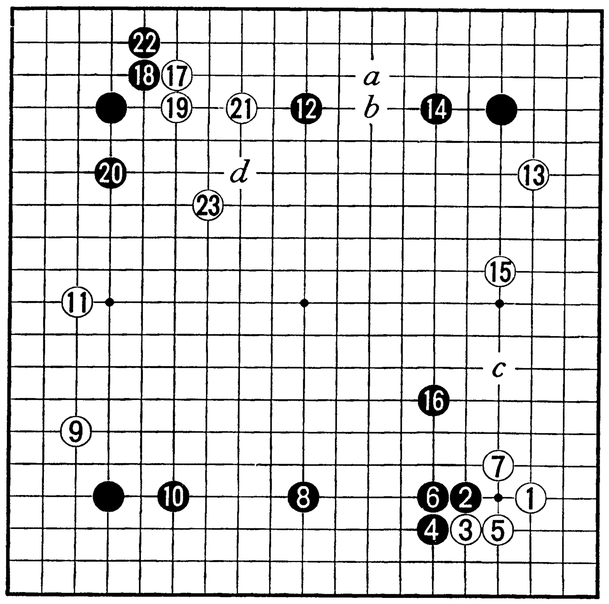
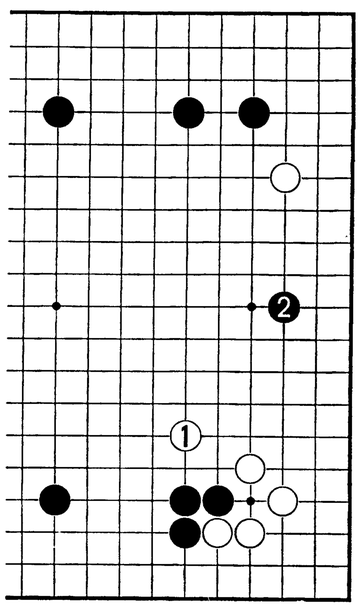
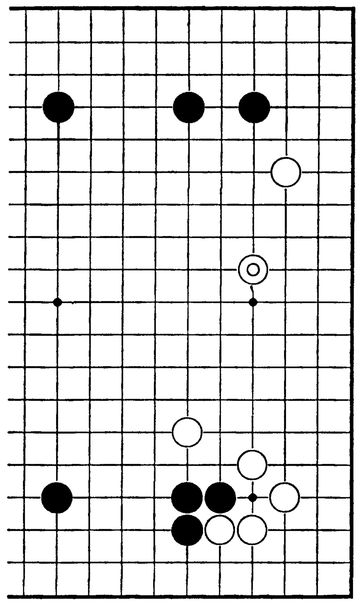


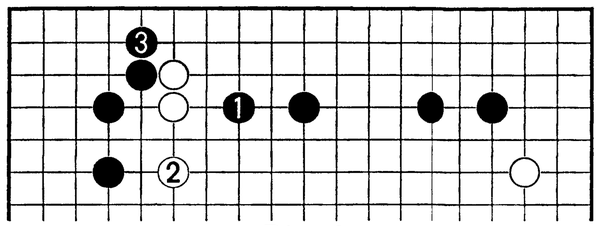
Figure 1 (*1——23*)



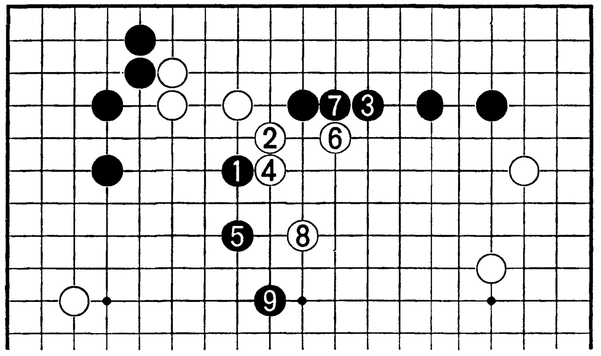
Dia. 1



Dia. 2



Dia. 3



Dia. 4

you take both points when he was sure that he would get one, you are playing at a high level.

2nd Stride. Descend, threatening to cap.

White 21 may be a narrow extension, but it is probably the best move. Without it, Black 1 in Dia. 3 hits the key point. If White jumps out to 2, the trick is to descend to Black 3, so as not to let him shift into the three-three point, and make a large-scale attack.

Even after White has defended at 21, descending to Black 22 is a good move. If you always just attack, your opponent may be able to slip away, leaving you empty-handed. If you attack while taking actual profit, you need not fear this happening.

White 23 was an excellent move, giving White lots of reserve and leaving the invasion at *a* or *b* for later. If White omitted 23 in order to get to *c* on the right side ahead of Black, he would face a strong capping attack at *d*, as in Dia. 4.

White can get out with 2 in Dia. 4, but Black first defends at 3, then jumps out to 5. White peeps at 6 and makes the knight's move to 8, but Black 9 continues an attack that is flowing as naturally as water downhill. If this happened, Black's power on the lower side would start to work to its fullest, and the game would probably be over quickly. The descent to 22 looks like a slow move, but it prepares for a lightning-like attack.

The real way to attack is not to brandish a sword above your opponent's head and threaten to kill him. The real way to attack is more solid and stable, like this. Develop the power to strangle your opponents slowly and pay them back for the hard times they have been giving you.

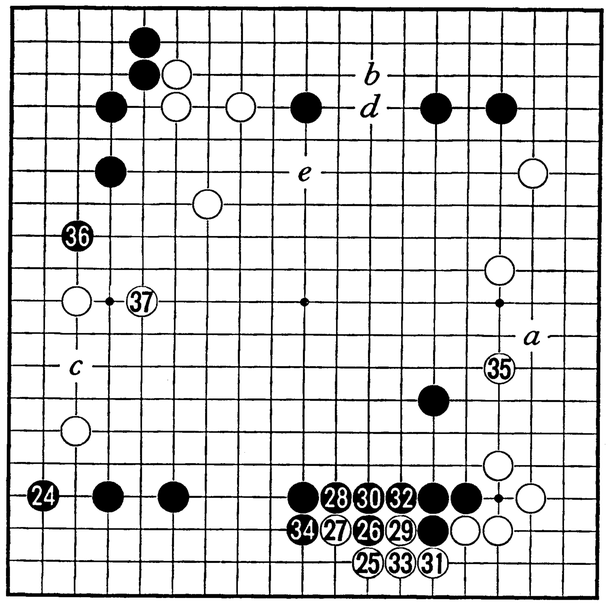
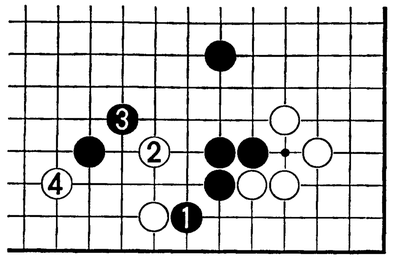
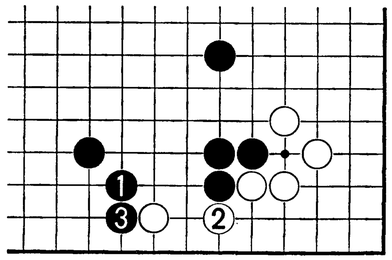


Figure 2 (24——37)



Dia. 5



Dia. 6

3rd Stride. Welcome the link-up on the second line.

Black's closing the corner at 24 was a good, big move. White's placement on the second line at 25 is one of the stronger player's standard techniques, and perhaps most of my readers have come to grief over it at one time or another.

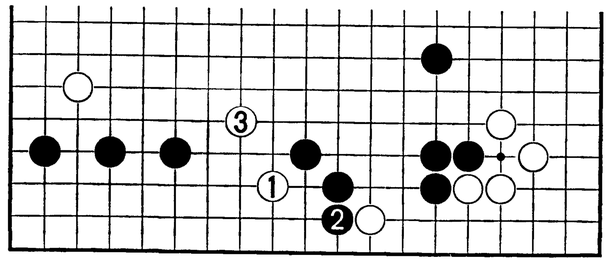
Let's study Black's answers to White 25. The move one sees most often is the diagonal contact play at 1 in Dia. 5, which denies White his connection to the right. After White jumps up to 2 and plays 4, however, chances are that he is going to be able to take care of himself.

Next there is Black's diagonal play at 1 in Dia. 6. If White links up at 2 and lets Black play 3, there is no cause for complaint, but White is not likely to obey orders like this.

A strong player would probably tickle his opponent with White 1 in Dia. 7. If he were cut off by Black 2, he could come out at 3, and Black would have little chance of catching him.

If Black compromises with 1 in Dia. 8 on the next page, however, White crawls forward to 2 and Black loses a fair amount of territory. Compare this with Dia. 6.

After thinking a little, I pressed on top of the White stone with Black 26. White haned at 27 and linked up with 31, but I gave atari at 32 and 34 and felt quite satisfied.

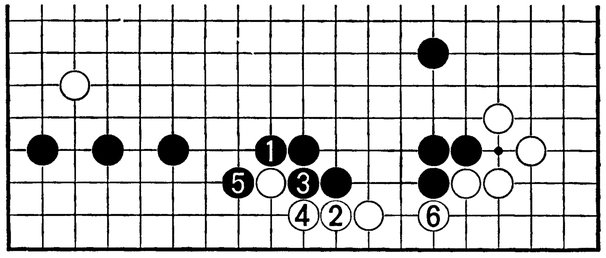


Dia. 7

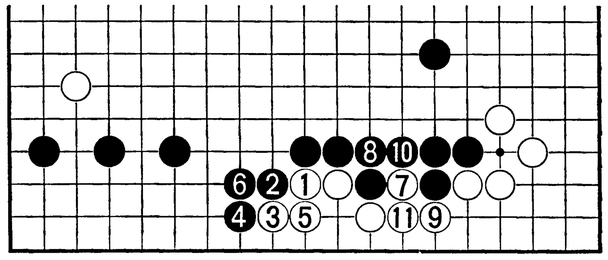
At 29, it looks as if White can crawl forward to 1 in Dia. 9, but Black can stop him with the double hane at 2 and 4. White seems to make a lot of profit, but he gets it in gote, so it is pretty small.

Try laying out the moves up to Black 34 on the go board, then stand back and take a look at them. I think you will agree that Black's thinkness is quite powerful. It is worth much more than the small amount of profit White has gotten.

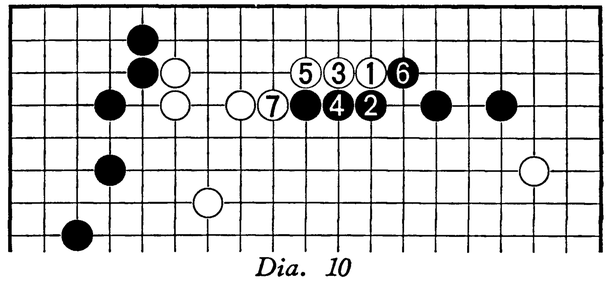
For that reason, I was perfectly willing to play along with White in this sequence. He took profit but gave me thickness, which was to prove costly to him later.



Dia. 8



Dia. 9



Dia. 10

When White makes his placement at 25, he may look as if he wants to link up, but he is actually hoping that Black will stop him. If Black does not stop him and start fighting, the game will not get complicated.

The weaker player, convinced that his opponent is trying to link up, puts forth an unnecessary show of strength, with sad consequences. Try to maintain a detached view, and do not fall into this psychological trap. Welcome the link-up on the second line.

Of course there are exceptions to this rule, and when you cannot permit White to link up, fearlessly challenge him to a fight.

White 35 and Black 36 could be called miai. White 35 at 36 would have been a good move, but then I would have invaded at *a*. White's jump to 37 was unavoidable to protect his weakness.

If White invaded the upper side at *b* instead of playing 37, Black could attach 2 in Dia. 10 to his stone. Even after 7, White's territory is still open at the edge, therefore not worth much, and after being bombed by Black *c*, the left side looks untenable.

Another possibility would be the high invasion at *d*, but Black could jump out to *e* and fight well enough.

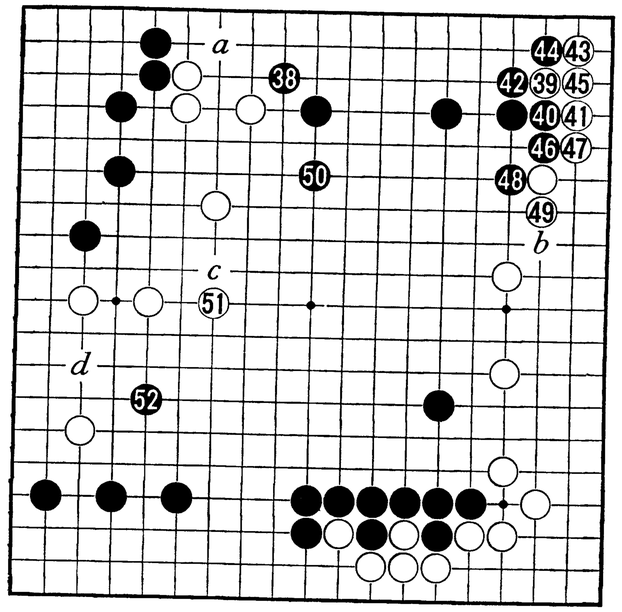
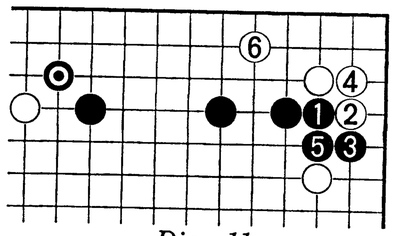


Figure 3 (*38——52*)



Dia. 11

4th Stride. Combine offense and defense.

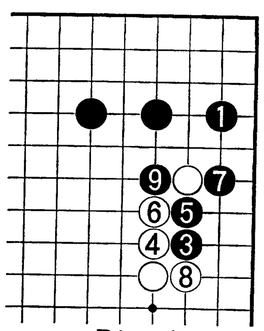
There were now two good points on the board, neither any worse than the other. I chose the diagonal play at 38. This prevented the white invasion outlined in the last figure, and glared at the weakness of the white stones to the left. It also gave me the link-up at *a* for use in possible emergencies.

The other good move was the one-point jump down to Black 41. Needless to say, this would aim at a follow-up invasion at *b*. The choice was a matter of taste, but what both moves had in common was that neither was a purely offensive or defensive move; both combined offense with defense.

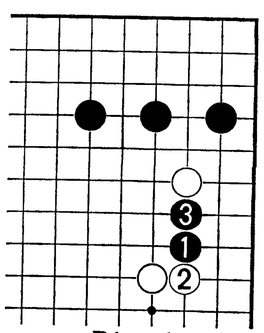
There was no choice about White 39. If White had let me make both the diagonal move at 38 and the one-point jump down to 41, there would have been no place left for him to start a fight.

This was not the time to cut White off with Black 1 in Dia. 11. If White were allowed to spoil the corner with the sequence up to 6, Black ⊙ would cease to work.

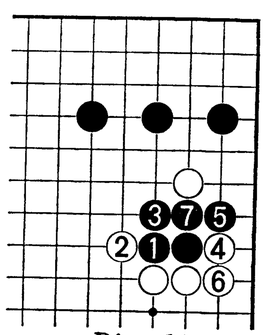
Next let's investigate the invasion at *b* that a black one-point jump down to 41 would have aimed at.



Dia. 12
② *elsewhere*



Dia. 13



Dia. 14

If White presses from above with 4 in Dia. 12, Black can reply with the sequence up to 9, stealing territory from White and making it into territory for himself, which is quite good. White's way of playing here is too direct.

It looks better for White to press from the side, at 2 in Dia. 13. Black's head-on contact play at 3 is important. Many players seem happy to press at 1 in Dia. 14 and turn in at 3 when White makes the hane at 2, but the sequence up to Black 7 leaves them with bad shape. Don't you do this. Such a small territorial gain as this can hardly be called profit. Rather, it should be called loss, because it makes White stronger.

The diagonal play aims to attack, the one-point jump aims to invade. Offense and defense—try to master moves that aim at two or more different things. If you play a move that has only one aim, the enemy can usually thwart it easily, but if your move has two or more aims, it will not be so easy for him to handle. If you can learn to use these kinds of moves, the middle game fighting should become much easier for you.

I made some simple forcing plays from Black 44 to 48, then jumped out to 50. This enlarged my own territory while threatening a capping play at *c* or some such move that would cut White directly in two. White could probably not help defending at 51. Black 52 was another dual-purpose move, enlarging my territorial framework on the lower side while threatening to invade the left side at *d*.

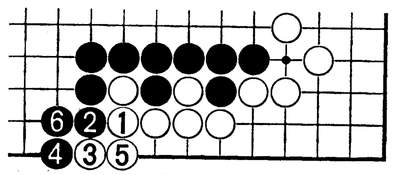
Here White simply resigned. Let's estimate the score and see whether this was appropriate.

White's territory: 50 points on the right side; 10 points on the left side, assuming he makes his next move there; total, 60 points. Black's territory: at least 20 points on the upper side; 20 points in the upper left corner; 30 points on the lower side; total, 70 points. Add on to that 10 points or more that Black is going to get in the center, and you have a wide margin.

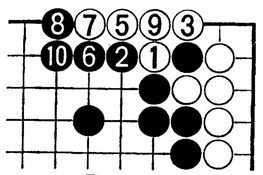
You do not have to get fancy to win at handicap go. Just keep making thick, multi-purpose moves and maintain a steady pressure on White.

Finally, let's compute the value of the two largest endgame plays on the board. One is White's connection at 1 in Dia. 15. Assuming the sequence up to Black 6 and comparing it with what would happen if Black captured the white stone, Black's territory has decreased by six points and White's has increased by three points, making this a nine-point endgame play.

If White cuts and captures with 1 and 3 in Dia. 16, Black will not reply. Assuming the continuation up to Black 10 and comparing it with Black's connecting at 1, we get a difference of twelve points or a little less, but this is gote for White, so Dia. 15 is bigger.



Dia. 15



Dia. 16

We have finished our study of White's opening move at the three-four point and are going to move on to his play at the four-five point. This is considered the most difficult of all in a three-stone game.

5th Stride. The contact play is dangerous.

When I dropped in at the Kansai Kiin in Kitahama the other day, I saw an amateur 3-dan giving three stones to an amateur 2-kyu. Considering their relative strengths, the handicap was one too small. At first I did not know whether White was trying to get an easy game or whether Black had improved but after a while I was able to tell.

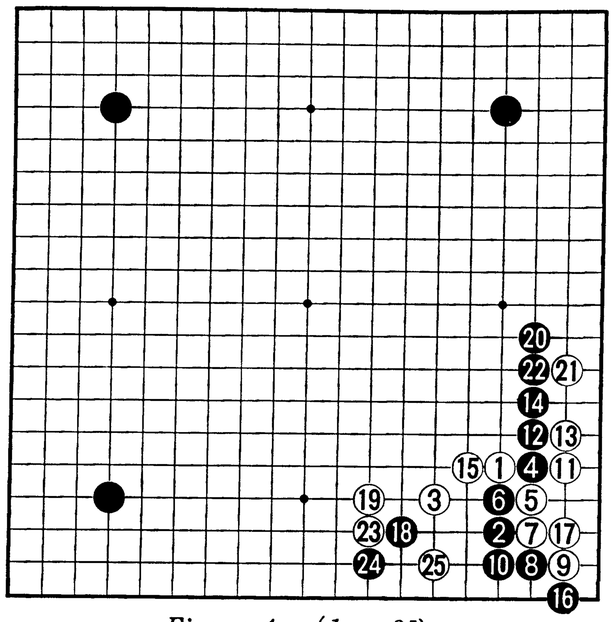


Figure 4 (*1——25*)

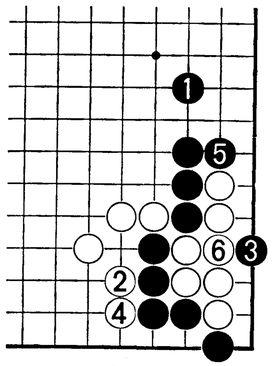
'Can't win at three,' said Black as he started to play. The game went as in Figure 4, and I thought it would be good material for us, so I apologized and wrote it down.

White is a fighter, and the four-five point is his favorite opening. When Black came in at 2, White seemed to say, 'I was waiting for this,' and made the knight's move at 3. Against Black's contact play at 4 he haned inward at 5, steering for rough waters.

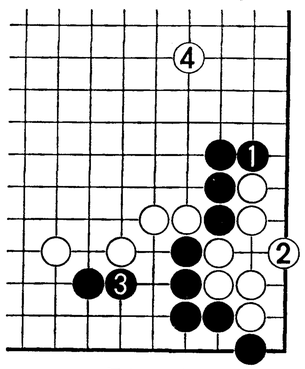
Black followed smoothly up to 18. Be careful of this Black 18. If Black just jumps out to 1 in Dia. 17, White makes the diagonal contact play at 2, and with White 6, Black is a move behind.

Black 20 is a good answer to White 19. If Black makes his forcing move by pressing at 1 in Dia. 18, White lives with 2, and when Black goes back to 3, White makes the strong pincer attack at 4. That gives him the initiative.

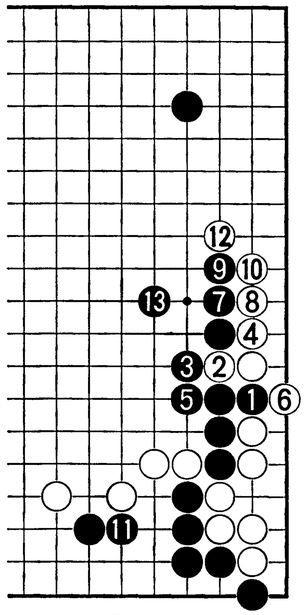
So far this game had been uneventful. I was admiring Black's mastery of joseki, but next White's strange jump to 21 raised a problem for him.



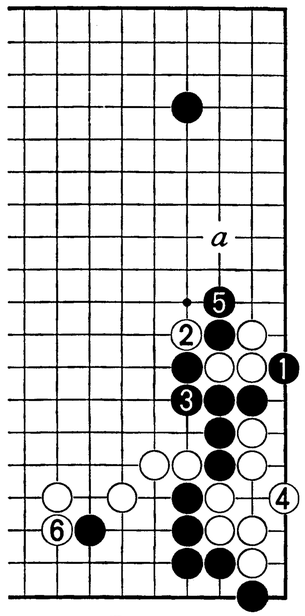
Dia. 17



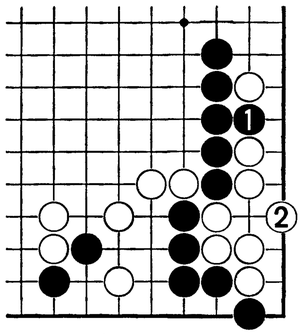
Dia. 18



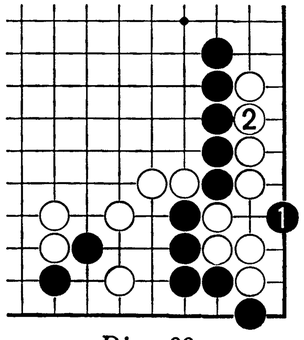
Dia. 19



Dia. 20



Dia. 21



Dia. 22

Black thought for awhile, then connected at 22, but that was the end of the game. White blocked him at 23, and when he haned at 24, placed 25 to capture five of his stones. I couldn't help feeling sorry for him.

White 21, which is due to Yoshihiro Matsuura, 9 dan, is a high-level play. It won the New Move Prize given by the *Igo Shincho*, so it was understandable that Black should not have known it.

What was the correct reply to White 21? Whatever happens, Black must push through at 1 in Dia. 19. Against White 2 and 4 he connects at 5, and goes back to 11 after White lives with 6 and 10. White 12 and Black 13 give both sides playable positions.

Instead of connecting at 5 in Dia. 19, Black can choose stronger measures like the hane at 1 in Dia. 20, but after a forcing move at 2, White will live with 4, and when Black extends to 5, White 6 captures the five black stones again.

This variation is not unplayable for Black, but White has a lot of potential around *a*, so perhaps it is not so good.

The contact play in the four-five point knight's move joseki is dangerous. If you are going to make it, you always have to be ready for the inward hane. There are many other variations you must know besides the one on these two pages. Why not spare yourself these difficulties?

There may be no need to point this out, but the effect of White 21 in the figure is to make the white corner group alive. If Black pushes through with 1 in Dia. 21, White plays 2, and if Black makes the placement attack at 1 in Dia. 22, White lives by connecting as shown.

6th Stride. Be ready for the one-point jump and placement.

Black swept his captured stones from the board in anger, seemed to be gnashing his teeth, and asked for another game. This was all wrong. Detachment is important in go, and a player who has lost his to the extent of losing his manners has as good as lost the game before it starts.

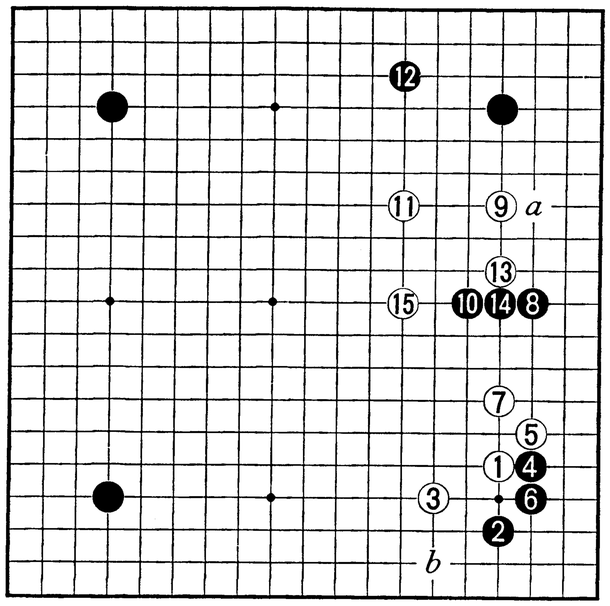


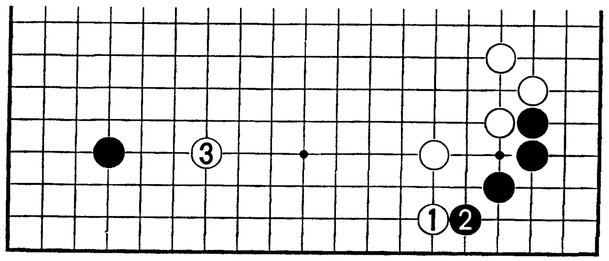
Figure 5 (*1——15*)

White grinned and reached for the stones. Figure 5 shows their second game, and just as I expected, it ended in Black's utter defeat. Up to Black's contact play at 4 it followed the same course as the previous game, but this time White haned on the outside at 5, which showed good gamesmanship. He could see that Black was going to beat himself, so there was no need to waste any more tricks.

Both sides played perfect joseki up to White 7, but Black went wrong at 8. Nothing good could come out of his rushing at his opponent like this. He was just setting up a target to be attacked.

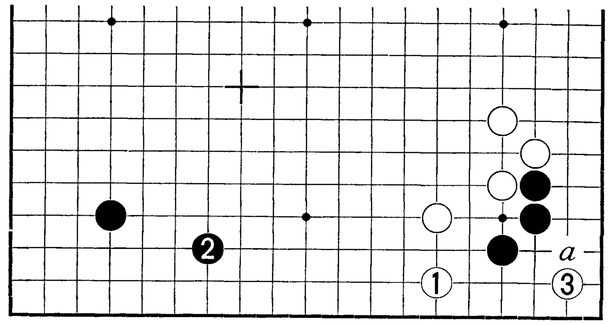
White 9 took advantage of Black's over-extension, and White's two-point jump to 11, which outdistanced Black's one-point jump to 10, was resourceful. When Black defended with the large knight's move at 12, White peeped at 13 and capped at 15, effortlessly taking the superior position. Black, who must attack aggressively from the opening, was now under attack himself, and it would be no overstatement to say that the issue had already been decided.

When the game was over and Black had regained his composure, he asked White, 'What did I do wrong?' to which White replied, 'Black 8 was the losing move,' as indeed it was.



Dia. 23

For Black 8 I would give highest marks to a large knight's move at *a*, and next highest marks to a slide to *b*. If Black played *a*, White could consider jumping down to *b* himself.



Dia. 24

When White jumps down to 1 in Dia. 23, it would be better for Black to ignore him and make a large knight's move extension with 2. If he does so, as in Dia. 24, perhaps White will tickle him with the placement at 3. This leads to many difficult variations, of which the following are typical.

The easiest trap for the weaker player to fall into is Dia. 25. Black's diagonal contact play at 2 is good, but his connection at 4 is a lazy, bad move. White descends to 5, turns in at 7, then just plays 9, and Black's corner stones are clean dead.

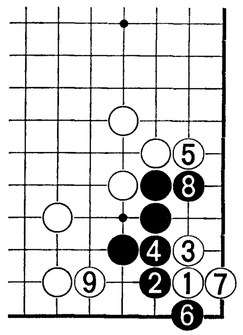
Instead of Black 4 in Dia. 25, the correct move is Black's diagonal contact play at 1 in Dia. 26. White pushes in at 2 and 4 and attacks with the hane at 6, but Black 7 saves the corner. If White presses at 1 in Dia. 27, Black gives atari with 2 and lives by squeezing White as shown up to 6.

If Black carelessly presses at 1 in Dia. 28 instead of playing 7 in Dia. 26, White can get a ko by turning in at 2.

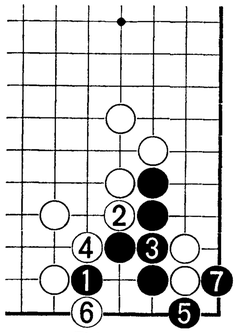
Be ready for the one-point jump and placement. This, however, is advice only for those who are determined to come in under the stone on the four-five point.

Look once again at Dia. 26. Even if Black makes no mistakes, what does he get? A little profit, perhaps, but White's position is thickened, and his thickness will exert influence all over the board.

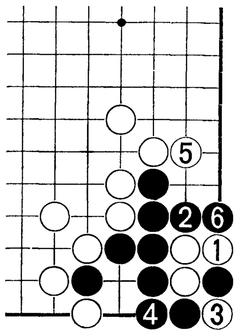
White can also play 3 at *a* in Dia. 24, but that move would take us too far from the main thread of this chapter, so we shall skip over it.



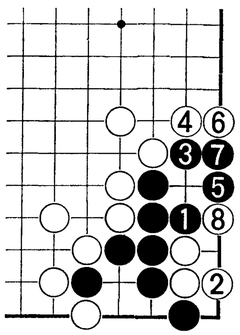
Dia. 25



Dia. 26



Dia. 27



Dia. 28

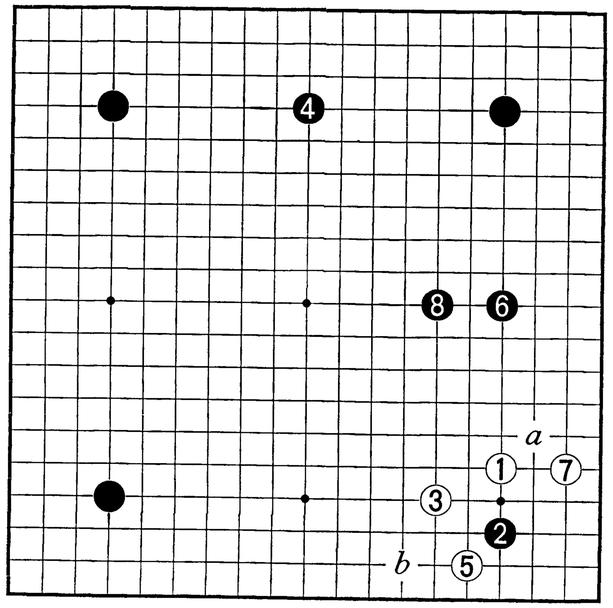


Figure 6 (*1*——*8*)

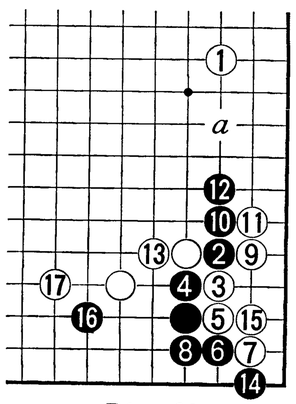
7th Stride. Sometimes the contact play just doesn't work.

Figure 6 is not a real game. Black 4, making a san-ren-sei on the upper side, is one good way to deal with the knight's move at 3. Black 2 still serves to keep White from closing the lower right corner properly, but this strategy is not to be followed recklessly. White can choose from many variations, and if Black does not know how to handle himself later, he is in for trouble.

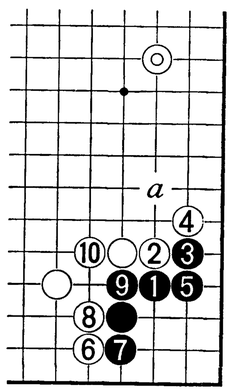
White's knight's move at 5 is a natural way to restrain Black's corner stone. If Black takes the big point at 6, and jumps to 8 when White captures his corner stone with 7, he is following a consistent plan about which there is nothing questionable. His strategy of sacrificing Black 2 could be called a success. White's corner territory, after Black peeps at *a* and *b*, is only about twenty points.

But how many people could stick to a strategy like this? Perhaps you, too, would change your mind halfway through.

Let's see what else White has to offer. If he were good at reading his opponent's



Dia. 29



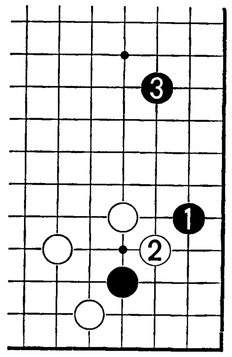
Dia. 30

intentions, he might, upon seeing Black 4, extend to 1 in Dia. 29. In fact, he would undoubtedly play that way.

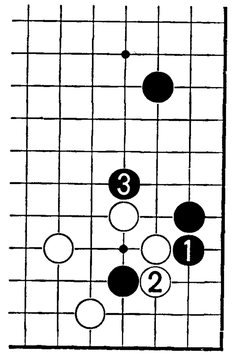
If Black goes straight into action with the contact play at 2, White will hane inside at 3 and Black will have fallen into a trap. The sequence up to White 17 looks like a joseki, but it is not. In the joseki Black next jumps forward to *a* and gets a playable position, but now White is waiting with open arms in the direction in which Black has to develop, and his position is probably unplayable.

For Black to make the diagonal play at 1 in Dia. 30 and live with 3 and 5, however, is a sad fate. White can force him with 6 and 8, and after 10, White ◎ is at exactly the right distance. For that matter, White does not have to play 8. He can thicken himself with the diagonal connection at *a* and be doing well.

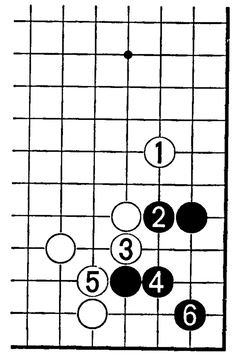
Sometimes the contact play just doesn't work. Nothing is as useless as the rote memorization of joseki.



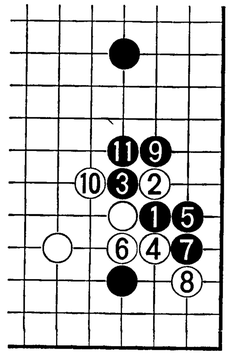
Dia. 31



Dia. 32



Dia. 33



Dia. 34

Next let's see how Black should play if he wants to reply directly to White 5 in Figure 6. Black 1 in Dia. 31 is the most common move. If White comes through at 2, Black extends lightly out to 3. In this shape, if Black gets a chance later on, he should crawl in at 1 in Dia. 32, then play 3.

Instead of playing 2 in Dia. 31, perhaps White will counterattack with 1 in Dia. 33. Black should push into the white stone at 2, and answer White 3 by drawing back to 4. After White blocks him at 5, he has a sure life with 6 in the corner.

Still, there is some doubt as to whether this exchange is satisfactory for Black or not. Does he really have to bury himself so deep in the corner and live? While he is doing so, he is giving White outer influence—try never to forget about that.

Next, suppose White omits 7 in Figure 6. How should Black handle that? I recommend the cross-cut at Black 1 and 3 in Dia. 34. The sequence from 4 to 11 disposes of the situation quite well for Black.

Figure 6 shows us Black sticking consistently to one idea. If he is going to ignore White, it is important for him to ignore White completely.

When he finally makes his move, however, timing, and the way to move, are extremely difficult. For those reasons, this strategy requires high-level powers of judgement, and I cannot help feeling that it is too early for you to try it.

8th Stride. Don't invade at the three-four point.

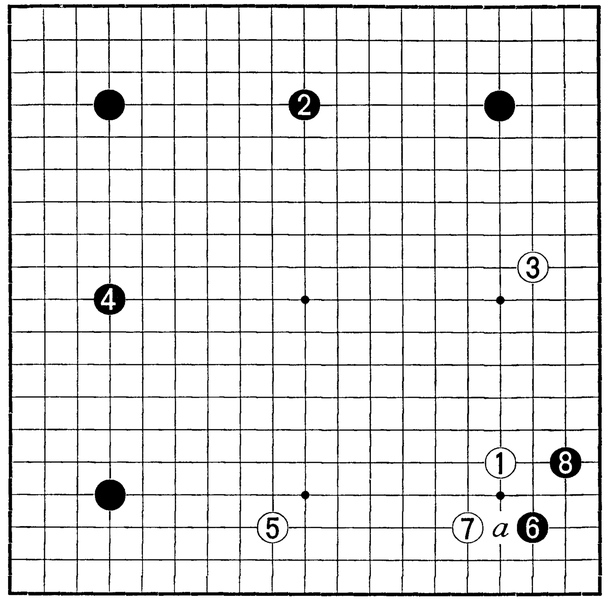


Figure 7 (*1*——*8*)

What we have found from all these investigations is that the three-four-point invasion under a stone on the four-five point involves many variations, which depend on the arrangement of surrounding stones, and is really beyond the skill of a player who is not yet a shodan. There seems to be a superstition that when White takes the four-five point in a three-stone game, Black has to invade at the three-four point and fight in order to develop his strength. Such superstitions are undoubtedly spread around by stronger players for their own benefit. If there is an easy way to win that does not involve invading, why not use it?

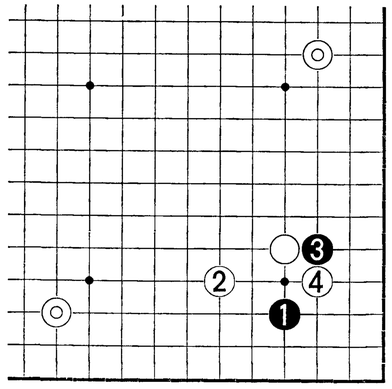
Don't invade at the three-four point. Figure 7 shows how Black can win without invading there. From White's four-five point opening he has laid out two san-ren-seis with 2 and 4. When White takes the big point at 5, he gives Black a beautiful chance to invade at the three-three point. The title of this section could be rewritten as 'invade at the three-three point.'

9th Stride. Hane against the contact play.

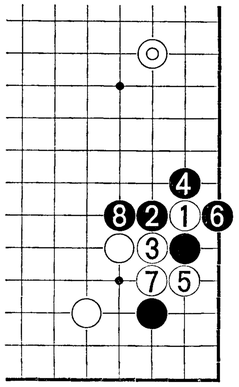
If Black neglects 6 and White closes the corner with *a*, he gets an ideal double-wing formation. As was explained before, Black must absolutely not invade at *a* with 6. White will come down with the knight's move at 2 in Dia. 35, and Black is likely to be in for a tragic experience. Whichever way he turns to fight, the two white stones marked ◎ will display their greatest power in attack.

If White follows with the knight's move at 7 in Figure 7, Black's slide to 8 is appropriate. This single stone cuts the effectiveness of White 3 in half, as I think you can clearly understand.

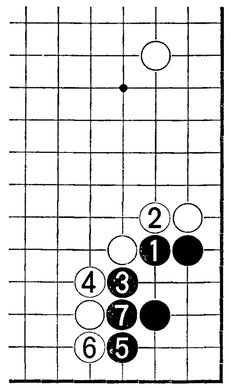
In this situation, the stronger player tries to restore White ◎ to its original usefulness by making the contact play at 1 in Dia. 36. It is important for Black to making the hane at 2. White naturally cuts at 3, and the sequence up to Black's push at 8 can be foreseen. This is a perfectly good exchange for Black. White's corner profit is not large, whereas Black's group is thick and solid, and easy to play from. The fact that White ◎ is in a poor position also contributes to Black's success.



Dia. 35



Dia. 36



Dia. 37

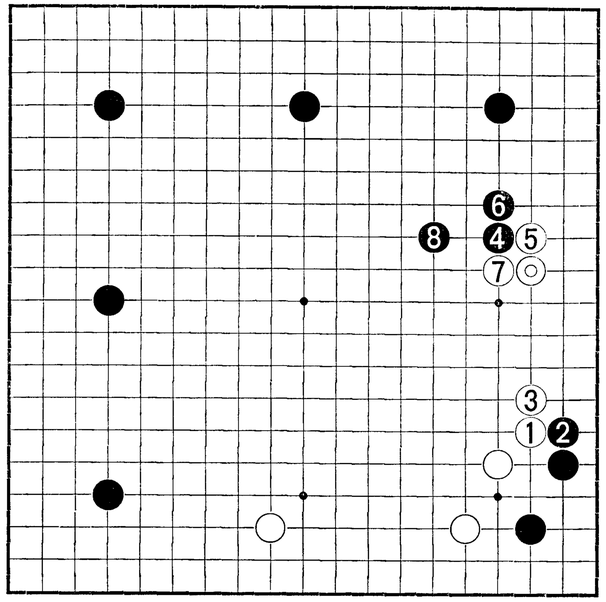
One sometimes sees players who do not make the hane at Black 2 in Dia. 36, but push straight into White's stone with 1 in Dia. 37. This is out of the question. Black can, of course, live with 3, 5, and 7, but while he is merely seeking safety, White is getting outer thickness in compensation. Black's sin in hardening White's position in this way is rather large.

Hane against the contact play. You cannot make progress if you are always afraid of exchanging. Try to develop the spirit to oppose your opponent's will every inch of the way, and I think you will end up with a strong, aggressive style of play.

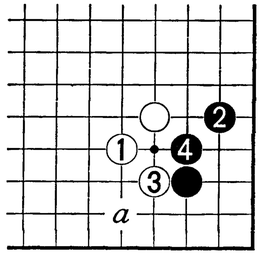
Suppose next that White makes the diagonal play at 1 in Dia. 38. Black 2 is automatic, and after White extends to 3, Black's shoulder move at 4 works perfectly.

Take a good look at the board after White crawls at 5 and Black jumps to 8. You should be able to see how the shoulder move at 4 has swelled Black's territorial framework while killing the effectiveness of White ◎.

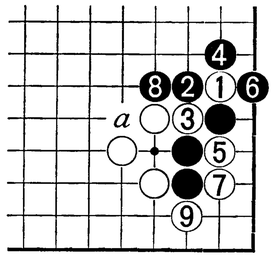
Let me repeat one more time, don't invade at the three-four point under a stone on the four-five point. The idea is not to run away from a fight; rather, it is to win easily, without having to fight.



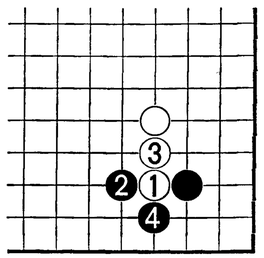
Dia. 38



Dia. 39



Dia. 40



Dia. 41

Finally, since the three-three-point invasion is going to be your primary weapon against the four-five point, here are a few more of the variations it can lead to.

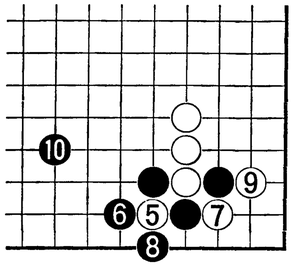
In Dia. 39, White has taken the other four-five point with 1, creating a symmetrical shape in which Black can choose between sliding to 2 and sliding to *a*. The 3–4 exchange finishes this joseki, which is considered, if anything, a little favorable to Black. It should go without saying that if White next tries the contact play at 1 in Dia. 40, Black must bend over it with 2. Since Black 8 is sente, and since Black has the forcing atari at *a*, the exchange is rather bad for White.

Perhaps White will answer the three-three point invasion with the contact play at 1 in Dia. 41. Black's best reply is to clamp this stone with 2. White connects at 3, and Black plays 4, leaving two cutting points, into one of which White must play next.

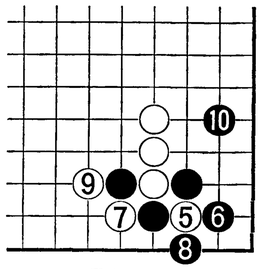
If White cuts on the outside, at 5 in Dia. 42, Black captures the cutting stone with 6 and 8, then extends to 10, or to some point in that direction. This exchange is fair.

If White cuts on the inside at 5 in Dia. 43, Black again captures the cutting stone. In a three-stone game, however, the ladder at 9 does not work, so this variation is not available to White.

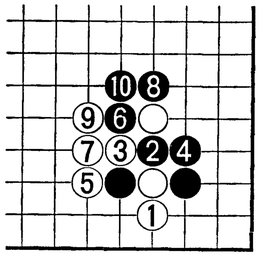
What if White descends to 1 in Dia. 44 instead of connecting at 3 in Dia. 41? Black must naturally wedge in at 2, and a familiar sort of exchange takes place, each side capturing one enemy stone.



Dia. 42

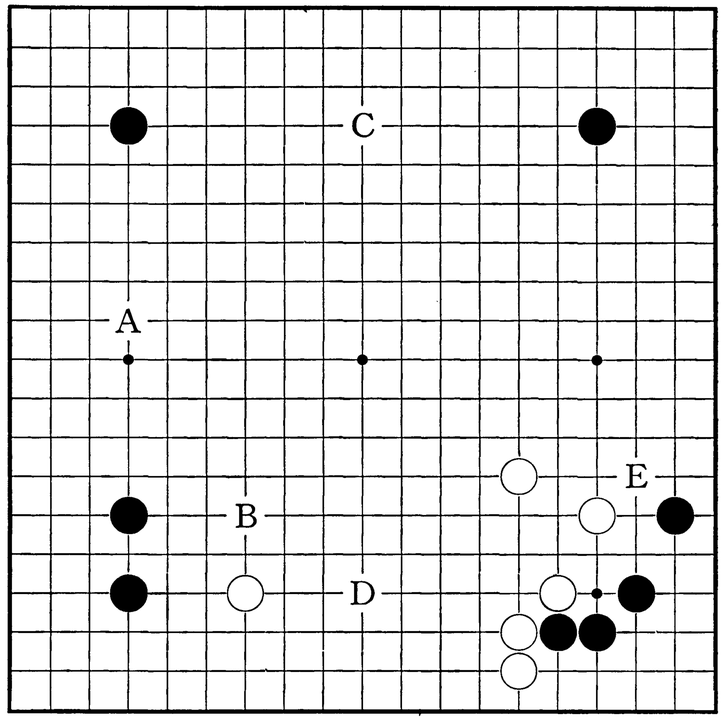


Dia. 43

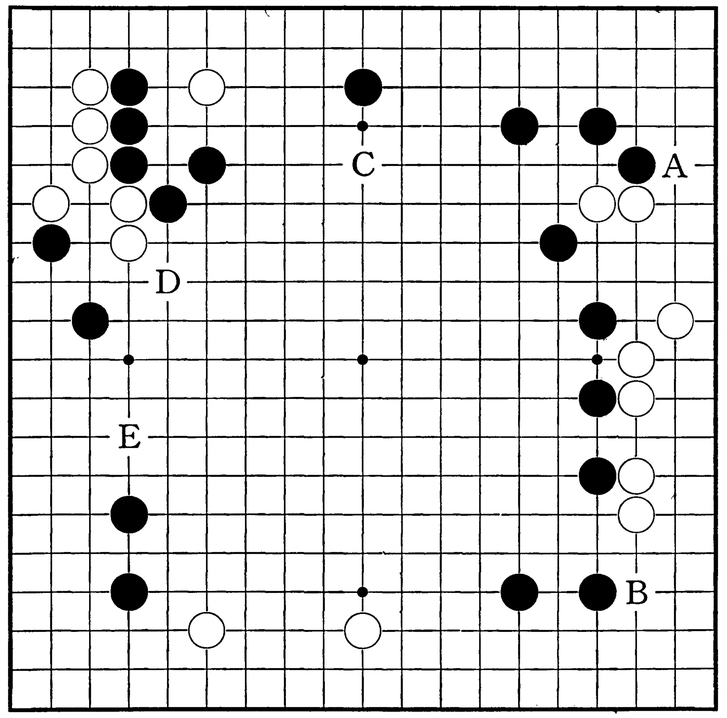


Dia. 44

Problems *(Black to play)*



Problem 9



Problem 10

CHAPTER 6

I would like to complete our study of Black's counter-measures to the four-five point in this chapter. It is not bad invade under White's opening move immediately, but as the last chapter pointed out, that calls for a knowledge of many complicated joseki variations. The road to victory is shorter of you choose the time and point of invasion so as to avoid these complications.

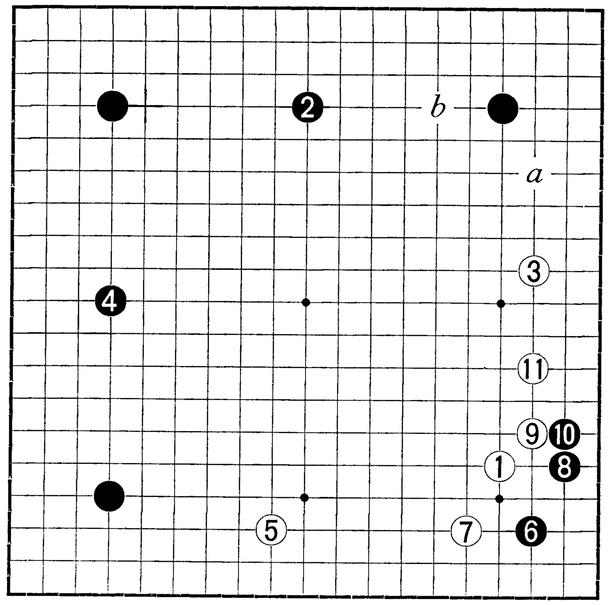
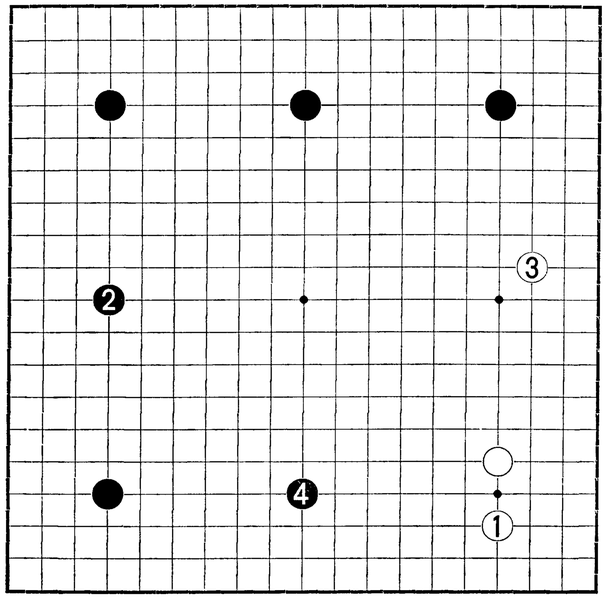


Figure 1 (1——11)

1st Stride. As soon as White extends on both sides, invade at the three-three point.

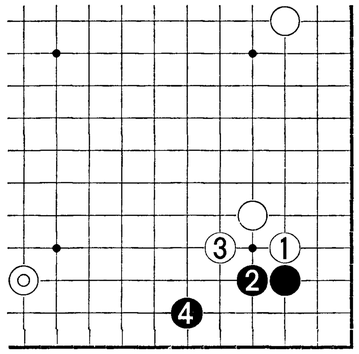
Figure 1 is based on an actual game in which a 5-dan professional took three stones against a 3-dan amateur. It is only based on the actual game because although the amateur played well up to a point, he mishandled some life-and-death situations, and I had to intervene on his behalf a few times.

Against White 1 and 3, Black took the handicap points on the upper and left sides. White could have made the kakari at *a* instead of extending to 3, but Black would just have answered by jumping to *b*.

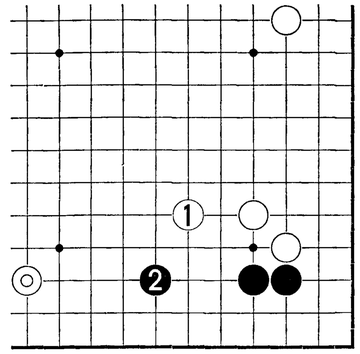


Dia. 1

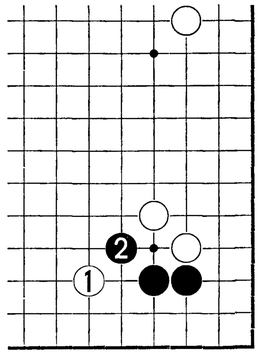
For White 3, the corner enclosure at 1 in Dia. 1 is really the most sensible move. Black still takes the handicap point on the left side, and if White extends to 3, Black extends to 4 on the lower side. Thus he turns his three-stone handicap into six handicap stones. The formation is a little irregular, but it is quite powerful all the same. He can carry on about as if he were in a four- or five-stone game.



Dia. 2



Dia. 3



Dia. 4

When White extended on both sides, he made the position ideal for Black's invasion at the three-three point.

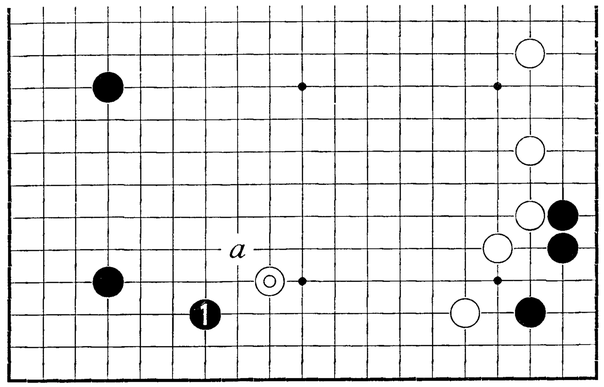
If instead of 7, White had made the diagonal contact play at 1 in Dia. 2, and followed with the diagonal move at 3, Black could run out at 4, or if White moved 3 in that diagram to 1 in Dia. 3, Black could extend to 2. Either way, White ◎ would lose its effectiveness. If White blocked Black with 1 in Dia. 4 and let him put his head out at 2, however, he might find it hard to keep the black group under control.

For these reasons White 7 was unavoidable, and Black played 8. White's diagonal play at 9 and jump to 11 left White 3 in an awkward position, but there were probably no better moves. I discussed White's playing 9 at 10 in the last chapter, so I will not go into that again.

After White 11, it looks as if White 5 would be better placed one line higher, as in Dia. 5, but then Black's large knight's move to 1 would become perfect. If White ignored it, Black could press at *a*, another ideal point.

As soon as White extends on both sides, invade at the three-three point. That is his Achilles' heel. The most effective blow is dealt by waiting until just before White attains an ideal formation.

Now before you turn the page, take a minute and try to guess Black's next move.



Dia. 5

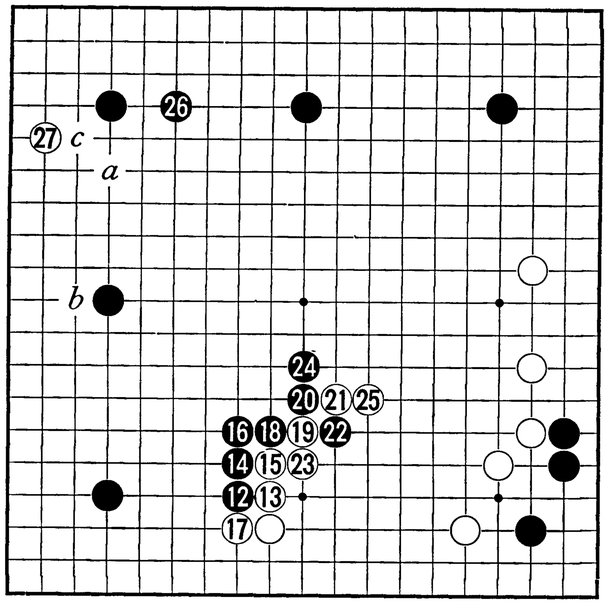
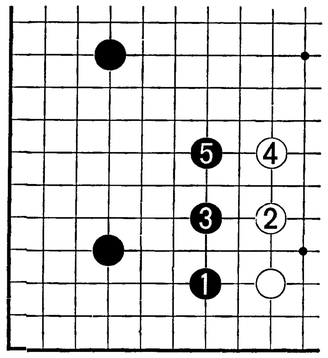


Figure 2 (*12——27*)



Dia. 6

2nd Stride. Settle the game with a shoulder move. Limit your opponent's territory.

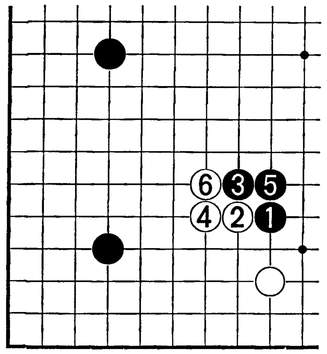
The professional played the shoulder move at Black 12 without hesitation. Amateurs may not understand it at once, for it is a bit extraordinary.

First let's compare it with some other possibilities. The large knight's move at Black 1 in Dia. 6 is the most ordinary move. If both sides jump out from White 2 to Black 5, Black can be satisfied, for his territory is six lines wide, while White's is only five-and-a-half lines wide. Still, it is a fact that this way of playing somehow lacks aggressiveness.

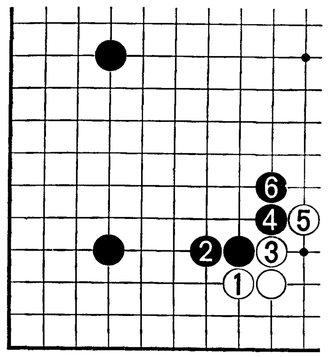
Black's capping play at 1 in Dia. 7 is aggressive, but if White resists with 2 to 6, it looks as if Black is in for a sudden hard fight.

White's pushing at 13 in the figure was correct. If he first crawls forward with 1 in Dia. 8, Black's territorial framework becomes wider.

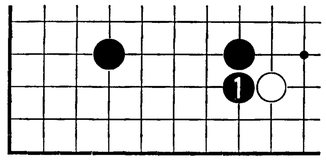
It would have been out of the question for White to have omitted 13 and let Black press at 1 in Dia. 9. To let Black play two moves in a row here would be like ignoring a ko threat.



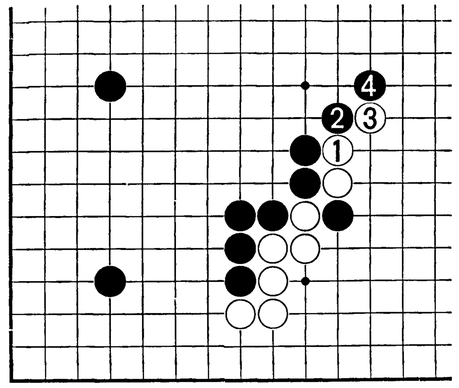
Dia. 7



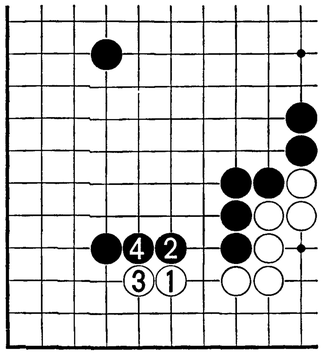
Dia. 8



Dia. 9



Dia. 10



Dia. 11

White had to turn at 17. He could not afford to have Black block him there. Black likewise had to turn at 18. Against White's double hane at 19 and 21 Black inserted the cut at 22, then extended to 24. This maneuver has appeared often enough that I think you must have mastered it by now.

White 25 was appropriate. Things would only get bad for White if he kept on pushing with 1 in Dia. 10 and gave Black good pressure plays at 2 and 4.

Now what was the purpose of Black's shoulder play at 12, and what did it accomplish? After White 25, the two sides' forces were cleanly divided. White's territorial framework did not look as if it was going to get any bigger than this, whereas Black's territorial framework had so many hidden possibilities for growth that there was no telling what size it would attain. Black 12 reduced White's territorial framework while maintaining contact with it, established a clearly defined boundary, and settled the shape of the game.

Settle handicap games with shoulder moves. The idea is to limit your opponent's territory. Perhaps you did not understand the move at first, but by now you should want to try it out for yourself. Once you have won a game in this rigid way, the move will become a habit.

With the action ended on the lower side, Black played 26. He had many good moves here, and it is hard to say which was best. He could have jumped in the other direction to *a*, for example, or descended to *b*. The choice was a matter of taste.

For White's next move, the jump to 1 in Dia. 11 occurs to one, but Black could simply attach 2 to it, then connect at 4. Chances are that White's two moves would turn out actually to reduce his potential.

The larger question was on the upper side. If Black had been allowed to follow 26 with the diagonal play at *c*, it would have been hard for White to find any way in, but it was quite bold of him to try a move like 27 against a professional opponent.

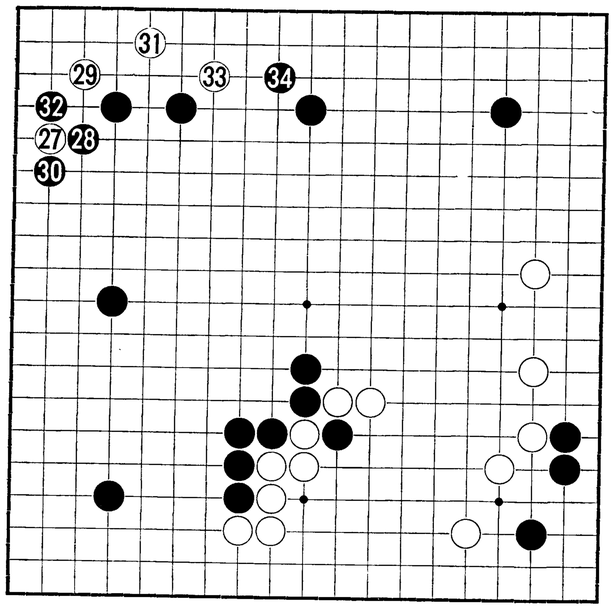


Figure 3 (*27——34*)

3rd Stride. Harden your territory by attacking.

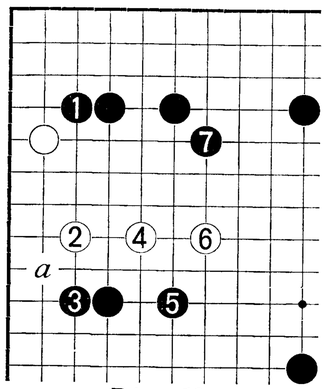
White 27 was a good probe. Black answered it with the diagonal contact play at 28.

A quieter, but just as good answer would be Black 1 in Dia. 12. White extends to 2, Black descends to 3 to keep him weak, and White probably jumps out with 4 and 6. Perhaps Black will then make the diagonal play at 7, defending his territory while looking toward an attack. For Black 3 the knight's move at *a* is, of course, also possible.

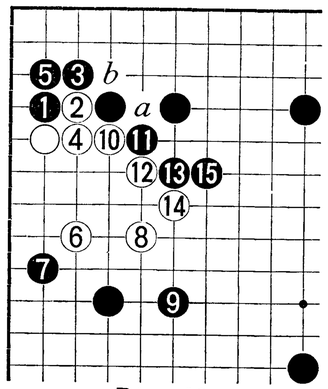
Black's contact play at 1 in Dia. 13 is also effective. The expected sequence runs from White's wedge at 2 up to his push at 10. Here Black can push back strongly with 11. The continuation up to 15 enlarges his territory on the upper side, and his result is quite satisfactory.

I often see people connect at *a* instead of playing Black 11, but that reeks of cowardice. Black is badly forced if he plays that way. For the benefit of anyone who is worried about what might happen after Dia. 13, there is Dia. 14. White may cut at 1 and descend to 3, but Black 4 fills one of his liberties, and no matter what he does next, Black wins the fight by one move.

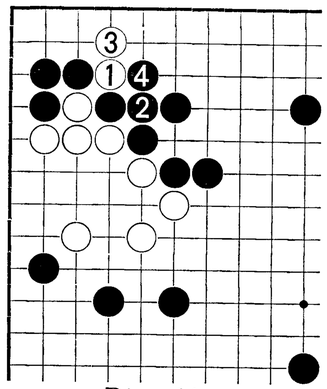
Why then did a professional choose the diagonal contact play at Black 28 in this game? The reason was probably that he felt that Dias. 12 and 13 would give White too much leeway. Black 28 put more direct pressure on him.



Dia. 12



Dia. 13



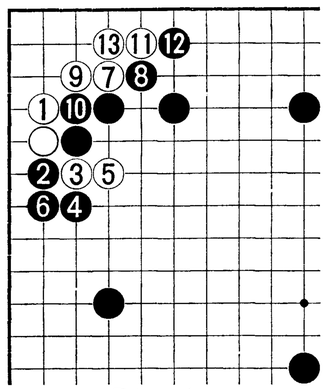
Dia. 14

The knight's move to White 29 is a light way of making shape. It looks as if White can also nose forward to 1 in Dia. 15, but Black will just hane at 2. If White cuts at 3, Black gives atari at 4 to make White heavy before connecting at 6. White can attach at 7 and draw back at 9, but Black 10 forces him to live with the hane and connection at 11 and 13. No matter how he plays next, there is not much he can do with 3 and 5.

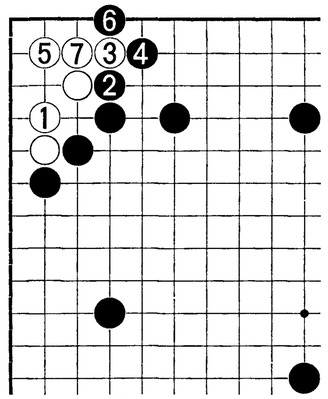
In the actual game White played 31 at 1 in Dia. 16 and lived in gote with the sequence up to 7. At this point I intervened. Deciding that White's position would be hopeless if he made such a tiny life as in Dia. 16, I showed him the variation in which he slides away to 31.

In a handicap game White must always be ready to shift around like this. Since he is frequently fighting within his opponent's sphere of influence, he cannot expect good results from straightforward tactics. He must be like a lizard that runs around unconcerned even after its tail has been cut off.

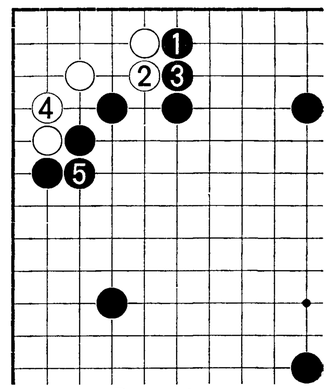
Black grasped the white stone with 32. Professionals like this kind of move that takes profit while stealing the enemy's eye space, attacking him at his roots. He could have been satisfied to make the contact play at 1 and connection at 5 in Dia. 17, but he did not want to end in gote. Professionals hate to be stuck with gote, and amateurs should learn to think likewise.



Dia. 15



Dia. 16



Dia. 17

The knight's move at White 33 was natural. Black 34 was a strong countermove, prodding White into motion. Black's territorial framework was too big for him to make into territory entire, so he attacked in order to settle the shapes.

Chew on this high-level strategy of not just surrounding territory, but attacking in order to harden territory. If you can digest it, it will give you a new resource.

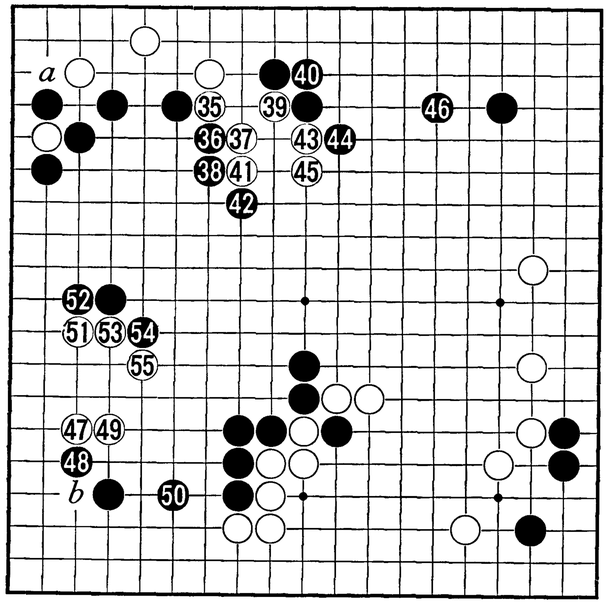
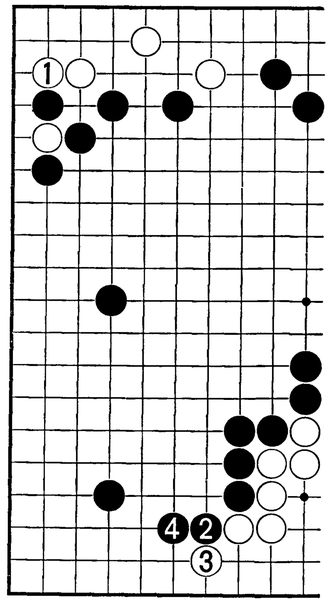


Figure 4 (35——55)



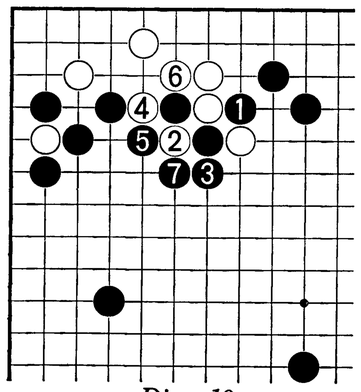
Dia. 18

4th Stride. There aren't any proverbs for saving stones.

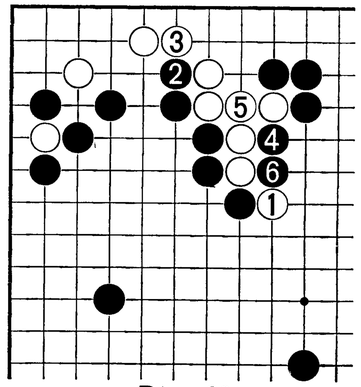
White pushed out at 35, but this did not gain him any profit, in fact, it hurt him by giving Black good moves at 36 and 38. From a local point of view, it would be best for White patiently to secure his group by pressing at 1 in Dia. 18, but if he did that, Black would hane and extend at 2 and 4. That would make his territorial framework too deep for White to invade easily. White's pushing out at 35, intending somehow to take sente then go in and reduce Black's territorial framework, was perhaps unavoidable considering that this was a handicap game.

For Black 38 the cut at 1 in Dia. 19 would have been another good move. Black could squeeze White with 5 and 7. This, however, would leave White alive; Black wanted a longer-lasting attack.

White 43 was an important hane. If White had carelessly haned at 1 in Dia. 20, Black would have pushed down at 2, in sente, then given atari at 4 and cut at 6.



Dia. 19



Dia. 20

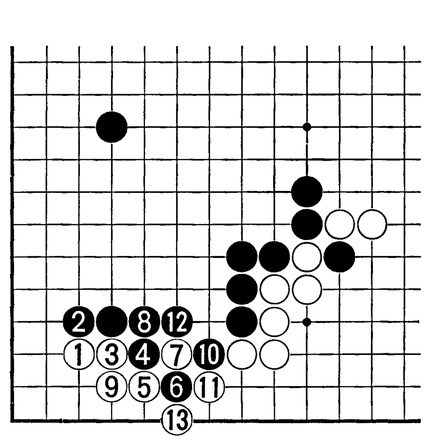
Black's defense at 46 looks correct. There were various other good-looking points, but if Black rushed ahead and got invaded by White at 46, he might be in a little trouble.

White came in at 47, courageously, but his judgement was correct. He would still have liked to strengthen himself by adding the stone at *a*, but if Black played the hane and extension in Dia. 18, or descended to *b* in the figure, his territorial framework would become impregnable.

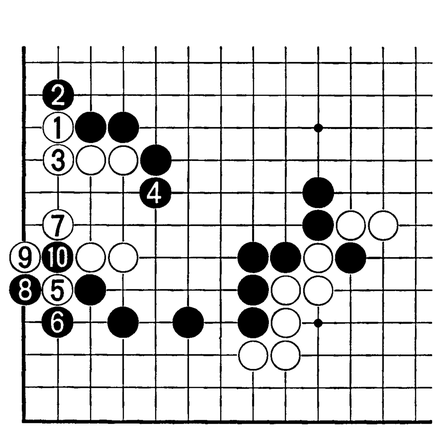
To invade at the three-three point and take the corner territory would definitely have been too small. Black's double hane at 4 and 6 in Dia. 21 would be appropriate, and while White was linking up in gote with 13, Black's territorial framework would become territory.

When Black made the diagonal contact play at 48 and settled his shape with 50, however, White's position was as painful as ever.

White had no choice but to play 51 and 53. Next, however, he haned and connected at 1 and 3 in Dia. 22, letting Black extend to 4. He managed to get a ko with the hane at 5 and diagonal connection at 7, but Black had lots of ko threats on the upper side, and White's position fell apart easily.



Dia. 21



Dia. 22

Perhaps what happened was that the go proverb about playing at the head of two stones flashed into White's brain. Not wanting to let Black bend around both ends of his two stones, he played the hane and connection at 1 and 3.

There aren't any proverbs for saving stones. Proverbs can hardly be expected to apply during a crisis when the life or death of a group is at stake. You must first resort to whatever it takes to save the group, then see if your moves follow the proverb, not the other way around.

Again I intervened on White's behalf, showing him the hane at 55. He was not out of danger yet, however.

5th Stride. A wedge is the saving move.

Black naturally haned and connected at 56 and 58. He had played at the head and the feet of White's two stones; could White survive?

White seemed to have trouble making up his mind, so I aided him again with the wedge at 59. This looked like the only saving move.

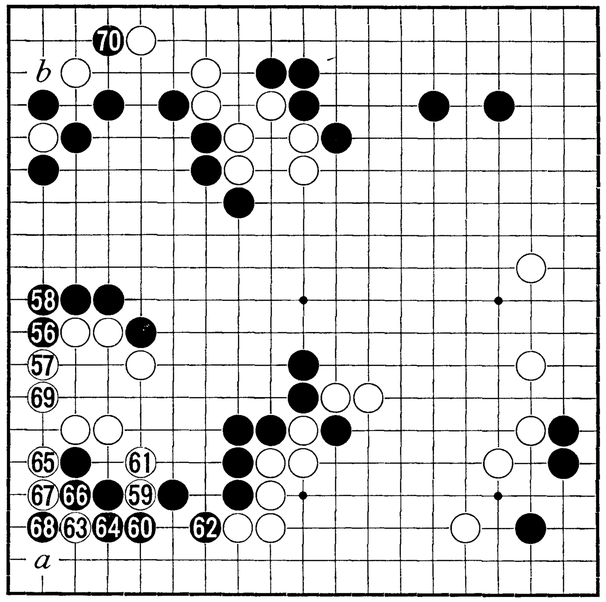


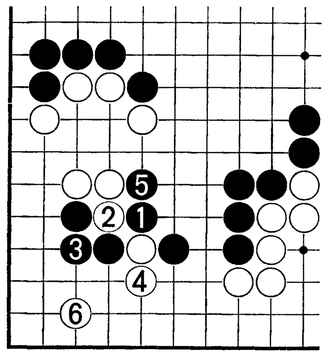
Figure 5 (56——70)

In the shape created by Black's diagonal contact play and one-point jump from a handicap stone, the wedge is often a tesuji, a fact which it may help you to remember. Black had no choice but to defend with 60. If he had gripped the white stone from above with 1 in Dia. 23, White could have cut at 2 and descended to 4. Black 5 would be necessary, and then White 6 would cause trouble in the corner.

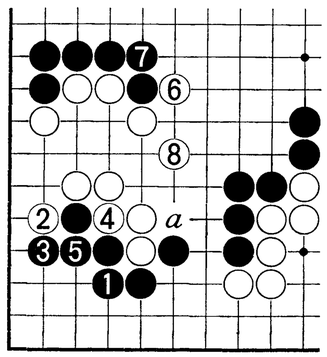
When Black blocked at 62, White's three-three point placement at 63 showed the power of the wedge tesuji. Black connected at 64, White haned at 65, and at last he could breathe freely again.

For Black to connect at 64 instead of playing 62, so as to keep from being forced by White's hane, would not be good. White would play 2 and 4 in Dia. 24, give atari at 6, and make the diagonal connection at 8. Since White *a* is sente in this shape, White would have saved himself easily.

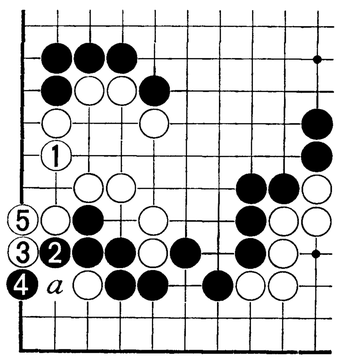
At 67, it would also have been good for White to have played 1 in Dia. 25. If Black blocked at 2, White could live with the hane at 3 and connection at 5. The difference in the two ways of living is the difference between White *a* in this diagram and White *a* in the figure.



Dia. 23

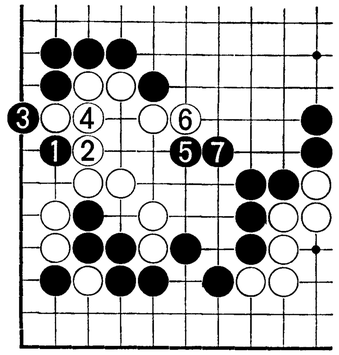


Dia. 24



Dia. 25

Was White 69 necessary? If White had omitted it, Black would have clamped him at 1 in Dia. 26 and attacked with 5. Considering Black's thickness in the area, White would be dead.

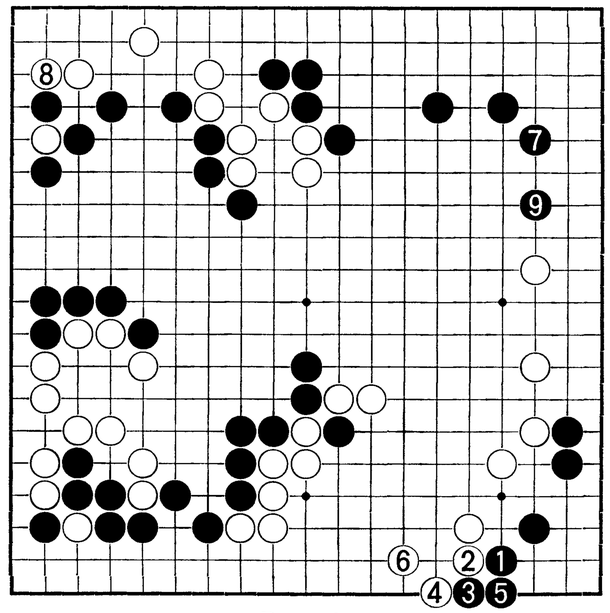


Dia. 26

White had barely managed to save himself in the sequence up to 69, but while he was doing so the board position had become simplified and Black's victory had been confirmed. Let's see if we can find the safest way for Black to win with his next move. If he is willing to call a truce at this point, he should make the diagonal play at 1 in Dia. 27. If White answers at 2, he plays the hane at 3 and connects at 5 in sente, then turns to the diagonal move at 7. White would probably take the corner at 8, and Black could extend to 9 and plan for a simple endgame.

Black's next move, however, was to cut into the knight's move at 70. White's linkage, which had looked perfectly safe, was about to fall right apart. White had wanted to stabilize his group by pressing at *b*, but he had been too busy in the lower left to find time to do so. Now the game headed for its conclusion.

None of Black's plays so far had been at all unreasonable. One can attribute everything to the difference in strengths, but Black had let White reduce his territorial framework, let him live, and taken only thickness in return. More than the individual moves, it is the overall technique of making the handicap stones work that you should learn. Master it, and you will have taken a large stride forward.



Dia. 27

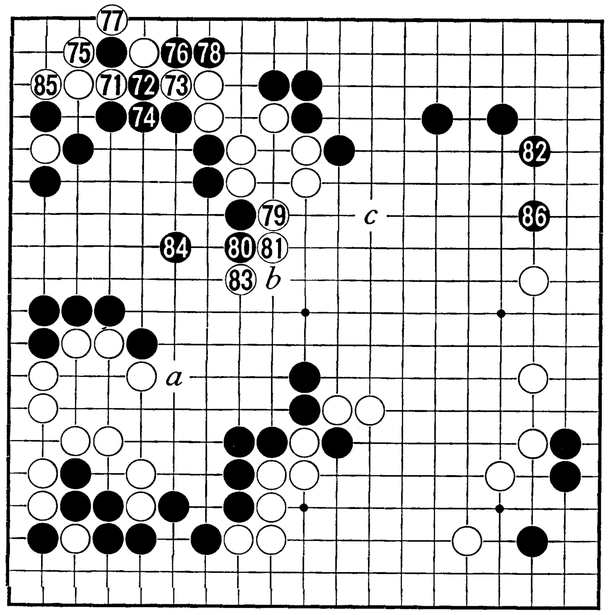


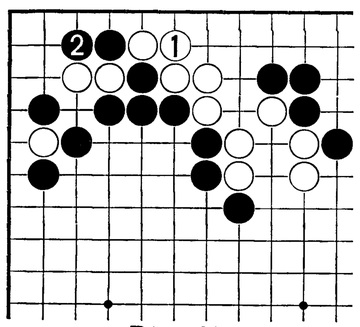
Figure 6 (71——86)

6th Stride. Read the ko out before you start it.

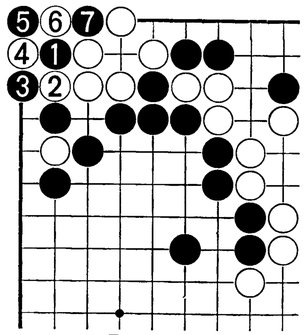
White 71 to Black 74 were forced, and White 75, although it may have been played out of spite, was probably the only move. Connecting at White 1 in Dia. 28 would give Black a large profit in the corner without giving White two eyes; that was out of the question. White knew Black was going to cut him in two with 76 and 78, but he was able to strengthen his weak group by pushing out with 79 and 80, so he did not have to fear a strong attack.

Black made a brilliant change of course at 82. If he had made the ordinary extension to 83 White would have invaded his upper right corner. That would not have changed the outcome of the game, but it is important to be unbending to the finish. Although White haned at 83, Black jumped forward to 84 without suffering much.

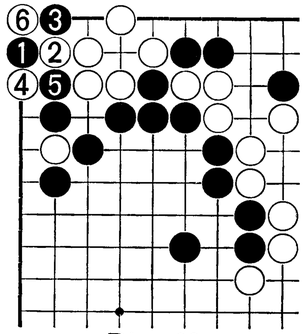
Finally White went back to 85. If he had not done so, Black could have started a one-sided ko. Let's see how—there are two ways. Look first at Dia. 29. The ko that develops from Black 1 to 7 appears frequently in actual play.



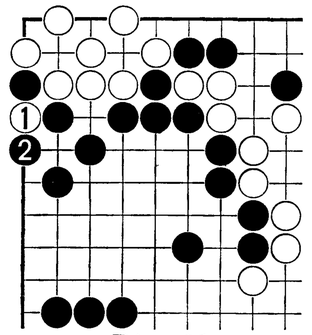
Dia. 28



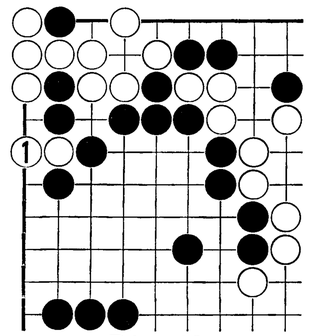
Dia. 29



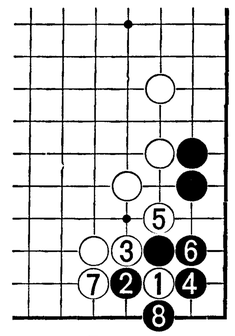
Dia. 30



Dia. 31



Dia. 32



Dia. 33

The second way is the knight's move in Dia. 30, ending in a ko with White 6. Both ways lead to kos, but it is necessary to choose the correct way. A short cut to deciding whether a ko is good or not is to think of what will happen if it is lost.

If White wins the ko in Dia. 29 and removes the two black stones, his next move will be to capture at 1 in Dia. 31, and Black will also capture, at 2.

If White wins the ko in Dia. 30 and connects, his next move will be to descend to 1 in Dia. 32. Which of these two is better? For Black, Dia. 31 is of course better, so the correct way for him to play is the way in Dia. 29.

When you start a ko fight, think of what will happen if you lose it and choose correctly. Read the ko out before you start it. Cultivate the discrimination to pay attention to small differences.

When White lived with 85, Black 86 became the largest good point. This extension was bigger that it looked, because it secured Black's corner territory. I will explain why on the next page.

The game was essentially over, but let's take a last look at the lower right corner. When White hits under the black stone at 1 in Dia. 33, Black should always hane out with 2. The succeeding moves up to Black 8 are no great accomplishment for White. White should start with the diagonal contact play at 5, but whether that or the endgame sequence in Dia. 27 is actually played is a delicate question.

Let's try estimating the score after Black 86.

White's territory: a good 30 points on the lower side; 10 points on the upper side; 10 points or less on the left side; total, 50 points.

Black's territory; 40 points in the upper right corner; at least 5 points in the lower right corner; 25 points on the left side; 10 points in the lower left corner; total, 80 points.

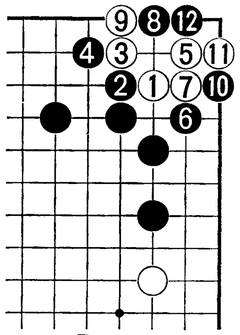
Would any of the moves Black made in this game have been beyond you?

Since White's center group is still weak, the margin can be expected to grow larger. Black can force White at *a*, then cut at *b*, for example, and if he plays the endgame sequence of Dia. 27 in the lower right corner, his territory there, which we counted as 5 points, will become 10 points. A knight's move at *c* would radically enlarge the territory on the upper side, too.

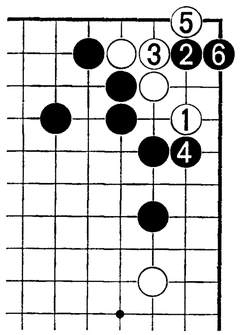
Finally, let me explain why the extension to 86 secured the territory in the upper right corner.

7th Stride. Extend to secure the corner.

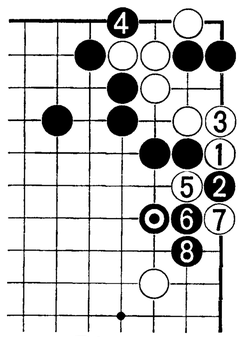
If White is going to invade Black's upper right corner, he can only start at the three-three point. Look at Dia. 34. The hane at White 3 and diagonal connection at White 5 are a common technique, but Black's diagonal play at 6 captures White, as the continuation from 7 to 12 shows.



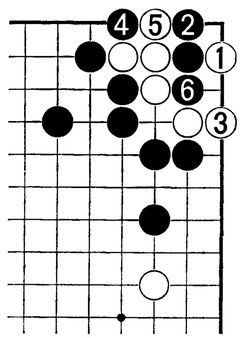
Dia. 34



Dia. 35



Dia. 36



Dia. 37

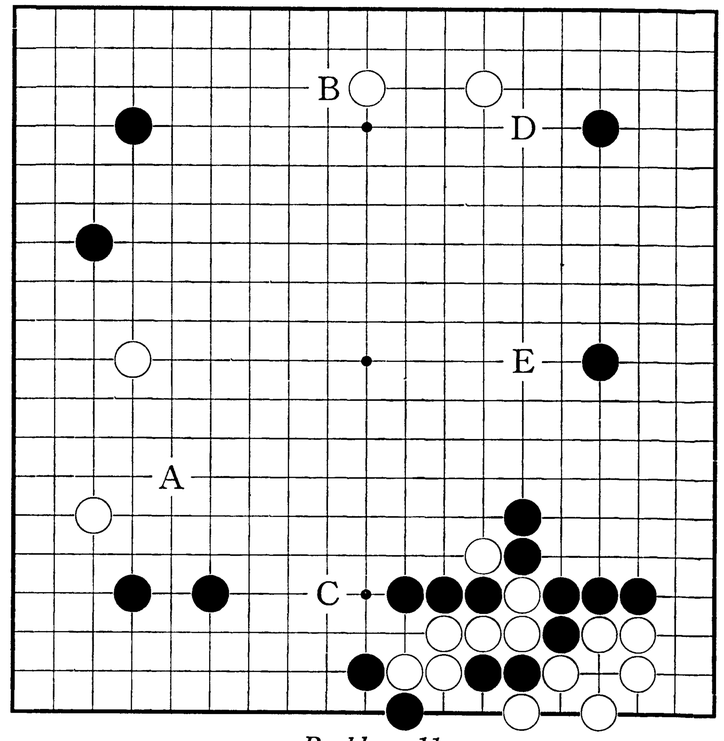
How would you play if White changed his diagonal connection at 5 in Dia. 34 to the diagonal extension at 1 in Dia. 35? The placement at Black 2 is sufficient. After White hanes at 5 and Black descends to 6, the sequence continues as in Dia. 36. White's hane and connection at 1 and 3 are annoying, but Black is safe playing the hane at 4. If White cuts next with 5, Black can stop him by pressing at 6 and turning at 8, capturing the whole thing. I imagine that you can see the role played by Black ⊙ in this diagram.

The last problem is White's clamping move at 1 in Dia. 37, but there is no problem if Black descends to 2. Black 4 and 6 leave White dead.

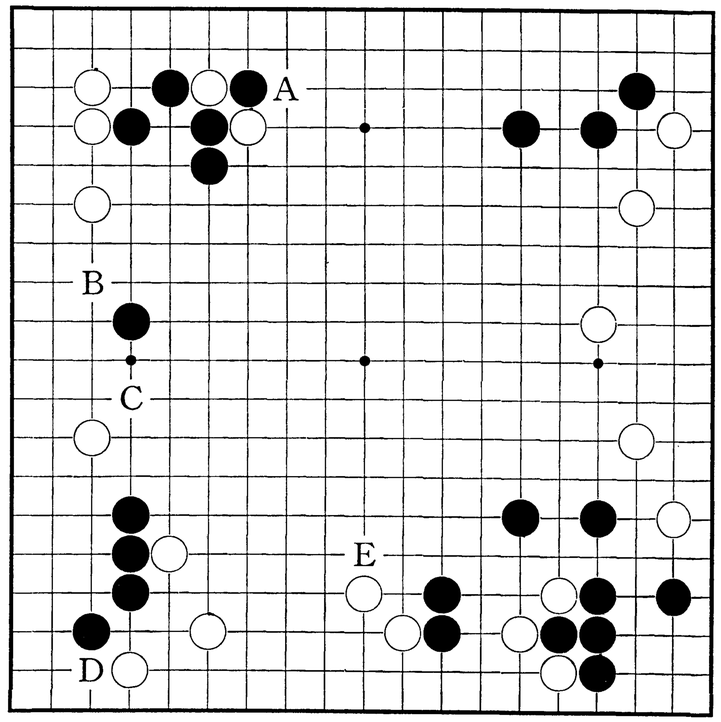
Let's summarize the lessons of this game. The main points were the following three:

1. As soon as White extends on both sides from a stone on the four-five point, invade at the three-three point. Never hesitate to make this invasion into White's double wing formation. It hits White's weakness perfectly. Do not make the mistake of invading at the three-four point; that is what White wants. Turning it around, if you do not invade at the three-four point, White cannot hope for a good result.
2. Settle handicap games with shoulder moves. Limit your opponent's territory. Once a game of large open territories has developed, settle it with a shoulder move, limiting your opponents' territory and setting up a definite boundary between your forces. This secures your opponent's territory, but stops its growth.
3. Extend to secure the corner. Don't miss extensions that have a bearing on life-and-death situations in the corner, no matter how small they look.

Problems *(Black to play)*



Problem 11



Problem 12

CHAPTER 7

1st Stride. Just the basics of the taisha.

We now move on to the three-five point. If Black makes the kakari at the three-four point, the first thing he can expect from White is the taisha.

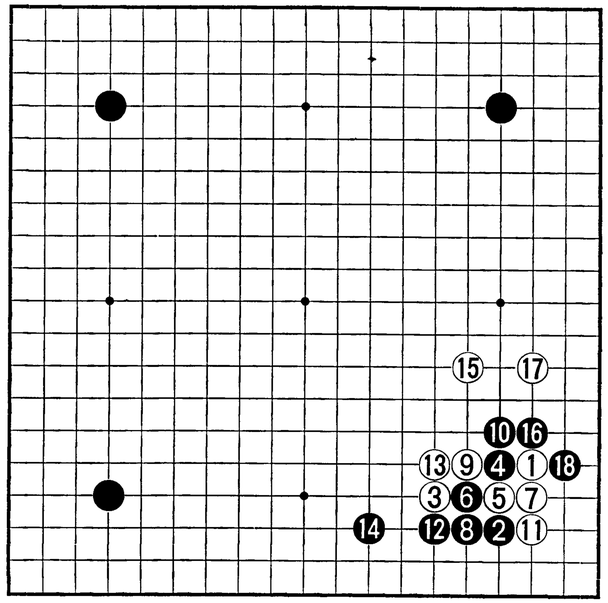


Figure 1 (*1——18*)

At go clubs there seem to be many players who, when the taisha is played against them, immediately back off and make a large or small knight's move from one of their handicap stones. I understand their feelings. It is true that the taisha has hundreds of variations, and a player who is only trying to become a shodan lacks the skill to navigate them correctly. You cannot make your breakthrough, however, if you always take a negative approach, or if you are afraid of in-fighting.

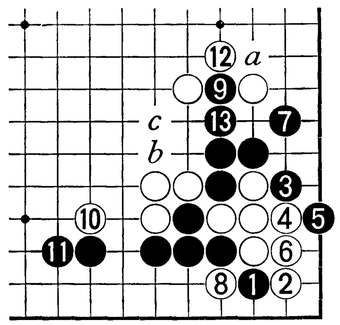
All you have to know are the basics of the taisha. You need not learn hundreds of variations; just a few representative ones are enough.

Figure 1 is a game between amateurs that I saw in a go club and borrowed for use in this chapter. I judged Black to be about 2 or 3 kyu in strength.

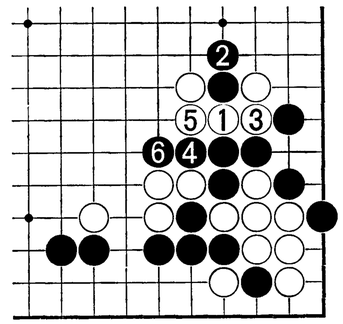
The contact jump at 4 is the most common reply to the taisha. The sequence that runs through Black's connection at 8 on up to White 15 is a joseki. Later on I will show you a variation for White 13, and there are many possibilities for White 15, but I shall not discuss them, since they run counter to our consistent policy of choosing simple joseki.

The hane at Black 18 can also be played at 1 in Dia. 1 on the next page. If White blocks at 2, Black can force him with 3 and 5, then make the diagonal connection at 7. When White cuts at 8, Black's wedge at 9 is a tesuji. White forces Black with 10, then holds him in with 12, but he has no good place to play 14. If he connects at *a*, Black can escape with *b*, but if he holds Black in with *c*, it is enough for Black to cut at *a*.

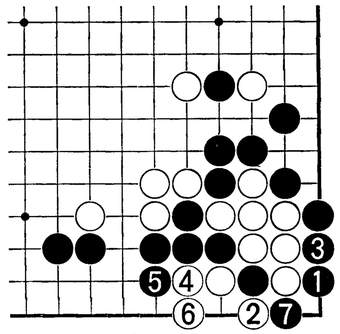
If White tries to depart from this sequence by forcing Black out at 2 in Dia. 2, Black will march past him with 4 and 6. This sequence is not really playable for White.



Dia. 1



Dia. 2



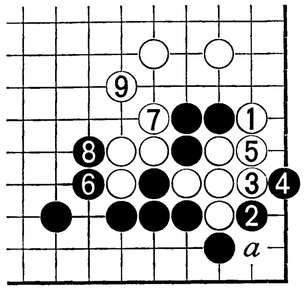
Dia. 3

Look at Dia. 3. Black can still turn White's corner group into a ko with 1 to 7. He must think twice before he starts this ko, but the mere possibility of it should make White uncomfortable. Since this ko remains, Black's position is judged superior, but there are many more variations hidden in this sequence than I have shown.

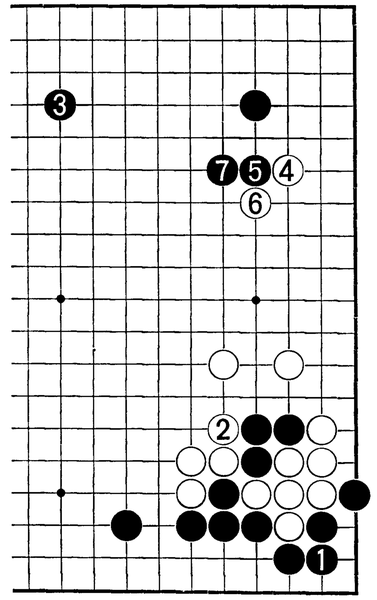
If White answers Black's hane in Dia. 1 by making the hane on the other side at 1 in Dia. 4, he can obtain a simple compromise. After Black forces him with 2 and 4, the road forks. One possibility is for Black to treat his forcing stones lightly and make the thick play at 6. Against White 7 he pushes again at 8, keeping sente.

This way of playing attaches more importance to thickness than to actual profit, but can you convert yourself so as not to think of the cut at *a* as hurting you? If you can bring yourself not to languish after stones that you have used as forcing plays, you will have gotten over a major stumbling block.

For all of that, Black's connection at 1 in Dia. 5, which takes solid profit in sente, is an excellent move too. White cannot omit 2. Next it is good for Black to lay out a san-ren-sei on the upper side. If White makes the kakari at 4, Black can attach at 5 and extend to 7, a theoretically sound tactic that causes White's strength to overlap on the right side. It is not at all bad to give White the whole right side like this. To begrudge it to him could lead to something unpleasant.



Dia. 4



Dia. 5

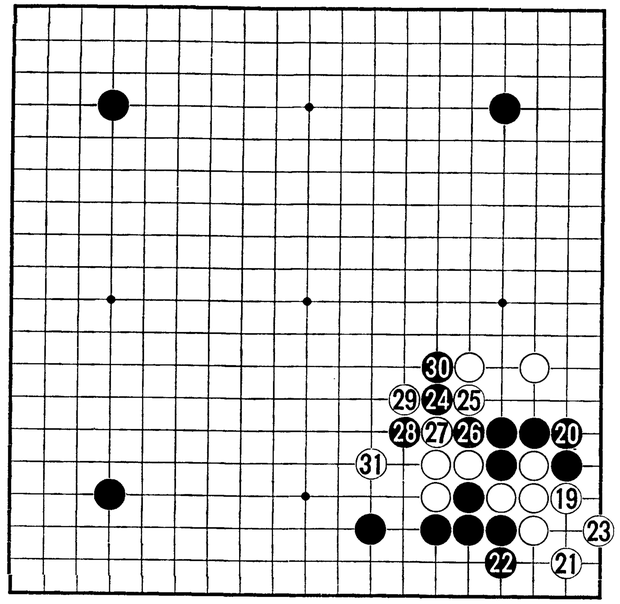


Figure 2 (19——31)

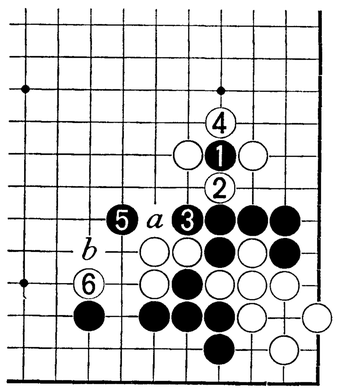
2nd Stride. Learn the wedge and clamp tesujis.

Let's follow the actual game a bit further. White 19 to 23 are forced in this joseki.

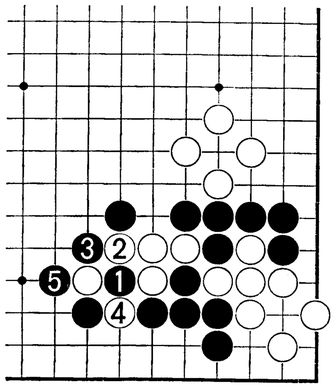
Now Black made an incredible blunder. He came shooting out with the knight's move at 24. He must have foreseen White's cutting him with 25 and 27; perhaps he fooled himself into thinking that his hane at 28 captured the four white stones below. White cut at 29, jumped out to 31, and escaped, leaving six black stones to wither standing. The game was over.

At Black 24, the wedge at 1 in Dia. 6 is a standard tesuji. If White cuts Black off with 2, Black pushes out at 3, and if White captures at 4, Black jumps in front of him with 5. Black must not just push ahead with 5 at *a*, or White will jump to *b* and get away, making the fight suddenly difficult.

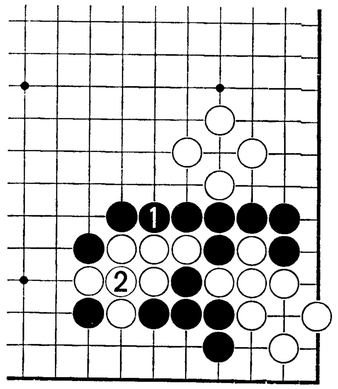
White tries to get away anyway with the attachment at 6. See if you think he can be stopped.



Dia. 6



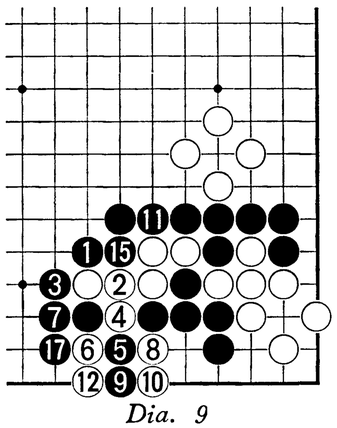
Dia. 7



Dia. 8

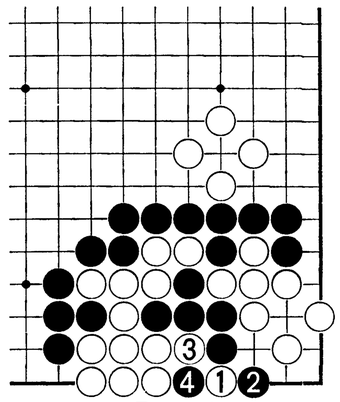
The first move you might think of is the wedge at Black 1 in Dia. 7. Black cuts and squeezes with 3, and gives atari at 5 when White captures at 4, creating a ko shape. Since White has no ko threats equal to this in the opening of the game, he gets a bad result.

Black must be careful not to give atari at 1 in Dia. 8. After White connects at 2, Black cannot capture him no matter how he plays.

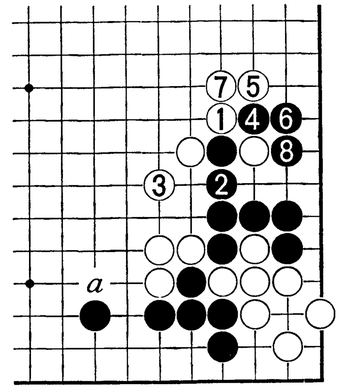


Dia. 9

⓭ *throw-in.* ⓮ *takes it.* ⓰ *connects.*



Dia. 10



Dia. 11

Dia. 7 is good for Black, but not perfect yet. If Black somehow lost this ko, his loss would be rather heavy. For that reason, the clamping move at Black 1 in Dia. 9 is even better. This is the tesuji that will really teach White a lesson. If he plays 2 and 4, Black 5 is the follow-up tesuji. At first glance Black seems to be in danger with his many cutting points, but 6 is White's only move. Black descends to 9 and starts the two-stone edge tesuji.

After confirming the sequence up to Black 17, look at Dia. 10. That should make the position clear. White can get a ko with 1 and 3, but this ko is much worse for him than the ko in Dia. 7.

What happens, then, if when Black makes his wedge at 1 in Dia. 6, White answers obediently with 1 in Dia. 11? The sequence from Black's connection at 2 up to 8 is considered a joseki, but is it really? If White is good enough to play in this ordinary way there is no problem, but if he is one of those players who are good at tormenting weaker opponents, he will play 3 at *a*, perhaps, and start a complicated free-for-all fight.

In short, with the taisha joseki it is hard for the weaker player to tell what is going to come next, and he must always be ready for a sudden crisis.

Anyway, learn the clamp and wedge tesujis. They have a wide range of application, not limited to the taisha joseki, and mastering them will certainly do you no harm. You may even grow to like in-fighting.

3rd Stride. Know the taisha, but don't play it.

Figure 3 shows another game between amateurs. After the usual taisha sequence White pushed at 1, another move that one often sees. Black extended to 2 and White kept on pushing with 3 etc. Black's jumping down to 8 and forcing his opponent before he extended to 10 showed good timing.

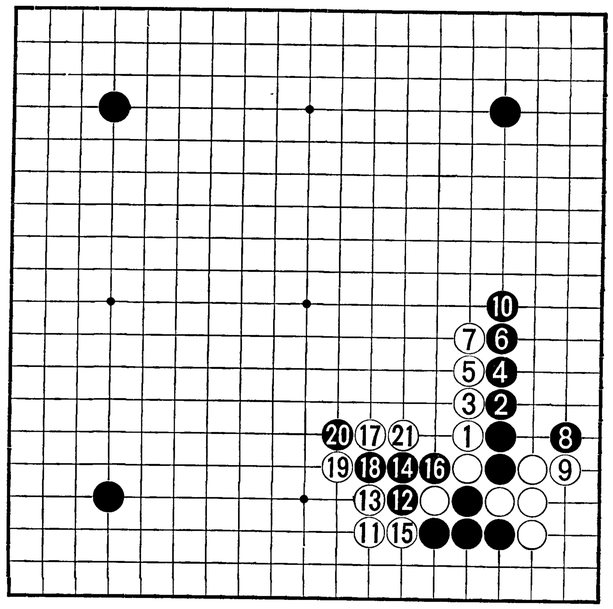


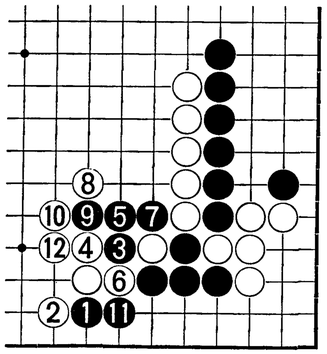
Figure 3 (*1——21*)

White's drawing back to 11 was a resourceful move. It may not be really good, but depending on how Black answers it, it can be quite a trap.

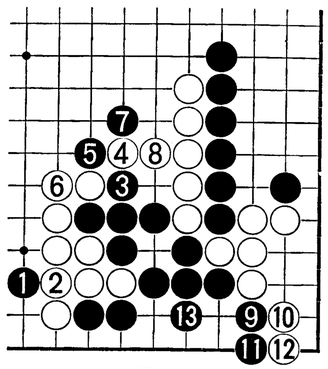
Black made the common mistake of pushing up at 12. White pushed up too with 13, exchanged 15 for 16, then surrounded Black with 17. Black pushed out at 18 and cut at 20, but when White 21 took his liberty, his expression showed surprise. He had already lost the game. Where did he go wrong?

His mistake was the apparently natural atari at 12. Instead of it, he had a fine contact play at 1 in Dia. 12. If White blocked him at 2, then his atari at 3 would become good. If White surrounded him in the same way as before with 4 to 8, he could push out at 9, then pull back with 11. White would have to connect at 12, and the original contact play at 1 would be working splendidly. Compare this with Figure 3 and realize how important the order of moves is.

Dia. 13 shows the continuation from Dia. 12. After a natural forcing peep at 1, Black pushes through and cuts with 3 and 5, gives atari with 7, then lives with 9, 11, and 13. White seems to have a lot of outside thickness, but he is cut in two, while Black has nothing to worry about, so the overall result is judged fairly good for Black.



Dia. 12

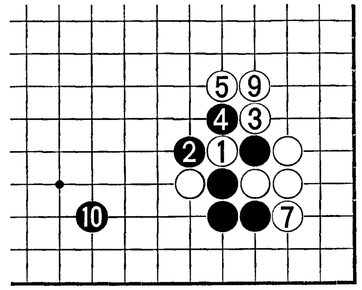


Dia. 13

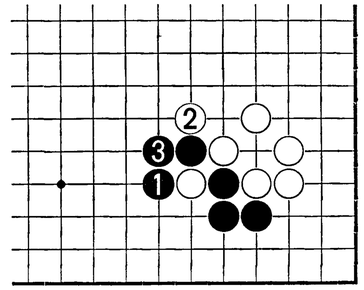
Such variations as this, however, can only give one headaches. That is why I want to advise you to know the taisha, but not to play it.

4th Stride. Connect on top in the taisha.

The josekis we have been studying so far have been only part of the picture. Lying out of sight behind them are scores of times as many variations. If you want to try playing them, wait until you are much stronger. At this stage, I recommend easier moves.



Dia. 14
❻ *captures.* ❽ *connects.*



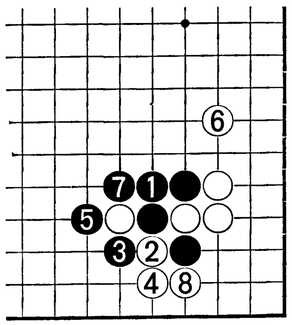
Dia. 15

When White cuts in the taisha at 1 in Dia. 14, Black's counter-cut at 2 is also effective. If Black pays attention to the atari at 4, the sequence up to 10 gives him an even result. At 4, simply to grip the white stone with 1 in Dia. 15 leads to being forced by White 2 and gives an unsatisfactory result.

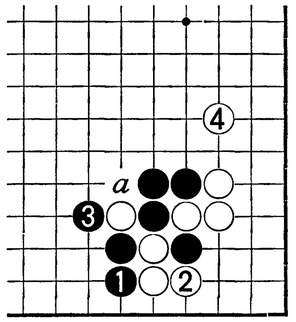
Rather than this, however, I would like to stress Black's upper connection at 1 in Dia. 16. The joseki that ends with White 8 is easy to understand and has few variations. Black should not use 5 to press White with 1 in Dia. 17, for he will have to take gote to stop White from escaping with *a*.

For White to take profit at the edge of the board as in Dia. 18 instead of playing 6 in Dia. 16 is not very good. After 9, Black will look for a chance to press at *a*, threatening both *b* and *c*, and White will be in trouble.

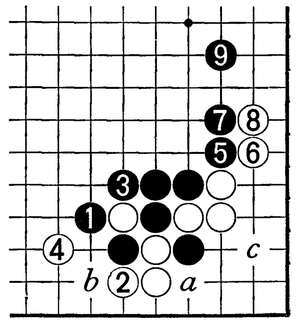
Know the taisha, but (as far as possible) don't use it. For those people who cannot bring themselves to desist from it, 'connect on top' should be a rule. Connecting underneath can quickly take you into water over your head.



Dia. 16



Dia. 17



Dia. 18

5th Stride. Choose big points that make your thickness work.

Any amateur should be able to recall experiences in which he was pushed around by some stronger player until he felt disgusted enough to want to throw the stones. If he looks back at the game calmly, I expect he will see how he was drawn into a difficult fight in the opening, which proceeded always at his opponent's pace.

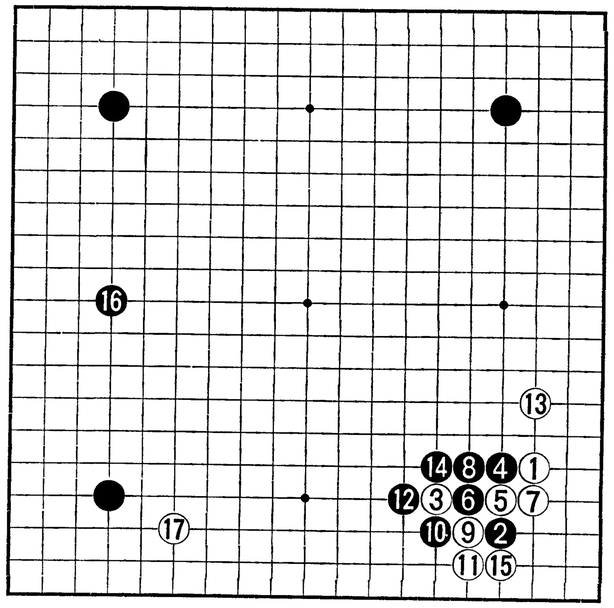
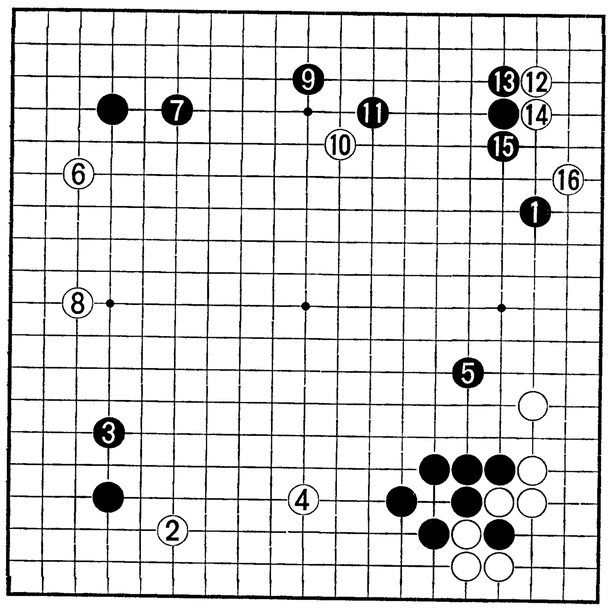


Figure 4 (1——17)

If he wants to achieve revenge, the first thing he must learn is to fight at his own pace, which means choosing simple joseki, building up thickness, and making his opponent do all the hard work. That may be easier said than carried out, but if you aim at it as your fixed goal, I am confident that you will make progress. As a model, I have put together Figure 4.

The moves from 1 to 15 are the joseki shown on the previous page, so there is no question about them. Black 16 uses the black thickness in the lower right corner most effectively.

Before we go any further, look at Dia. 19. How does it strike you? If you think it looks a little helter-skelter, your perception is quite good.



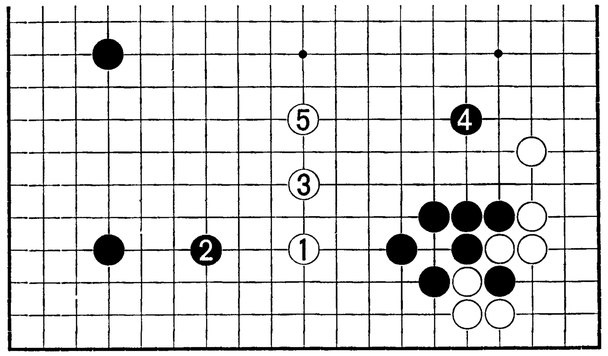
Dia. 19

Dia. 19 is the result of transposing Black 16 in the figure to the upper right corner, and with White 16, the game is already close. In fact, I would even go so far as to say that Black might be a little behind. Let me give a brief explanation.

The worst move is Black's corner enclosure at 1. The right side was already played out, so Black 1 went in completely the wrong direction. Black's jump to 5 overlapped Black 1 so it, too, was lacking in effect, and should have been moved to 8 on the left side. I made this diagram up to show how Black should play in order to let his thickness go to waste.

Back to the figure. White 17, which tried to keep Black from putting his thickness to work, was good, but there are several other points that occur to me for this move. White makes his choice, not only in accordance with his own style, but in accordance with the character of his opponent. Let's see how much one move can change the structure of the game.

If White wants to try for some easy profit by threatening his opponent, he may play 1 in Dia. 20. By all means, do not let yourself be taken in by this kind of empty threat.

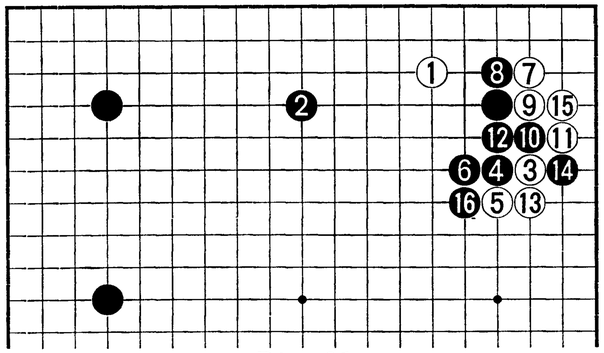


Dia. 20

If Black makes a strong pincer attack at 2, waits for White 3, then jumps out to 4, he is all right. If White jumps again to 5, Black can take the handicap point on the upper side. The important thing in this sequence is that if White omits 3, Black should cap him at 3, or if White omits 5, Black should cap him there, taking the initiative and starting an aggressive attack.

How should Black answer if White makes the kakari at 1 in Dia. 21? The one-point jump, knight's move, and large knight's move all fail to pass muster. The reason is the same as with Black 1 in Dia. 19. The correct move is the pincer attack at Black 2. If White makes the double kakari at 3, Black can just follow the sequence up to 16, pressing all White's stones to the right side and taking a clear lead.

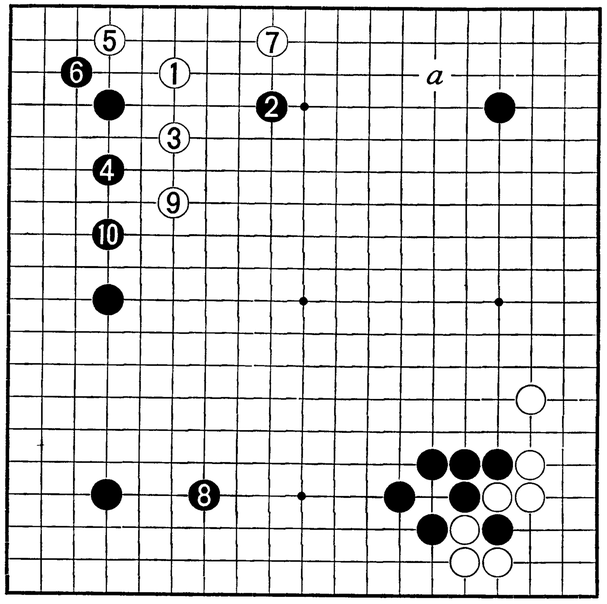
Choose big points that make your thickness work. Cultivate this sense; it is important. At the same time, try to beat your opponent to big points that will make his thickness fail to work.



Dia. 21

6th Stride. Push the enemy into the wastelands.

White's kakari at 1 in Dia. 22 is another natural variation on White 17 in the figure. It is not bad for Black to answer with a one-point jump, but that seems a little unspirited. Since Black has all that thickness in the lower right corner, he should want to make the more aggressive pincer attack at 2. White 3 to 7 are just an ordinary joseki, but Black 8 is an almost unbelievably good point, in relation to the thickness in the lower right corner.

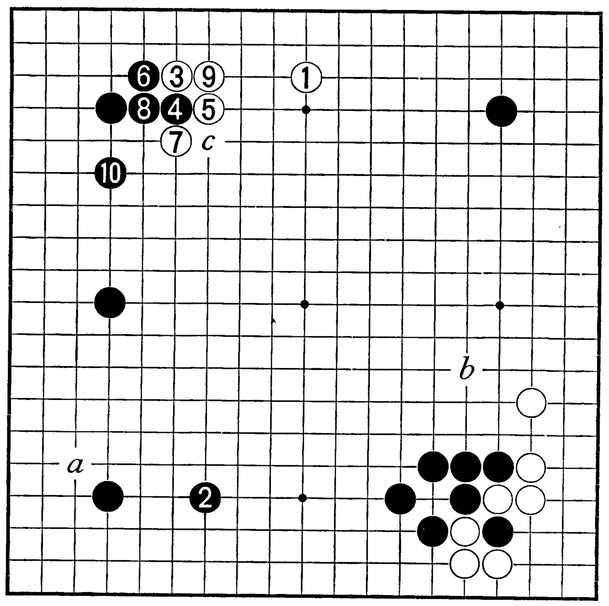


Dia. 22

Next White's best move may be to jump to 9 and have Black answer at 10. If he played 9 at *a* or somewhere else, Black could enlarge his territorial framework by playing 9 himself.

The drawback of this diagram for White is that it is too simple, and not likely to give him any opportunities.

If White wants to play a slow-paced game, he can try the invasion in the center of the upper side at 1 in Dia. 23. Black will again extend to 2. If White makes the kakari at 3, it is good strategy for Black to attach at 4 and block at 6 to give him an overconcentrated shape. The sequence reaches a pause with White's connection at 9 and Black's jump to 10, but Black has many good points to play next: the diagonal move at *a*, which solidifies his territorial framework; the jump to *b*, which enlarges it; the cut at *c*, which settles the shapes; etc. White has no particularly good point, and should be rather unsatisfied.



Dia. 23

From these two diagrams, it can be understood that Black's

two-point extension in the lower left corner is quite a good point. To keep him from getting it, White is in a hurry to make the kakari at 17 in the figure. If you let your opponent reach an ideal shape, your game becomes difficult.

Once White keeps Black from taking this good point with the kakari at 17, Black should turn away from this part of the board and put down roots in the largest remaining open space on the upper side.

How should Black respond if, instead of making the double kakari at 19, White invades at the three-three point? It looks better for Black to block from the side of 2 in Dia. 24. The reason is that the lower side is open at the point *a* along the edge.

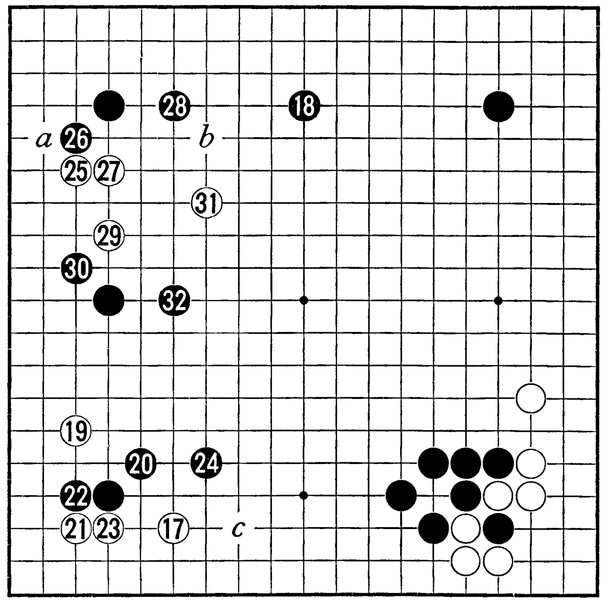
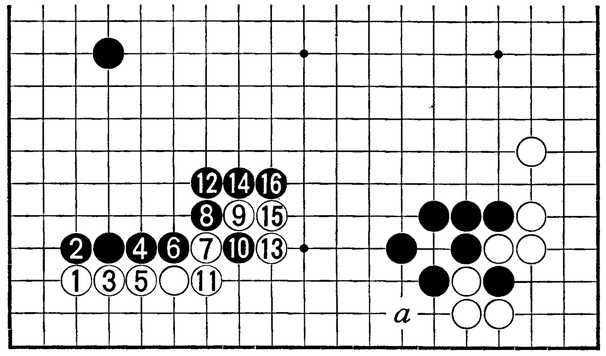


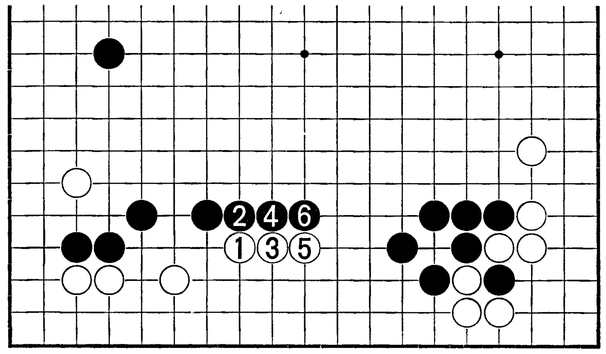
Figure 5 (*17——32*)

Against White's connection at 5 Black should keep pushing straight ahead with 6 etc. White is moving in a worthless direction, and therefore not accomplishing anything much. If he plays the knight's move at 1 in Dia. 25 instead of 25 in the figure, Black should push him along with 2 etc. in the same way.

When Black plays 32, it would be no overstatement to say that he has the game already won. He is almost guaranteed good points at *a*, *b*, *c*, etc.

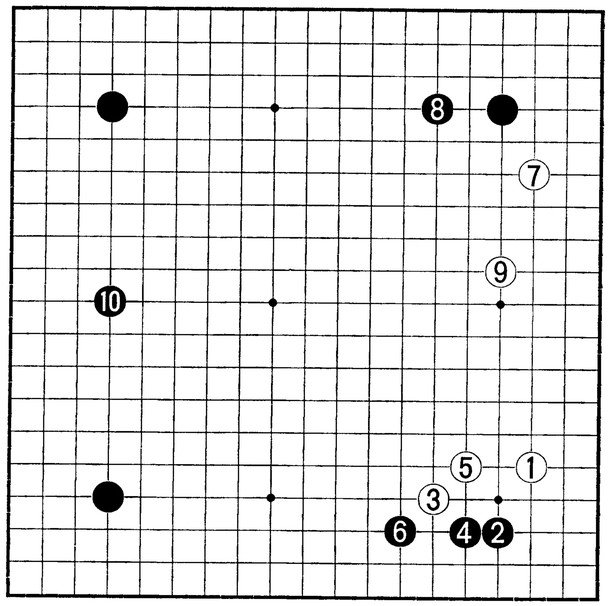


Dia. 24



Dia. 25

As I have said again and again, the number of variations to the taisha joseki is unlimited. There is no point in your learning all of them; you do not need them. Of course if you do not know any of them you may have problems. You can get along with no knowledge of them only if you are able to work out good moves on your own in actual play. Next I would like to show you a few more ways of avoiding the difficult variations of the taisha, and then take up two or three other representative ways for White to play. You should treat the next three pages as light reading.



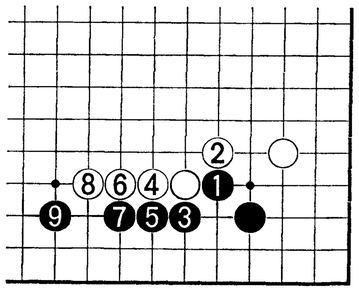
Dia. 26

In Dia. 26 Black has answered White's taisha by playing 4. After White goes back to 5, Black jumps out to 6, and if White builds up the right side with 7 and 9, Black takes the large point on the left side with 10.

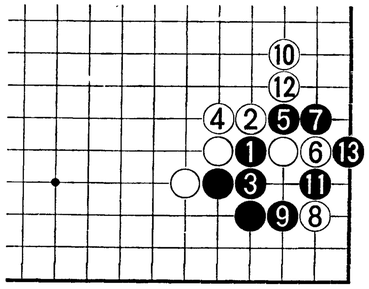
This is an extremely easy way to play, but it is not the kind of thing I can recommend. This joseki does not give Black any chance to display his own creativity, and if he keeps on in the same spirit, he is not going to be able to win.

The diagonal contact play at 1 in Dia. 27 starts another group of joseki. If White holds Black in with 2, he can hane at 3, crawl twice more, then jump out to 9. I do not like the way he is taking the lower position, however. White's wall is powerful, and Black's profit does not amount to much. After all the advice about playing for thickness that I have given so far, I cannot recommend this variation either.

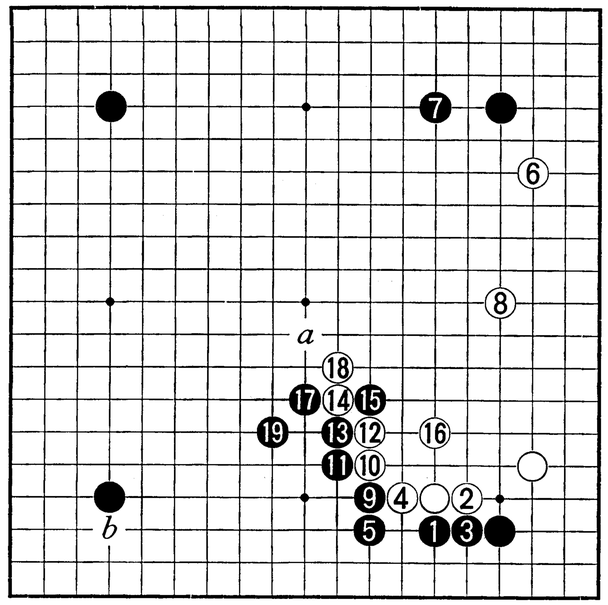
Instead of playing 3 in Dia. 27, Black can wedge in at 1 in Dia. 28. The most popular variation seems to be the one shown up to Black 13. This gives Black a large enough corner that his position is playable, but I still do not recommend going after territory like this right in the beginning.



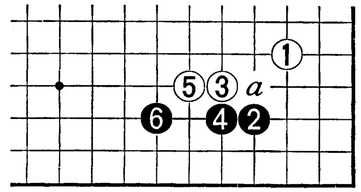
Dia. 27



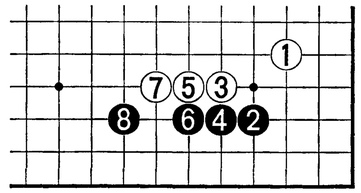
Dia. 28



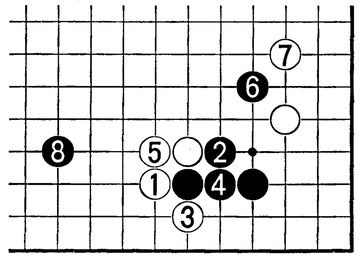
Dia. 29



Dia. 30



Dia. 31



Dia. 32

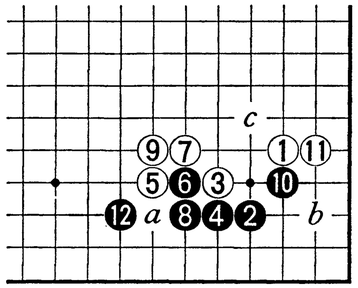
In a three-stone game the contact play at 1 in Dia. 29 may be surprisingly effective. White will probably pull back to 2, then extend forward to 4. Black's shape after he jumps out to 5 is a little hard to take, for a reason I shall explain in a moment, but White will probably make the kakari at 6 and take the big point at 8. Black can then push up with 9 and develop a rather interesting position.

White's hane at 14 shows spirit. If he extends straight out to 15, Black will push at 14 and the game will become settled. Black cuts at 15, gives atari at 17, then makes the diagonal connection at 19. He has some bad potential on the lower side, but by taking outer influence in return for giving White the right side, he has gotten a simple game. He has large points remaining in the jump forward to *a* and the descent to *b*.

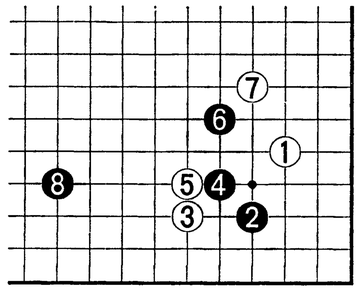
Now why is Black 5 in Dia. 29 hard to take? Let's suppose that after Black's kakari at 2 in Dia. 30, White had pressed him with 3. Leaving aside Black's pushing through at *a* and cutting, if Black is going to defend, he will generally crawl once with 4, then jump out to 6.

Compare this with Dia. 31, where Black crawls twice before jumping out. Then observe that his shape in Dia. 31 is the same as it was in Dia. 29. Dia. 31 gives Black a little more profit, but it gives White much more thickness.

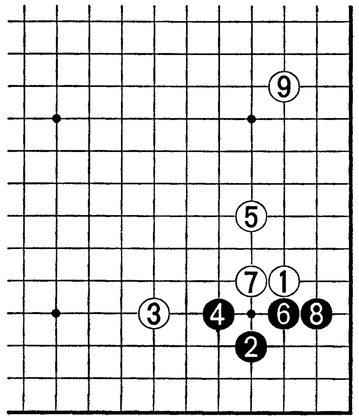
Instead of pulling back at 2 in Dia. 29, White can also block Black with 1 in Dia. 32. Black pushes out at 2, and although he is forced to connect in bad shape at 4, if he makes the pincer attack at 8 he can put up a good fight.



Dia. 33



Dia. 34



Dia. 35

Finally, here are three non-taisha moves that White may try.

His pressing move and jump to 5 in Dia. 33 are a favorite with players who like to build up large territorial frameworks. Black's wedge at 6 and diagonal contact play at 10 are the invariable sequence. If White descends to 11, he is threatening to block at *a* and jump in to *b*, so Black 12 is necessary. If White plays 11 at *c*, however, Black can omit 12.

If White makes the pincer attack at 3 in Dia. 34, Black can make the diagonal extension to 4. After he counterattacks at 8, a fight will develop.

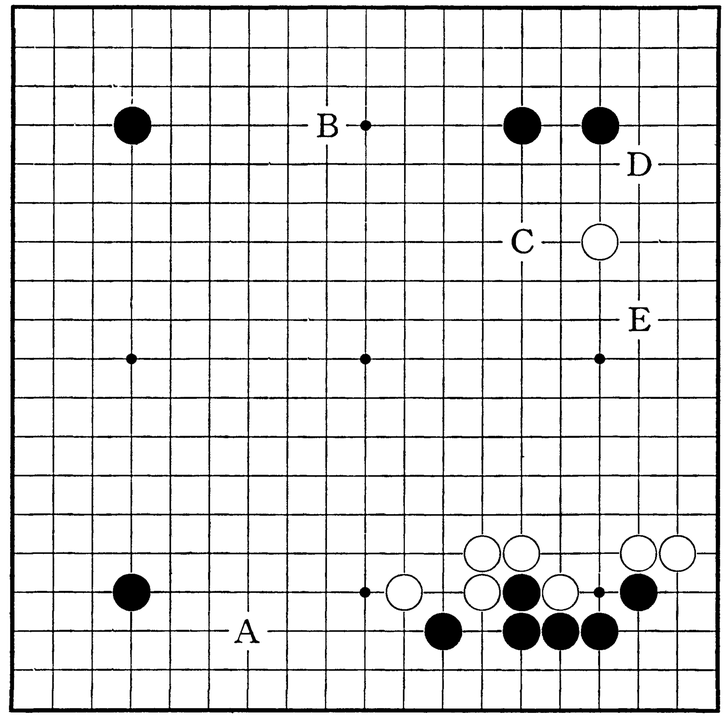
Against the high pincer attack at White 3 in Dia. 35, Black again makes the diagonal extension, but then settles himself in the corner with 6 and 8.

More often than not, however, White will meet your kakari at the three-four point with the taisha. For the time being, I would advise you to limit yourself to the upper-connection variation in reply. After you have mastered it you can, if you hunger for variety, go on to try some of the more difficult variations, but you should keep in mind the dangers of playing joseki that you only half understand.

Even professional players do not, in general, like the taisha or use it much, so there is no reason why an amateur trying to become a shodan should be responsible for knowing it. At the same time, there is no reason to fear it in a three-stone game.

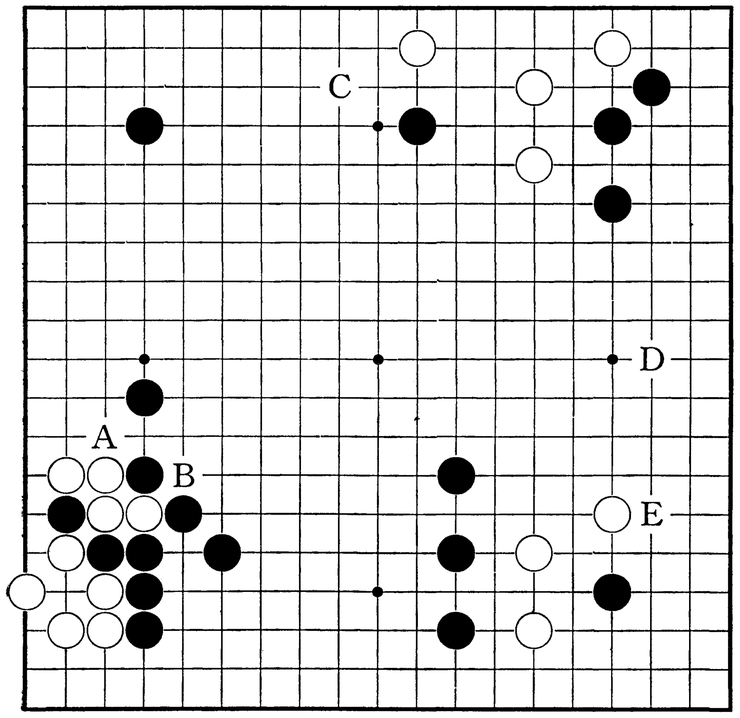
In the next chapter we shall study Black's high kakari against the stone on the three-five point.

Problems *(Black to play)*



Problem 13

Problem 13



Problem 14

CHAPTER 8

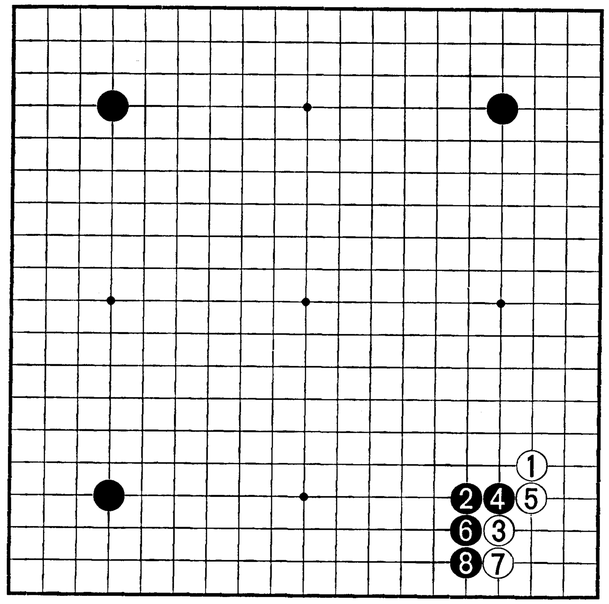


Figure 1 (1——8)

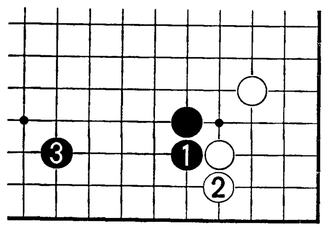
In this chapter we shall study the high kakari against a stone on the three-five point, but first I have a word about the varieties of what are all classified under the term 'bad moves'. After the fighting has begun, bad moves frequently pop up due to misreading or insufficient reading. These are understandable. What are more to be feared are the bad moves that one keeps on playing without the slightest inkling that they are bad.

1st Stride. Don't push into the knight's move.

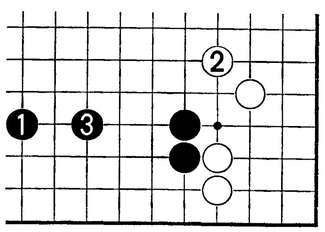
Figure 1 is not an actual game, but there are more people than you might expect who push in at Black 4 before pressing at 6. If they do not know what is wrong with this move, they have little hope of correcting their habit. The joseki has Black pressing at 1 in Dia. 1, then extending to 3.

There is no point in Black's greedily extending one line farther to 1 in Dia. 2. The reason is that if he defends at 3 when White makes the diagonal play at 2, his stones overlap.

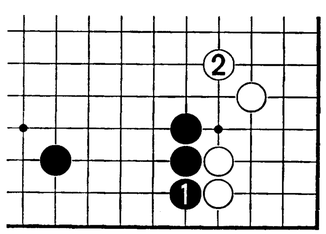
How much they overlap is shown in Dia. 3. When Black presses at 1, White is practically forced to make the diagonal move at 2, for the following reason. If he



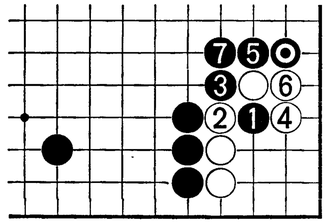
Dia. 1



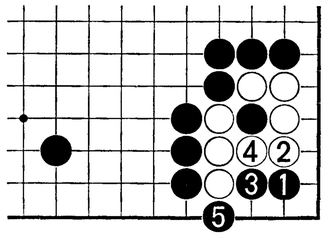
Dia. 2



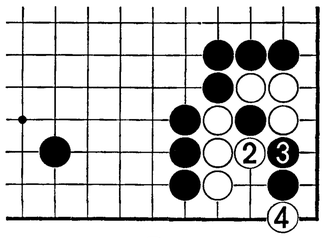
Dia. 3



Dia. 4



Dia. 5



Dia. 6

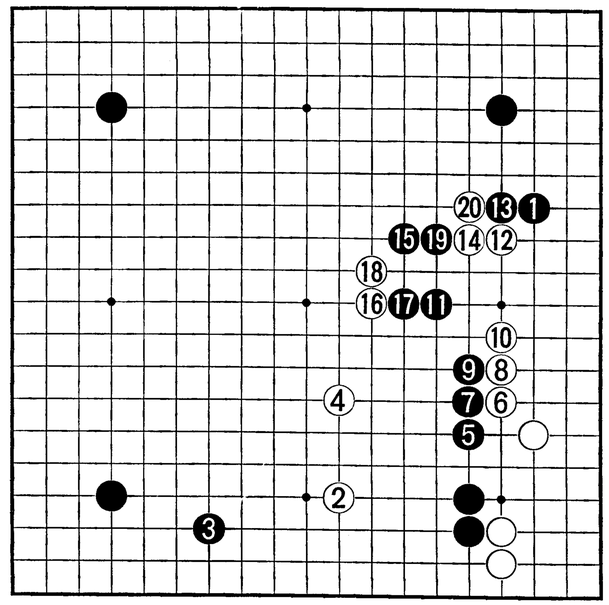
omits it, Black can cut in at 1 in Dia. 4 and force the moves up to 7. Next he can play ⊙ in sente, which makes White's position unbearable.

If White does not answer Black ⊙ in Dia. 4, he will be in real trouble when Black makes the placement attack at 1 in Dia. 5. If he carelessly answers by pushing against the black stone with 2, he dies outright. The best he can do, however, is to capture with 2 in Dia. 6 and play 4 to get a ko.

By now I imagine you have figured out why Black 4 in the figure is a bad move. It deprives Black of all these other possibilities that he might have had. Don't push into the knight's move. Each move that is played or is not played in a joseki is alive with hidden meanings. If you just memorize the joseki without understanding these meanings, it will not do you any good.

Here is another example. One often sees players omit the extension to 3 in Dia. 1 in order to change direction with Black 1 in Dia. 7. White pounces with the pincer attack at 2. If Black closes the lower left corner with 3, he may think that he is taking large points ahead of his opponent, but he does not realize that the more he allows his two stones in the lower right to be attacked, the more that will have an effect on the whole board.

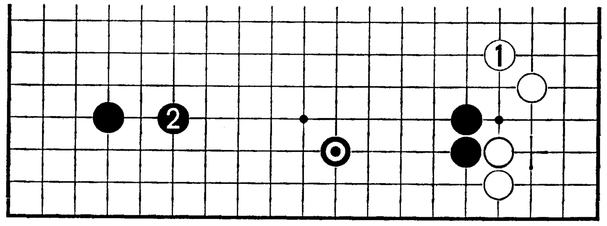
Suppose, for example, that White jumps out to 4. Black will probably try to run out with 5 to 11, and let's assume the sequence up to White 20. What has happened? White has taken territory along the right side while building up strength in the center. Black has only run along a series of worthless points. The game has suddenly become easy for White. This tragedy was caused by a lack of knowledge of the meaning of the joseki.



Dia. 7

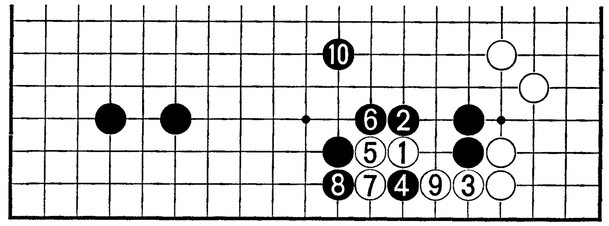
2nd Stride. Make a three-space extension.

I have a great deal more to say about this joseki. The standard development is for White to play 1 in Dia. 8 when he has a good opportunity, and for Black to respond at 2, but perhaps this way of playing is too honest for White in a handicap game. Black's shape is ideal. In particular, the extension marked ⊙ is in just the right place. Let's see why.



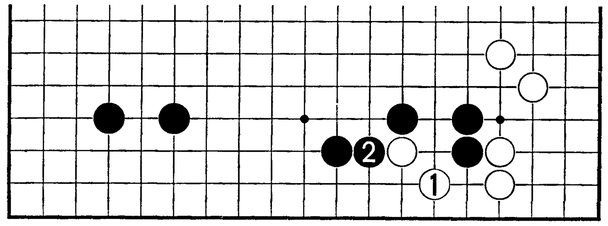
Dia. 8

The move Black has to watch out for is White's invasion at 1 in Dia. 9, but if he makes the contact play at 2, he has nothing to fear. If White turns out at 3, Black 4 is a second tesuji, and the sequence up to 10 only serves to strengthen Black's position.



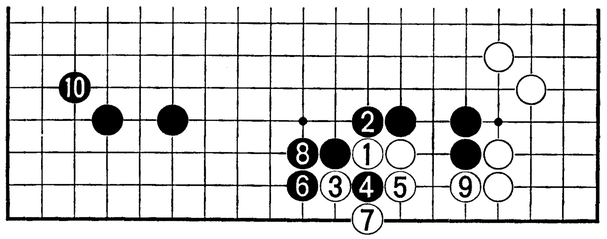
Dia. 9

If White moves 3 in Dia. 9 to 1 in Dia. 10, Black should thank him for letting him play 2.

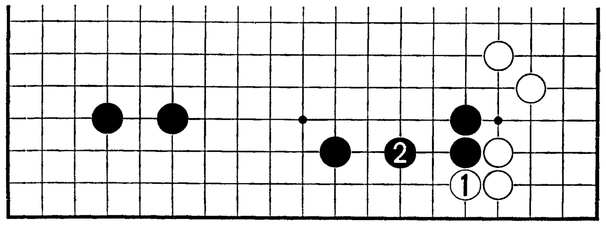


Dia. 10

Perhaps White will push forward with 1 in Dia. 11, but this is nothing to worry about. Black inserts the cut at 4, gives atari at 6, and connects at 8. White cannot leave out 9, so Black gets to close the corner at 10. The balance of profit and loss stands way in his favor; he has gotten both territory and outer strength, while White has taken only six or seven points at the edge.



Dia. 11



Dia. 12

If White turns out at 1 in Dia. 12, Black 2 makes good shape. The above are all the reasons why Black's three-space extension to ⊙ in Dia. 8 is correct. Of course it is subject to variations, according to surrounding circumstances, but it is the basic rule.

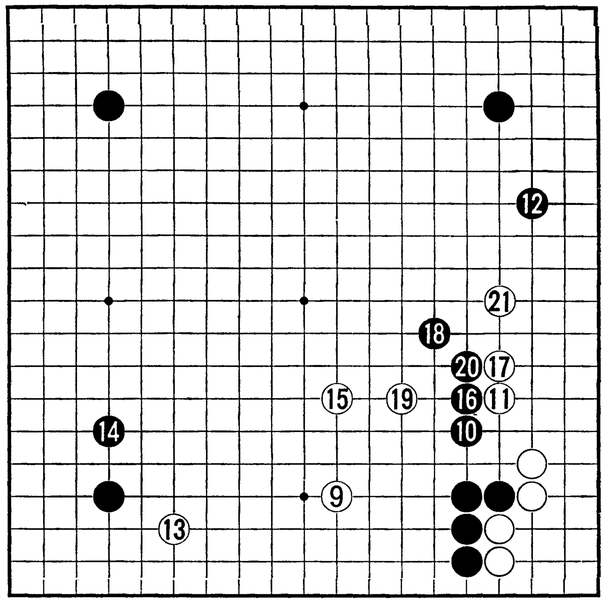
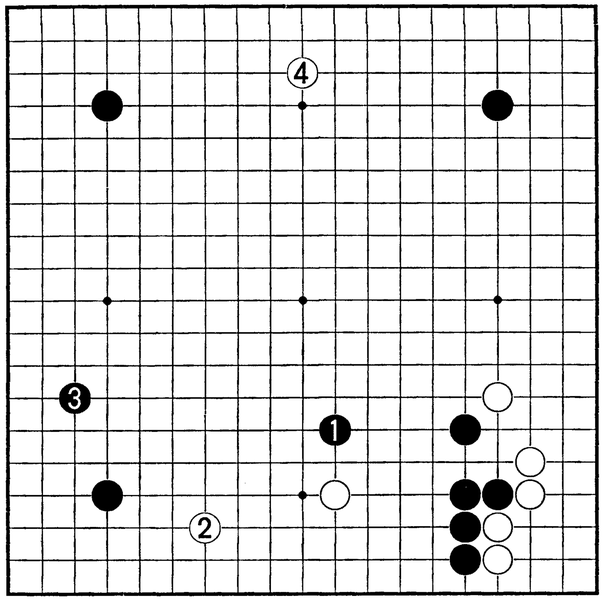


Figure 2 (9——21)

On to Figure 2. White 9 is a strong pincer attack. Black's pressing move at 8 in Figure 1 has ceased to do any work. The high kakari against a stone on the three-five point has been played for hundreds of years, always with the idea of abandoning profit in the corner and emphasizing the side. Now it has lost its meaning, so Black is in for a hard time.

Black 10, at least, is a good move. If Black left himself open here and White played 10, Black would be purely on the defensive. At 12, however, Black has deserted the field of battle. A good move here would have been the capping play at 1 in Dia. 13, although this would come too late to keep the game from becoming close. With his six stones in the lower right corner doing no work Black is not entitled to a big lead. If the game is already close at this stage, how will it stand a hundred moves later?



Dia. 13

From 13 in the figure, White jumps to 15. Black pushes at 16 and makes the knight's move at 18. White forces him with 19, inviting Black 20, which in turn invites White 21. He has effortlessly gained a considerable amount of territory on the right side.

3rd Stride. Be flexible.

Black's position is rapidly deteriorating. If he defends his big group with 22 to 26 in Figure 3, White takes the lead with 27 and 29 on the left side. Now the lower left corner will be hard for Black to handle.

If, however, Black takes the big point on the left side with 1 in Dia. 14, White takes away his base with 2, forcing him to jump out to 3 and occupy more worthless points. Either way, Black has dim prospects.

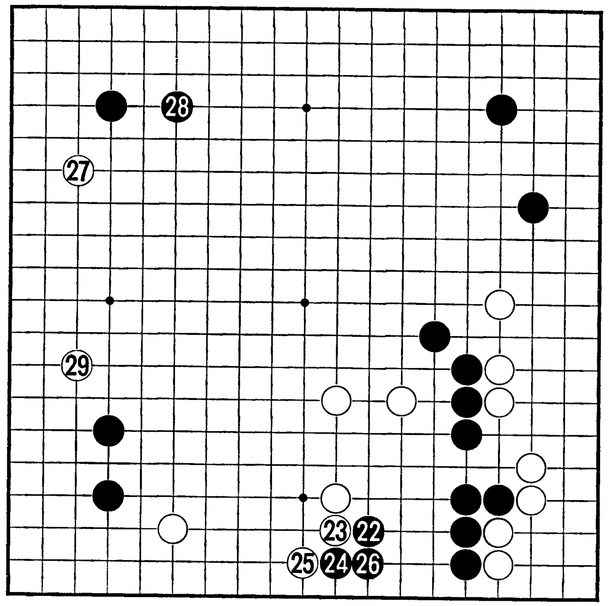
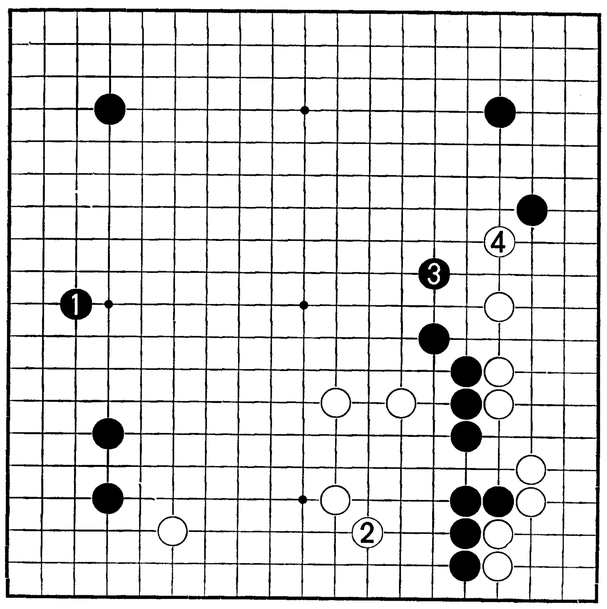


Figure 3 (22——29)

The reason is clear. Black has played eleven stones in the lower right and made only a few points of territory. Worse yet, he still has to worry about the eye shape of his big group. White, by comparison, has gotten a considerable amount of territory on the right side, and holds the initiative. Black's fate is sealed. This has been a good example of when knowing only half of the joseki leads to a worse end than knowing none of it at all.

Dia. 15 shows a game in which Black has played the joseki in the lower right corner correctly and White has made a kakari against the lower left corner. If he continues with the kakari at 3 against the upper left corner, Black will make the pincer move at 4. The pattern from White's double kakari at 5 up to 11 appears again and again.

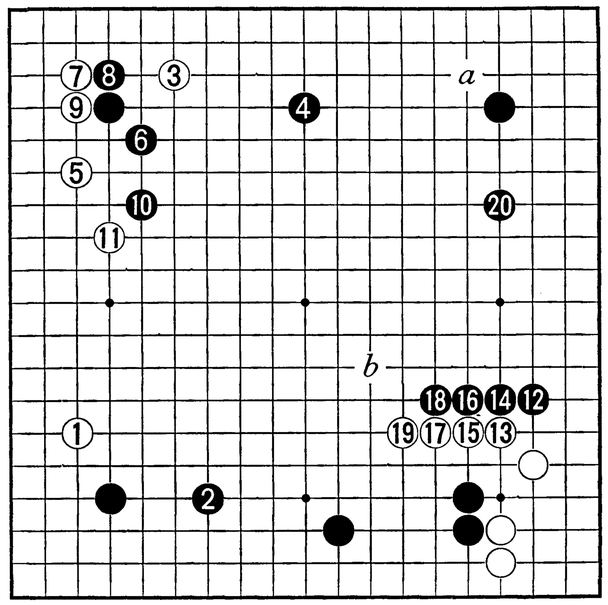


Dia. 14

The reason I have made up this diagram is to emphasize Black's next blocking move at 12. If White comes out with the diagonal play at 13, Black pushes him with 14 to 18, then constructs an ideal territorial framework with 20.

When the upper side is as it is in this diagram, Black 12 is an effective approach to take. Perhaps the value of the high kakari lies in this hidden flexibility. After 20 in Dia. 15, Black has two equally fine points at *a* and *b* to take next.

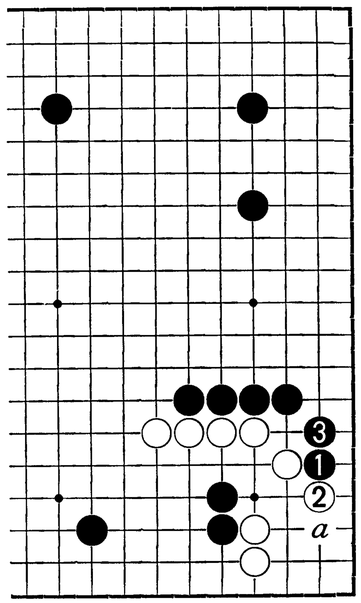
Black 12 and so on aim at hitting under White with Black 1 in Dia. 16. Since White cannot tolerate a black clamping play at *a* next, he will have to play *a* himself, and that, too, is a result of Black's not pushing into the knight's move in the beginning of the joseki.



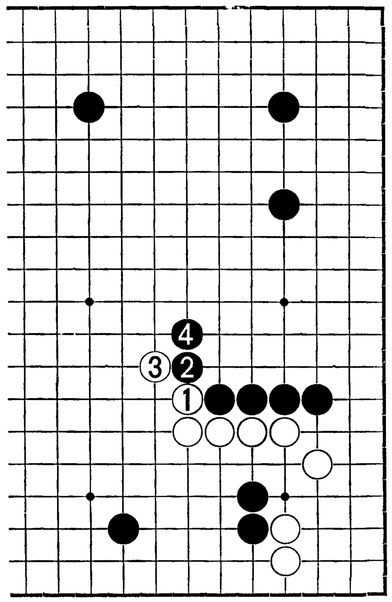
Dia. 15

A black knight's move at *b* in Dia. 15 would be ideal, but if White turns at 1 in Dia. 17 and pushes Black out to 2 and 4, he is helping to strengthen him. I shall have more to say later on about this kind of key point.

Be flexible. Don't be confined by preconceived ideas, and never lose your independence. Vary your tactics in response to your opponent's moves.



Dia. 16



Dia. 17

4th Stride. When cut, look for the light jumping tesuji.

Having seen enough bad examples, this time let's look at the model game shown in Figure 4. Black's three-space extension to 6 completes the joseki. Forgive me for harping on this move, but it must not be forgotten.

If White makes the kakari at 7 in the upper right corner, Black's attention should shift to the large point on the left side. In preparation for it, one thing he can do is to press on the right side with Black 8.

White has crawled straight out with 9, but this way of playing is generally considered too tame for a three-stone game, so Black must also be ready for White's pushing through at 1 and cutting at 3 in Dia. 18. His jump to 4 is a tesuji for making shape.

White 5 to Black 8 are all necessary, and White's capping play at 9 is quite a good point, but after Black answers with the knight's move at 10, White cannot invade at 12 because Black 11 would be sente against the corner. Accordingly, he will turn out at 11 and Black will jump to 12.

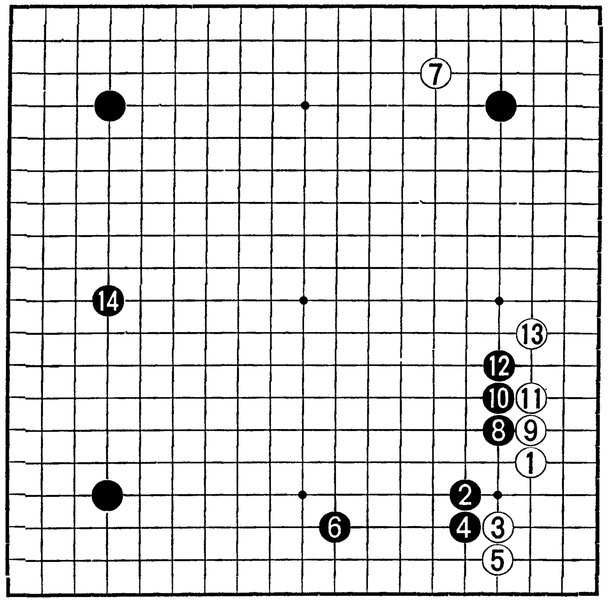
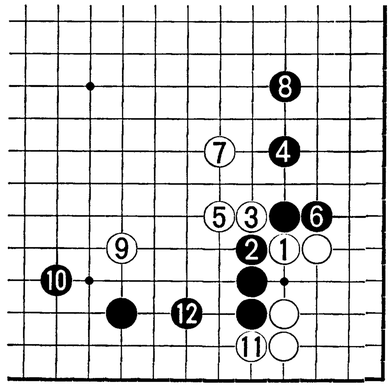
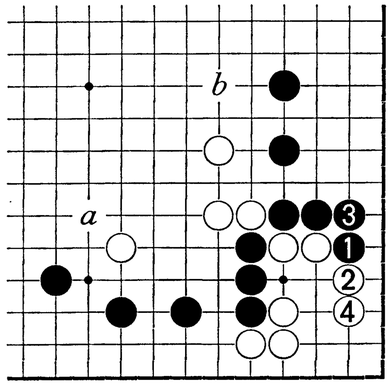


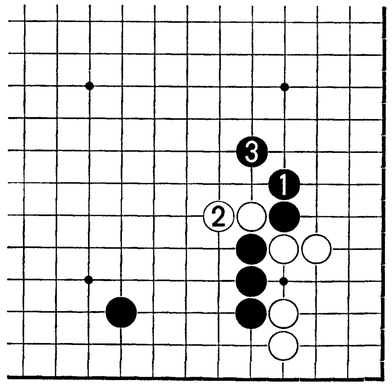
Figure 4 (*1——14*)



Dia. 18



Dia. 19

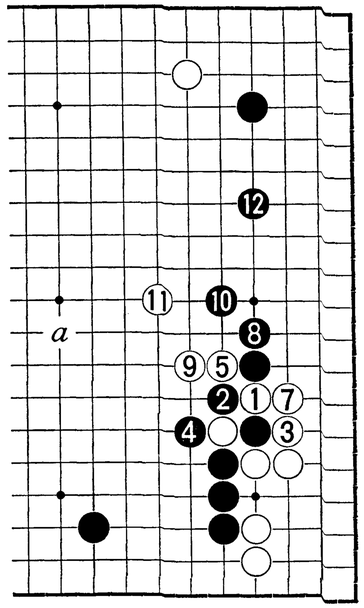


Dia. 20

Next Black can hane at 1 and connect at 3 in Dia. 19 whenever he likes in sente, and he can attack White with *a* or *b*, while White has nothing handy to counterattack against.

At 4 in Dia. 18, it is also effective for Black just to extend forward to 1 in Dia. 20, but compared with the jump, this extension seems a little heavy.

How does Black play if White gives atari with 1 in Dia. 21 instead of extending to 5 in Dia. 18? He squeezes White with 2 and 4. Given the continuation up to 12, he can look forward to starting a slow attack around the point *a*. White 11 is necessary in this sequence to keep Black from jumping to 11.

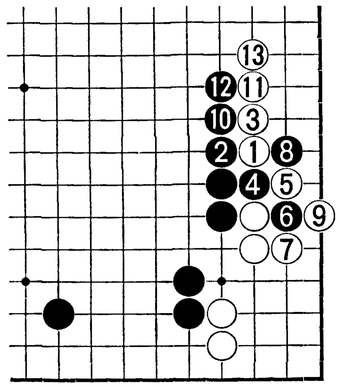


Dia. 21
⑥ *takes ko.*

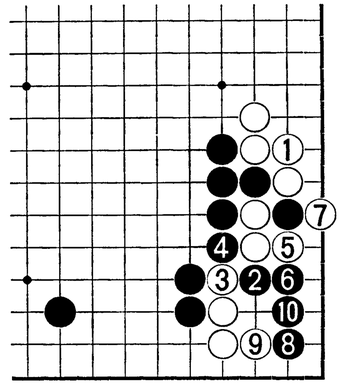
Returning to Figure 4, we note that if White crawls at 9, he is forced to crawl again at 11. He cannot jump out to 1 in Dia. 22; that play is weaker than it looks. Black pushes forward at 2, then pushes through at 4 and cuts at 6 to see what White will do. If he grips Black 6 with 7, Black can cut at 8, keep on pushing with 10 and 12, then make a san-ren-sei on the left side.

If White connects at 1 in Dia. 23, Black proudly cuts into the knight's move with 2. White can only answer with 3, and after Black 10, who leads in the race to capture? White's only resources are to turn out at 1 in Dia. 24, cut at 3, and hane at 5. Black makes a throw-in at 6, turns down at 8, then grips White's cutting stone with 10. This leaves the corner as a seki, so White has lost his territory.

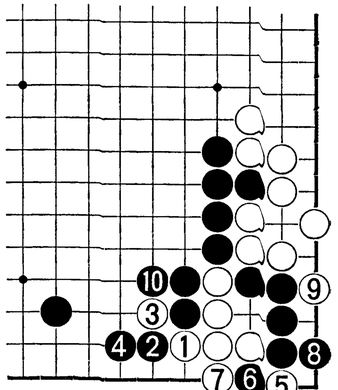
Since White cannot tolerate this kind of thing, he crawls again at 11 in the figure, then jumps out at 13. That gives Black sente to take the large point at 14 and accomplish his plan.



Dia. 22



Dia. 23



Dia. 24

5th Stride. Preserve your territorial framework.

White 15 and 17 are excellent moves, but Black 18 also makes an ideal shape. Perhaps White will try to elicit a mistake from Black with 1 in Dia. 25, which prevents Black 18 in the figure. Black can pay White back with 2, which prevents White 17 in the figure.

Another possibility would be a direct pincer attack in the lower left, as in Dia. 26. This may be the correct move, since it makes use of the thickness on the right side.

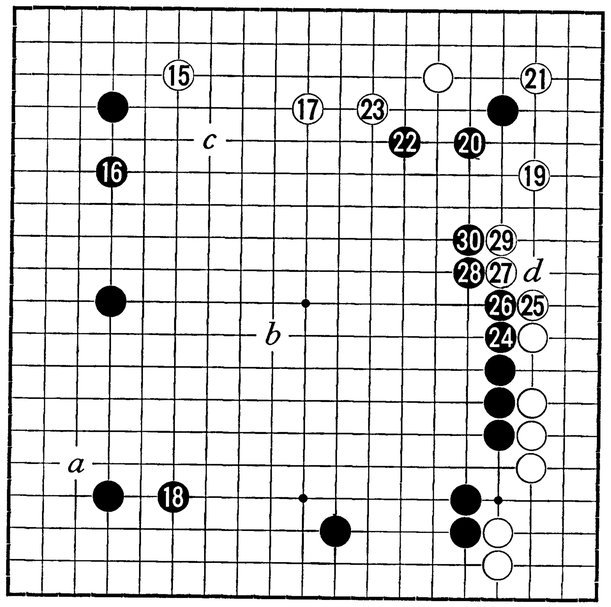
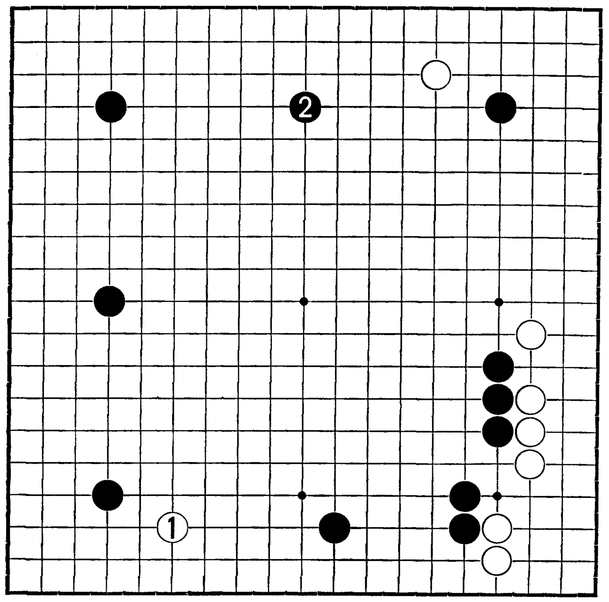


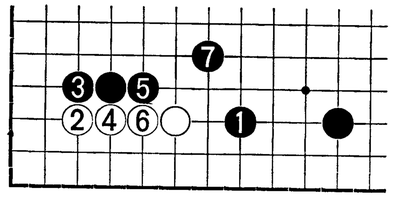
Figure 5 (*15——30*)

White will go into the three-three point at 2, but Black can feel satisfied to contain him with 7.

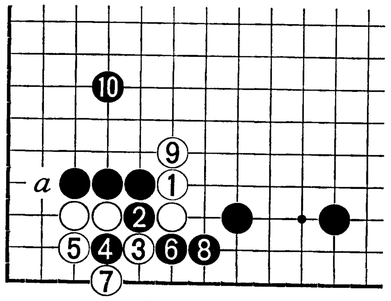
One variation in this sequence that you must know how to handle is White 1 in Dia. 27, replacing 6 in Dia. 26. Nine times out of ten in this shape, it is correct for Black to push through at 2 and cut on the corner side at 4. The continuation then runs from White 5 to 9, after which Black 10 is enough. Not only are White's three stones adrift in the center, but Black can descend to *a* in sente, so White's position is really impossible.



Dia. 25



Dia. 26



Dia. 27

How does Black answer White's hane at 1 in Dia. 28? He can make the usual blocking response at 2. White's cut at 3 is a tesuji, but Black can give atari with 4, connect at 6, and make the belly play at 8, and need not mind the fact that White has taken an extra five points of territory. While White has been cramming his stones into the narrow space at the edge, his outlook in the center has been steadily worsening.

In the figure, White made the double kakari at 19, but if he pressed to the left with 1 in Dia. 29, how would you reply? This is very important. In this shape Black must hane at 2 and extend to 4 to preserve his territorial framework. If he omits these plays and White jumps out to 4, then all the thickness he has so carefully built up ceases to function.

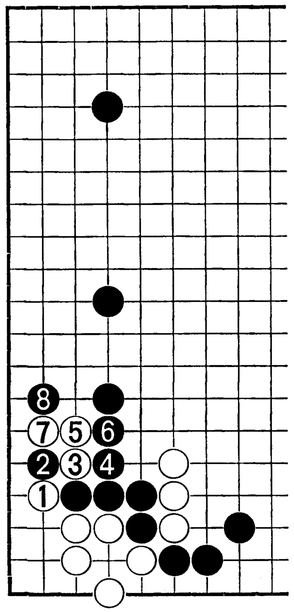
Note that Black has a nice cut at *a* in Dia. 29 to work with.

Continuing with Figure 5, Black should not mind playing 22 as a forcing move. If White fails to answer it, Black has the easy sequence in Dia. 30. White 23, therefore, is necessary.

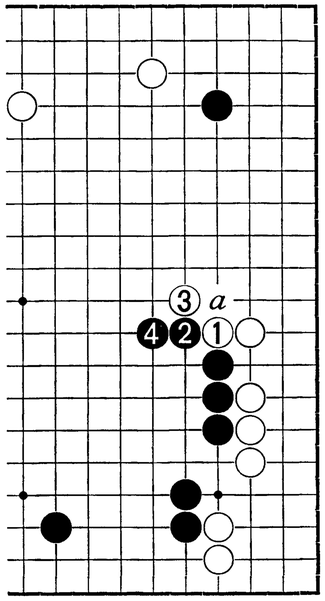
Black now pushes straight ahead with 24 etc., linking up safely with his three stones in the upper right corner. If White plays 27 at *d*, then of course Black makes a knight's move to 30.

Let's take stock of the position so far. White's territory totals at most fifty points. Black's territorial framework is so much bigger that there is no telling how much territory it will yield. Next Black has three good points at *a*, *b*, and *c*. Any point in the vicinity of *b* looks good.

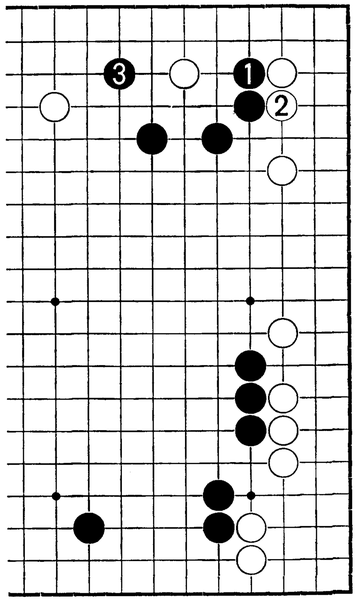
The reason that Black has gotten such a big lead is that his basic strategy of ignoring the profit in the corners and stressing the sides is correct.



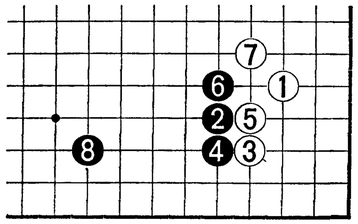
Dia. 28



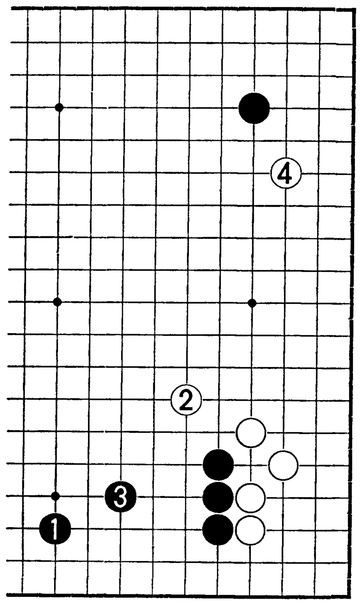
Dia. 29



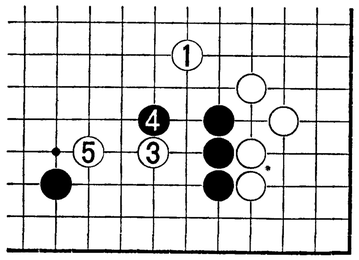
Dia. 30



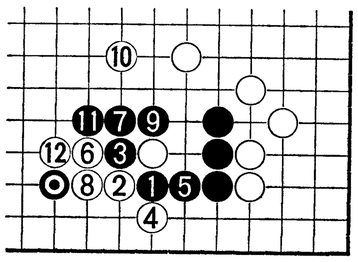
Dia. 31



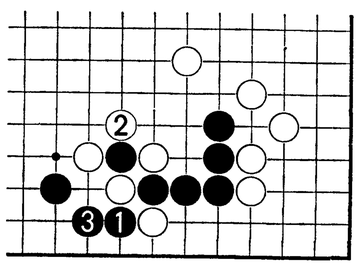
Dia. 32



Dia. 33



Dia. 34



Dia. 35

Ending our study of the full board here, let's deal with the other josekis that arise from a high kakari against the three-five point. When Black plays 4 in Dia. 31, White can also press upwards with 5. Black must extend to 6; he cannot let White hane at the head of his line. If White makes the diagonal play at 7, Black extends to 8.

'Make a three-space extension', the rule stressed earlier, is still with us. If Black makes the four-space extension to 1 in Dia. 32, White will immediately play the knight's move at 2. Since this would be a good point for Black, too, White cannot delay.

If Black defends at 3, his stones are obviously overlapping. White reaches out all the way to 4, achieving a shamefully good formation. If Black is going to defend against White 2, it would have been better for him to have made only a three-space extension to begin with.

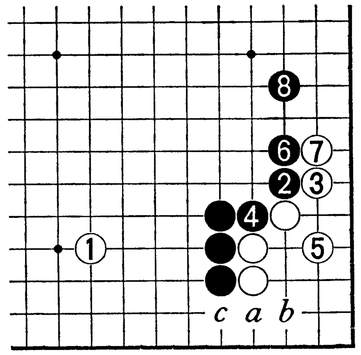
Let's see, then, if Black really needs to defend with 3 in Dia. 32. If he omits 3, probably to make a large knight's move down from his handicap stone in the upper right corner, White hits at the key point in front of his three stones with 3 in Dia. 33. If Black attaches 4 to it, White makes the good shoulder move at 5, splitting Black apart.

If Black attaches 1 in Dia. 34 underneath the white stone instead of playing 4 in Dia. 33, then cross-cuts at 3, he may seem to have found a tesuji, but that is far from being so. Observe White's shape after the ataris at 4 and 6 and connection at 8. If Black grips the white stone with 9, White plays 10 to force him out to 11, so that White 12 ends the usefulness of Black ⊙.

For Black to link up like a pauper with 1 and 3 in Dia. 35 is even worse. It is a disgrace to let White make a pon-nuki so early in the game.

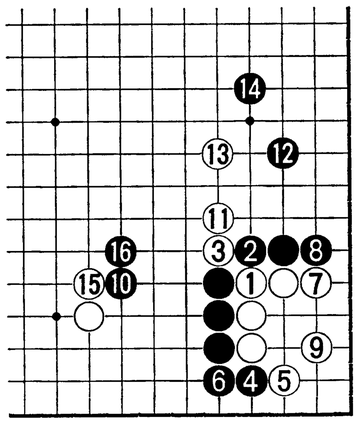
From this explanation I think you can see why Black must make a three-space extension.

White's diagonal play at 7 in Dia. 31 is peaceful; he can also start a fight with the pincer attack at 1 in Dia. 36. You should master the contact play at Black 2 as a counter-move. If White hanes at 3, Black plays 4 in sente, then extends to 6, and White 7 and Black 8 give him a good result. White has a low position, and Black can play the hane and connection, (Black *a*, White *b*, Black *c*), in almost certain sente.



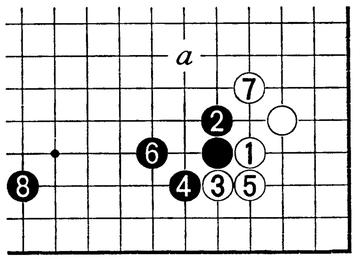
Dia. 36

Suppose that White twists around to push through and cut with 1 and 3 in Dia. 37. These are not really sound moves. Black can hane and connect and press at 8 in sente, then fight with the shoulder move at 10. If White extends to 11, Black makes a two-point extension to 12, and if White jumps out to 13, Black can safely answer at 14. The overall result up to Black 16 is not at all pleasant for White.



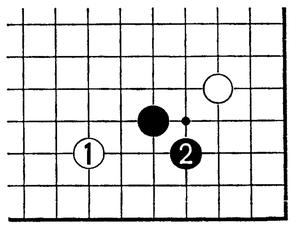
Dia. 37

White's diagonal contact play at 1 in Dia. 38 against the high kakari is a move for special occasions. I recommend answering it with the extension to Black 2. White's hane at 3 and connection at 5 are followed by Black's diagonal connection at 6. White's diagonal extension to 7 is correct, and here again Black should make a three-space extension to 8. In this shape, the knight's move to *a* is the key point of both sides' territorial frameworks.

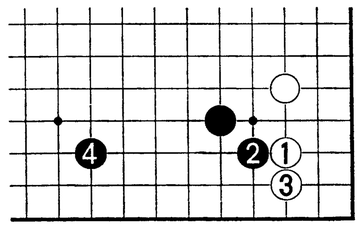


Dia. 38

Black can descend to 3 instead of playing 2, but then White will hane at 2 and get a center-facing



Dia 40



Dia. 39

position. Since Black's motto in a three-stone game should be to advance into the center, you may forget about this descent.

Against White 1 in Dia. 39 Black makes the diagonal contact play at 2 in sente, then extends, three spaces as usual, to 4.

Black 2 is a simple answer to White's pincer move at 1 in Dia. 40

6th Stride. Keep taking the big points.

The last move is White's contact jump at 3 in Dia. 41. From Black's hane at 4 to White 7 the road is straight and narrow, but then it branches into various possibilities for Black 8.

The most popular is the hane at 9, but then White cuts at *a*, and Black is likely to be drawn into a difficult fight. If Black is going to go after profit with a move like 9, he deserves whatever trouble he gets into.

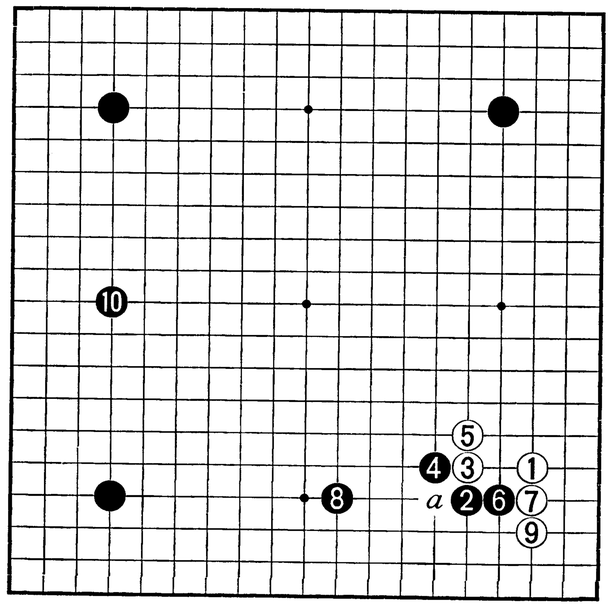
As I have said several times already, the high kakari aims more at the side than at the corner profit, and in that spirit, I recommend Black 8. White will probably take the profit to be had at 9, and Black can make a san-ren-sei at 10.

Keep taking the big points. Once you have made the high kakari, don't give a second thought to small profits, but do your accounting on a whole-board scale.

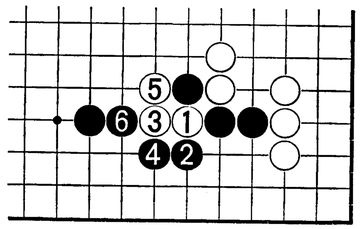
I suspect that many people would worry about a white cut at *a* in Dia. 41, but it is not worth worrying about. If White cuts, Black should be glad to reply with 2 to 6 in Dia. 42, for they tighten up his own position, and give him an excellent tesuji to aim at next.

That tesuji is Black 1 in Dia. 43. Black 3 is simply beautiful. This makes White's cut in Dia. 42 all the more helpful to Black.

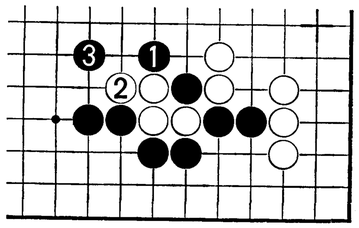
That brings this chapter to a close and ends our study of three-stone handicap go. You are ready to make your final strides. In the next chapter I have collected the life-and-death situations that often appear in the corners in handicap games.



Dia. 41



Dia. 42



Dia. 43

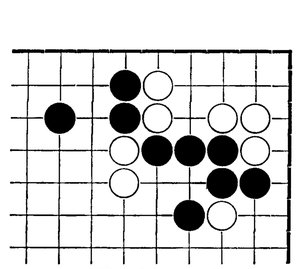
CHAPTER 9

No doubt everyone has had the experience of being fooled by the unconcerned look on his opponent's face into thinking that a certain group was safe, only to be shown after the game how he could have killed it. 'Study life and death and you'll improve fast' has been said since ancient times. In handicap go, White's invasions at the three-three points lead to many problems that could have been taken directly from the pages of life-and-death books. If you can master these problems and the tesuji that go with them, the opponents you once feared may soon have to fear you. See if you can give them a few surprises and take your revenge.

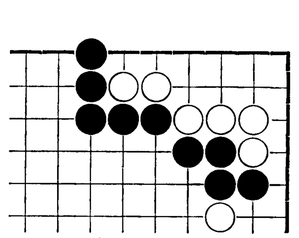
I have arranged in this chapter some of the shapes that develop when Black has made a knight's move or a large knight's move from a handicap stone. Take all seven of them together in one big stride. Remember that the value in a life-and-death problem is not gained from looking at the answer, but from solving it through your own efforts.

Before you start to solve these problems, see if you can figure out the sequences of moves that created them. That, too, is important. Once you have recognized them, ask yourself how often you have been letting your opponents off the hook.

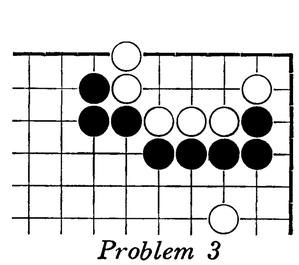
In all cases Black is to play, but in some cases White does not die unconditionally.



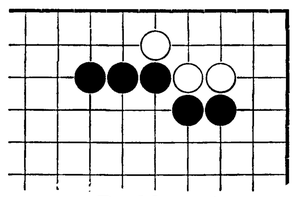
Problem 1



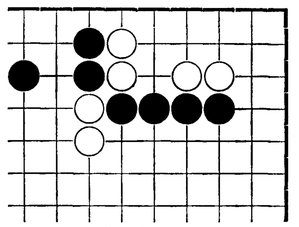
Problem 2



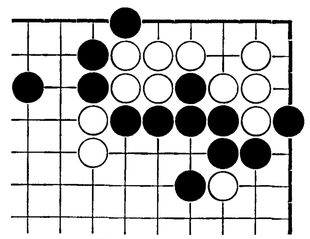
Problem 3



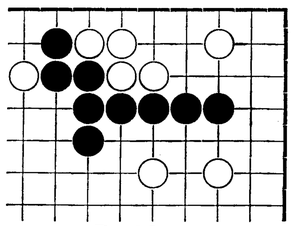
Problem 4



Problem 5



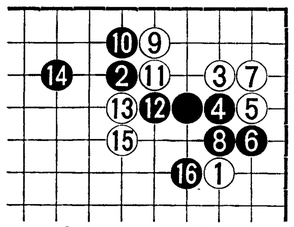
Problem 6



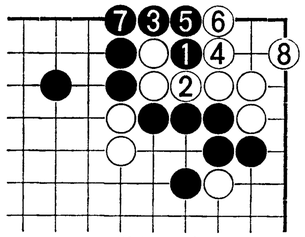
Problem 7

Sequence to problem 1.

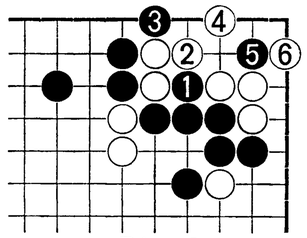
White invades at 3 to take profit and, if possible, to set Black's stones adrift. Black has two choices for 10, but if he blocks White as shown, he must be ready to have him push through with 11 and cut at 13. Black 14 and 16 are fitting moves, and here White has played elsewhere. How does Black attack the corner?



Seq. to prob. 1



Dia. 1



Dia. 2

Answer to problem 1.

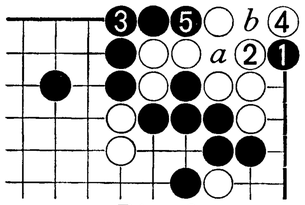
It is a sad fact that most people try to clamp White with 1 in Dia. 1. White lives effortlessly with 2 through 8, making his leaving the corner alone a big success. This type of clamping move almost always lets the enemy live.

To push through with 1 and hane at 3 in Dia. 2 is fairly effective, but Black's next move is difficult. I am afraid that most people answer White's diagonal connection at 4 with the contact play at 5 and let White live unconditionally.

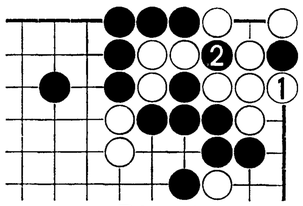
The only way Black can take advantage of his first two good moves is to make the rather high-level placement at 1 in Dia. 3. After White 2, Black quietly connects at 3; 4 and 5 leave White in trouble. If he connects his three stones at *a*, Black *b* makes a ko. If, however, he plays 1 in Dia. 4 and lives, his three cutting stones are captured in sente, which is hard to take.

Considering this result, we can call this answer quasi-correct, but to let a group live when it could have been killed unconditionally is not really acceptable.

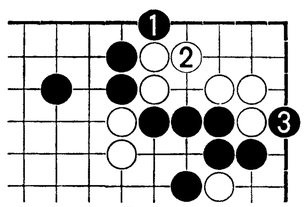
The move that kills Black unconditionally is the hane at 1 in Dia. 5. Recall the go proverb, 'there is death in the hane.'



Dia. 3



Dia. 4
③ *recaptures*

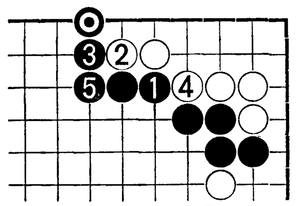


Dia. 5

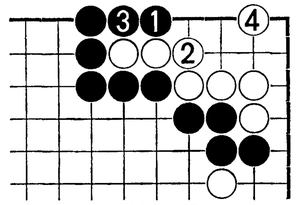
Sequence to problem 2.

If Black changes 10 in the first problem to 1 in this diagram, the sequence up to 5 is inevitable. Black has later descended to ⊙ for reasons to do with the situation to the left.

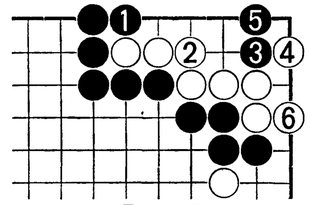
White's corner is large, and if you did not already know the tesuji, perhaps you were unable to solve the problem. Once you have learned the tesuji, however, it is ridiculously simple.



Seq. to Prob. 2



Dia. 6



Dia. 7

Answer to problem 2.

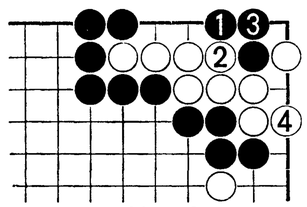
We shall start with some moves that do not work. When this shape appears in actual games, many people make the contact play at 1 in Dia. 6. White connects at 2, and after Black 3, he lives easily by jumping to 4.

Next suppose that Black simply crawls forward at 1 in Dia. 7, White connects at 2, and Black makes the belly play at 3. White hanes at 4, makes an eye with 6, and cannot be captured. If Black makes the diagonal play at 1 in Dia. 8 instead of playing 5 in Dia. 7, the same thing happens.

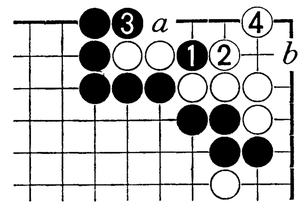
In Dia. 9 Black has at last found the key point and cut at 1, but if he gives atari at 3, White makes the diagonal play at 4 and Black 1 goes to waste. Black can take two stones with *a*, but White lives with *b*.

Instead of being Black 3 in Dia. 9, the second key point is the placement at Black 1 in Dia. 10. The shape left by 2 to 7 is a bent four in the corner, which is unconditionally dead according to the rules of go. Black need actually capture White only if his own stones come under attack.

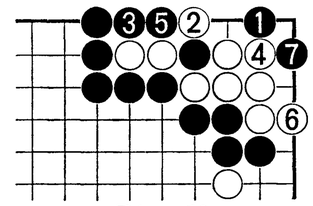
The tesuji combination in this problem was a cut followed by a placement at the one-two point. These two good moves should give you something to chew on. Think of the go proverb that says that the one-two points are the keys to the corner.



Dia. 8



Dia. 9

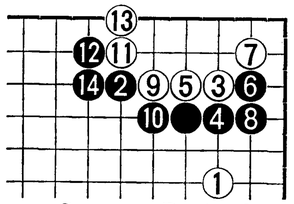


Dia. 10

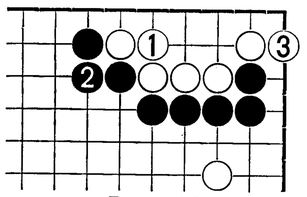
Sequence to problem 3.

Against White 5, Black's hane at 6 and connection at 8 are also strong moves. When White plays 11 Black must stop him with the double hane at 12. White descends to 13, and upon seeing Black 14, calmly turns elsewhere.

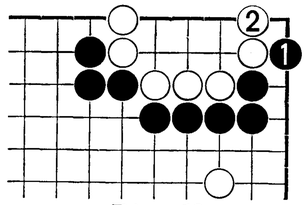
White should really have connected at 1 in Dia. ll and descended to 3, but no doubt he was determined to take sente. In the back of his mind was probably also the self-glorifying thought that 'Black'll never be able to kill this anyway.' Is he to be allowed to get away with making light of his opponent like this?



Seq. to Prob. 3



Dia. 11



Dia. 12

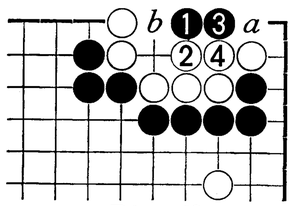
Answer to problem 3.

There will never cease to be people who hane at Black 1 in Dia. 12 and let White play 2. That gives him the so-called comb formation, which is synonymous with unconditional life. If they never learn to suspect moves like this that they play regularly, White will never be cured of his vainglory.

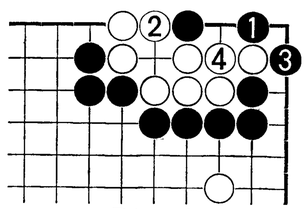
Black's placement at 1 in Dia. 13 hits a key point, but hits it too early. If White plays 2 and connects at 4, he lives. Of course if White plays 4 at *a*, Black *b* kills him, but such rashness cannot be counted on. Black can move 3 in Dia. 13 to 1 in Dia. 14, but White gives atari with 2, connects at 4, and lives again.

The correct answer is the clamp at Black 1 in Dia. 15. After White makes his forced descent to 2, Black jumps forward to the key point at 3. With the throw-in at 7 he gets a one-sided ko.

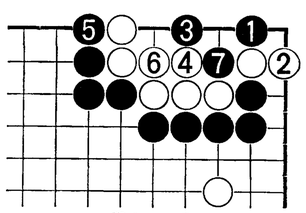
The thing to be careful of in this sequence is Black 5. If Black simply plays 5 at 7, he still gets a ko, but it is not so one-sided any more. If he loses it, White can push out at 5 in the endgame, which clearly makes a big difference.



Dia. 13



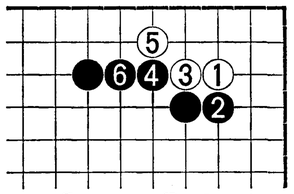
Dia. 14



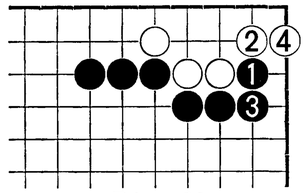
Dia. 15

Sequence to problem 4.

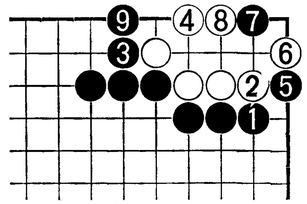
Black has made a large knight's-move corner enclosure and White has marched right into it, which is a good strategy to use against negative players who can only think of defending the corner territory. The shape created by White 1 to Black 6 appears rather frequently, and few people know how to attack it correctly.



Seq. to Prob. 4



Dia. 16



Dia. 17

Answer to problem 4.

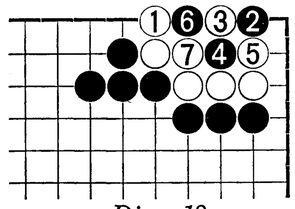
To those people who proudly hane at 1 and connect at 3 in Dia. 16, White makes an outward show of disappointment over having been forced to descend to 4 in gote, but inwardly he is having a good laugh.

Black's best move is to descend at 1 in Dia. 17. If White answers Black 3 by making the diagonal connection at 4, he is playing right into Black's hands. Black hanes at 5, places 7 on the key point, and descends to 9, and White cannot live. Black 9 is the same type of move as the connection on the first line that Black made in problem 1, Dia. 3.

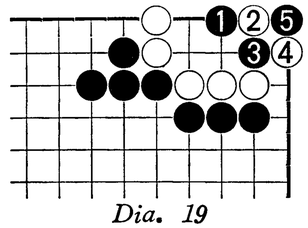
White has stronger resistance in the descent to 1 in Dia. 18. Black's placement at 2, which looks like a key point, fails, as White lives with 3, 5, and 7.

The correct placement is at Black 1 in Dia. 19. White must answer at 2, and Black 3 and 5 make a ko. No doubt you have realized that Black 1 in this diagram is the same tesuji as Black 3 in Dia. 15 in the last problem.

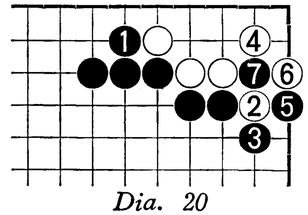
In Dia. 20 Black has blocked White on the upper side with 1, and although White 2 to Black 6 again make a ko, this is worse for Black than the ko in Dia. 19. If he loses it, he sustains considerable damage.



Dia. 18



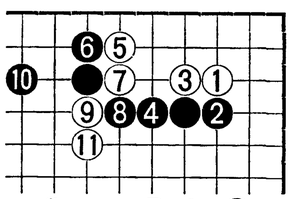
Dia. 19



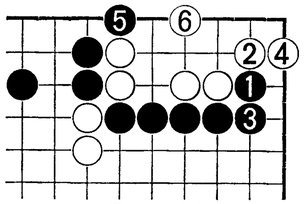
Dia. 20

Sequence to problem 5.

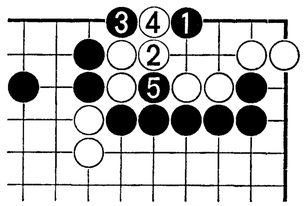
When White makes the knight's move to 5, it is quite right for Black to block him with 6. White has pushed through and cut with 7 and 9, then connected with 11. This is really an unreasonable way for him to play, but Black is cut apart, so if he does not know how to punish White, he is in danger of falling into a trap.



Seq. to Prob. ⑤



Dia. 21



Dia. 22

Answer to problem 5.

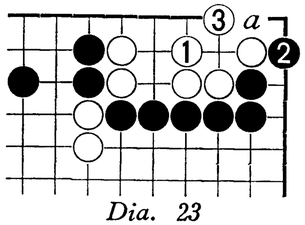
Black's hane and connection at 1 and 3 in Dia. 21 are his firmest and best plays. White naturally descends to 4, and now if Black carelessly plays 5, thinking of the proverb that 'there is death in the hane,' White can live by jumping to 6. This is a good example of a failure caused by regurgitating an undigested proverb.

Since White 6 in Dia. 21 was the key point, Black should wake up and play there first himself, as in Dia. 22. White may answer his placement at 1 by turning in at 2, but then Black 3 and 5 catch him short of liberties.

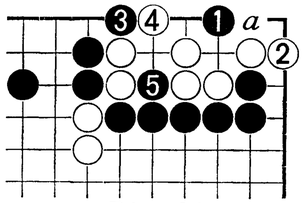
This problem involves other high-livel tesuji. Suppose White resists by playing 4 in Dia. 21 at 1 in Dia. 23; how should Black attack? His hane at 2 is a failure. White plays 3, and now all Black can do is to make a ko with *a*. White will be happy, since he could have been killed unconditionally.

The move that would have killed him is the placement at 1 in Dia. 24. If White descends to 2, then Black 3 shows us death in a hane. If White blocks at 4, Black 5 kills him. If White plays 2 at 5 in this sequence, then Black 2, White *a*, Black 4, and he is still dead.

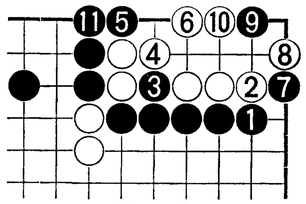
Black's descent to 1 in Dia. 25 is also effective. By pushing through at 3 and making the hane at 5, he can reduce the shape to the same one as in Dia. 17 on the last page.



Dia. 23



Dia. 24

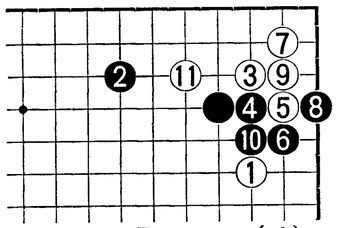


Dia. 25

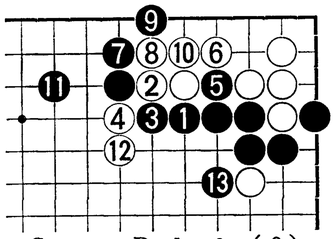
Sequence to problem 6.

White's diagonal connection at 7 and jump to 11 in the first sequence diagram can cause considerable trouble. Black 1 and 3 in the second sequence diagram are the only good reply to them. What White is aiming at is the cut at 4. This move, which seeks to start a fight and then steal some profit in the confusion, is liked by players who enjoy tricking weaker opponents. Black 5, 7, 9, and 11 are all expected. Next White will generally extend to 12 and Black will hane at 13.

The question is how Black should play if White leaves the corner as it is. When this shape appears in actual games, there are probably many people who believe that White is unconditionally alive. Before we correct this misconception, please look at Dia. 26. There are those who simply connect at 1. Before connecting, please be sure always to exchange Black *a* for White *b*. There is no need to fear a ko with White *c*.



Seq. to Prob. 6. (1)



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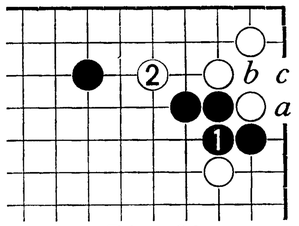
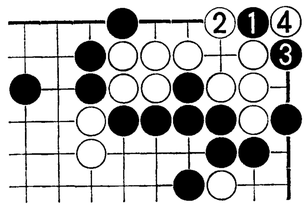


Dia. 26

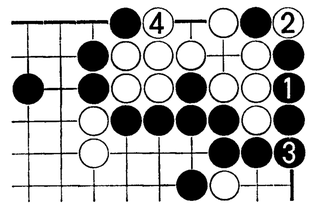
Answer to problem 6.

Black 1 in Dia. 27 hits at the key one-two point. White should block at 2, and White 4 starts a two-step ko. To see why the ko is a two-step one, suppose that White omits 4. Black can only connect at 1 in Dia. 28, but White 2 and 4 still create a (direct) ko.

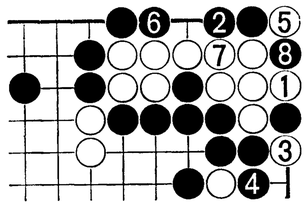
What happens if White spreads out with 1 in Dia. 29 instead of blocking at 2 in Dia. 27? Black extends to 2, and when White makes his throw-in at 5, it is important for Black to crawl forward at 6. Black 8 starts a direct ko. This time Black can end it in one move, by connecting at 1 in Dia. 30.



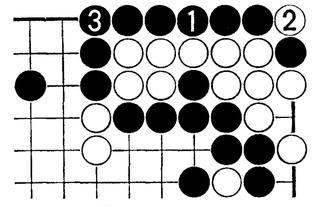
Dia. 27



Dia. 28



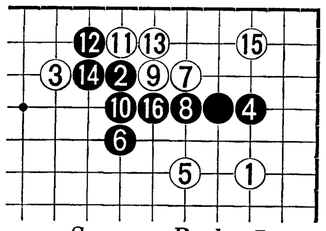
Dia. 29



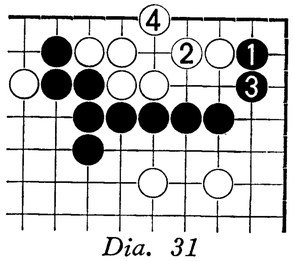
Dia. 30

Sequence to problem 7.

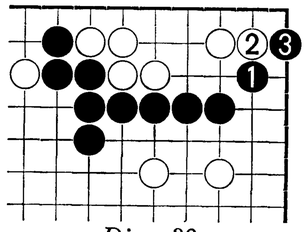
One often sees White block at 3, then jump to 5. Black 6 strengthens the corner, but White invades at 7 all the same. Let's assume that Black has connected at 10, although it is possible for him to descend to 11 instead. After playing 11 to 15 in sente, White, with a look that seems to say, 'Well, that settles the corner,' turns elsewhere. Black must not be fooled. To cultivate a detached point of view, it helps to think that one is playing, not against a human opponent, but simply against the stones on the board.



Seq. to Prob. 7



Dia. 31



Dia. 32

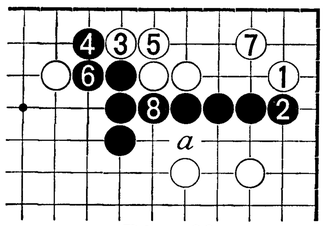
Answer to problem 7.

I am always surprised at the large number of people who bring White to life with the contact play at 1 in Dia. 31. Black may keep sente, but he could hardly be helping his opponent more.

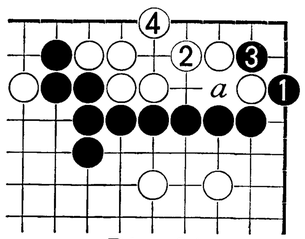
The key point in this position is the diagonal move at 1 in Dia. 32. Black 3 leaves White dead. To die such a simple death is hard for White to bear.

A more interesting way for White to play is to probe at 1 in Dia. 33 instead of playing 11 in the sequence diagram. After Black answers at 2, White makes his hane and connection, and follows with the diagonal move at 7. It is important for Black to connect at 8, filling one of White's liberties, and not to make the bamboo joint at *a*. If he plays *a*, he has no attack against the corner.

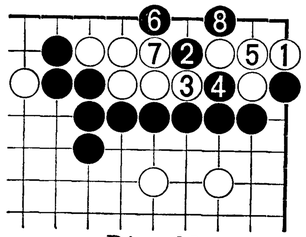
Black's hane at 1 in Dia. 34 carries with it a keen threat. If White gives way with 2 and 4 he can live, but Black has the possibility of capturing at *a* left for later, so his stones are safe, too. If White blocks Black with 1 in Dia. 35, how should Black attack? Cutting into the knight's move at 2 is the key play, and his diagonal move at 6 is good, too. Black 8 makes a ko.



Dia. 33



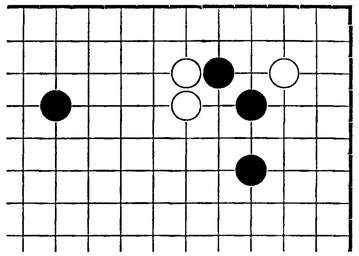
Dia. 34



Dia. 35

CHAPTER 10

Life and death and tesuji are parts of the same thing, so if you are good at one, you will be good at the other. The problems in this chapter cover both subjects. See what you can make of them before you look at the answers.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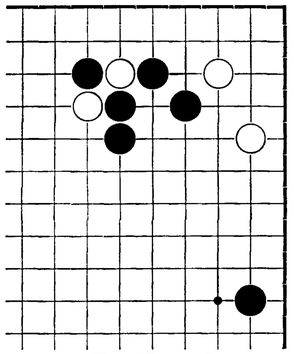
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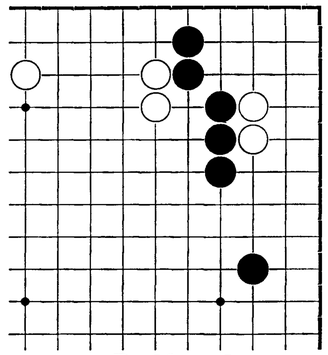
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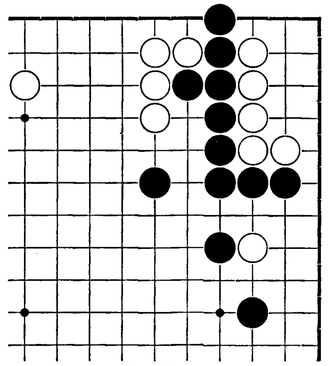
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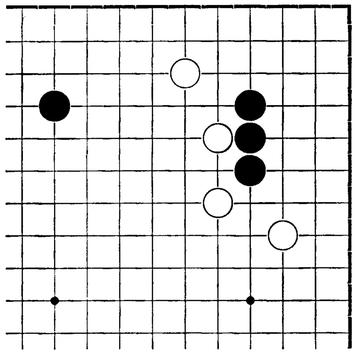
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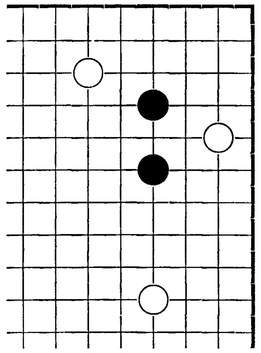
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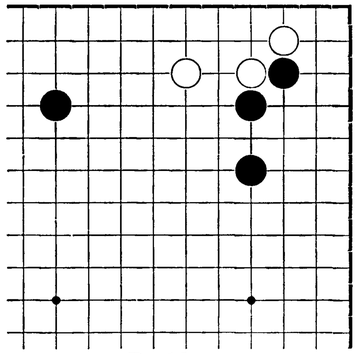
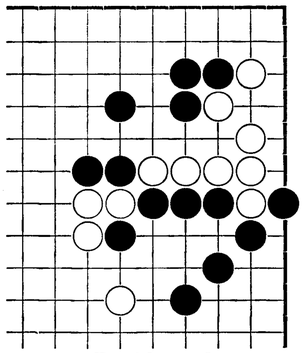

Problem 7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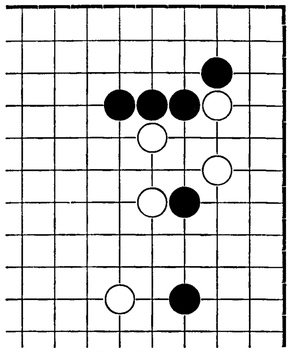
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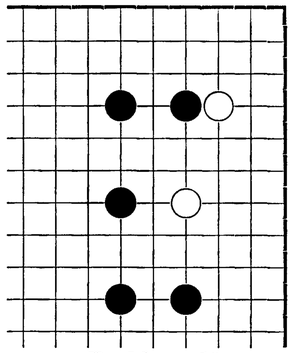
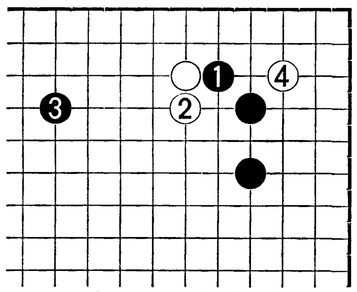
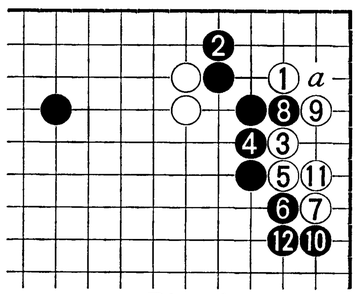

Problem 10

Sequence to problem 1.

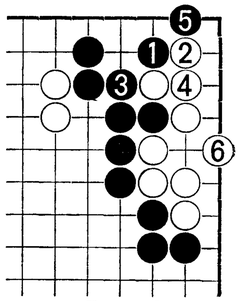
Although Black's diagonal contact play at 1 and pincer at 3 form an ideal attack, many people seem to get into trouble when White plays 4 at the three-three point.



Seq. to Prob. 1



Dia. 1



Dia. 2

Answer to problem 1.

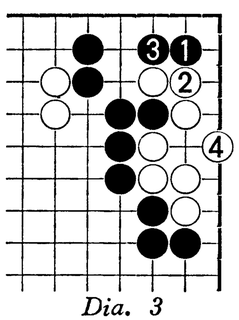
Black's descent to 2 in Dia. 1 is correct; it refuses to let White make shape. To block White with 8 instead would be a disgraceful compromise. After pushing through at 8 Black can cut at *a* and take the corner, but he can also make the double hane at 10 and thicken his outer position with 12. If White ignores this, what can Black do next?

It is sad to see so many people satisfying themselves with the clamp at 1 and atari at 3 in Dia. 2. Instead of this, the placement at 1 in Dia. 3 is possible. Clearly Dia. 3 is better for Black than Dia. 2.

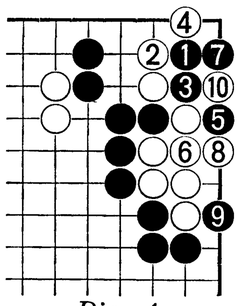
It is dangerous for White to answer Black's placement by blocking at 2 in Dia. 4. Black cuts at 3, gives atari at 5, turns down at 7, and has a one-sided ko.

Instead of peeping at 3 in Dia. 1, White can make the knight's move at 1 in Dia. 5, but this is just an escaping move and Black need have no fear of it; provided, that is, he does not try to block White's exit with 2. That leads to White 3 to 9; Black seems to be trying to capture his own stones.

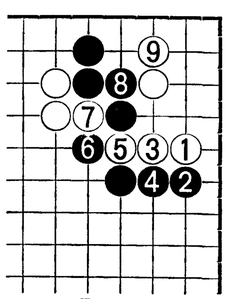
Black 1 in Dia. 6, not Black 2 in Dia. 5, is correct. If White lives in gote with 4, Black can be more than satisfied.



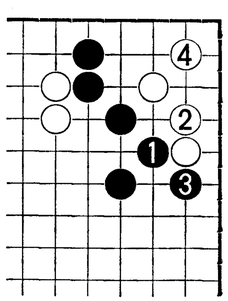
Dia. 3



Dia. 4



Dia. 5

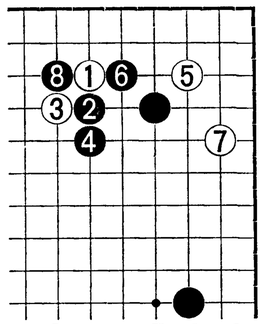


Dia. 6

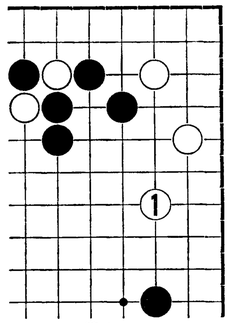
Sequence to problem 2.

White's three-three-point invasion at 5 emphasizes actual profit, but the strong position Black gets by cutting at 8 is thought to be favorable. The reason will soon become clear.

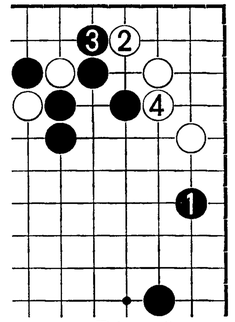
White should reinforce himself with something like 1 in Dia. 7, but in most cases he cannot afford to take time for such a move and he leaves the corner as it is.



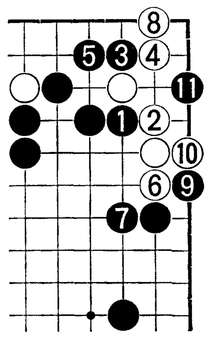
Seq. to Prob. 2



Dia. 7



Dia. 8



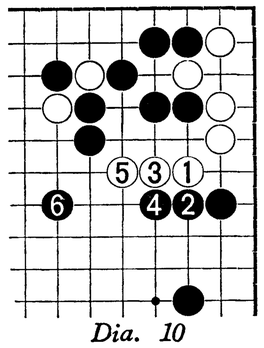
Dia. 9

Answer to problem 2.

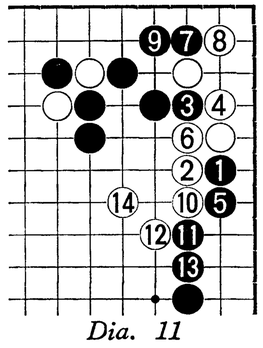
Black's blocking extension at 1 in Dia. 8 is one key point. If White defends with 2 and 4 he is safe, but he has been badly forced. Perhaps he will ignore the corner again instead. Does Black know what to do next?

Just pushing at Black 1 in Dia. 9, then clamping and drawing back with 3 and 5, is a strong attack. If White spreads out with 6 and 8, Black 9 and 11 kill him. What if White makes the diagonal extension toward the center at 1 in Dia. 10 instead of the contact play at 6 in Dia. 9? After pushing him with 2 and 4, Black can shut him in with 6.

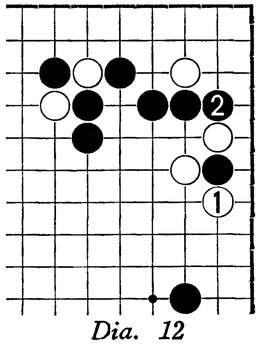
Instead of leaving White a one-space cushion, as in Dia. 7, Black can also knock right up against him with 1 in Dia. 11. If he hanes at 2, Black first pushes at 3, then pulls back at 5, (the order is important). White 6 to 14 can be expected, and Black has robbed White of his eye shape. If White moves 4 in this diagram to 1 in Dia. 12, Black can get a favorable exchange by splitting him with 2.



Dia. 10



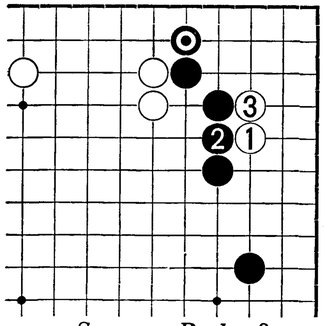
Dia. 11



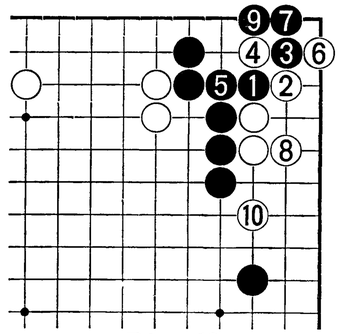
Dia. 12

Sequence to problem 3.

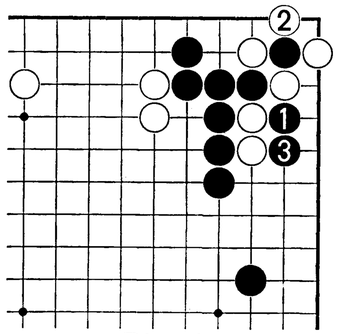
Even though Black has strengthened his corner with ⊙, White has peeped at 1 and crawled forward to 3. If Black defends in the wrong way, the stone marked ⊙ can easily go to waste, so he must proceed with caution. There are many possible variations.



Seq. to Prob. 3



Dia. 13



Dia. 14

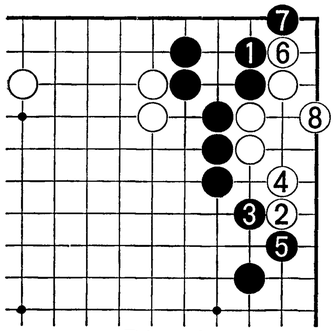
Answer to problem 3.

To take a bad example first, Black's double hane at 1 and 3 in Dia. 13 looks like a tesuji, but really it is a terrible mistake. White's atari at 6 is good, and White 10 gives Black the worst possible result. For Black to move 7 to 1 in Dia. 14, however, is no good either. White lives by capturing with 2, and Black can only get two stones in gote.

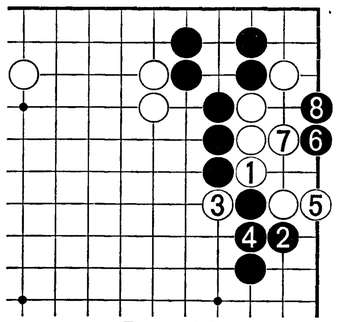
Rather than play the double hane, it would be better for Black to descend quietly to 1 in Dia. 15. White will probably make the knight's move to 2, and Black's next play is difficult. If he hits on top of White 2 with Black 3, White will draw back at 4 and live with 6 and 8.

White might like to play 1 and 3 in Dia. 16 instead of drawing back to 4 in Dia. 15, but this would be a mistake on his part. After his descending to 5, Black would make a placement attack at 6 and kill him with 8.

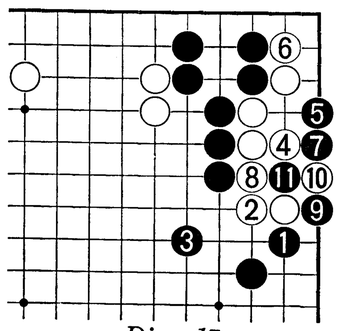
What if Black tries the diagonal contact play at 1 in Dia. 17, instead of hitting on top of White's stone as he did in Dia. 15? White 2 and Black 3 are forced, and then White has a good move at 4. After Black 5 and White 6, Black 7 looks like a beautiful tesuji, but White widens his eye space with 8, and the result is a ko. This is most unsatisfactory for Black.



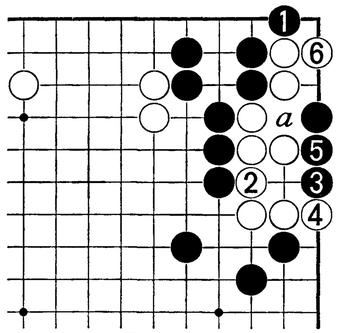
Dia. 15



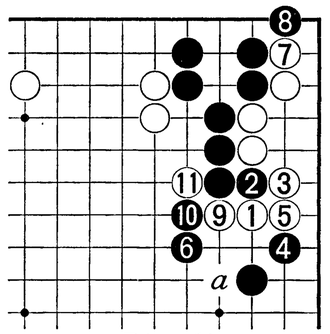
Dia. 16



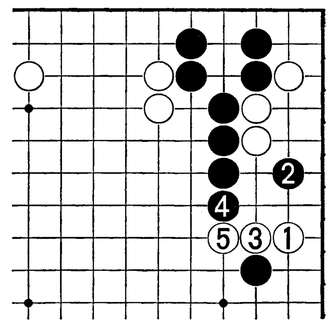
Dia. 17



Dia. 18



Dia. 19



Dia. 20

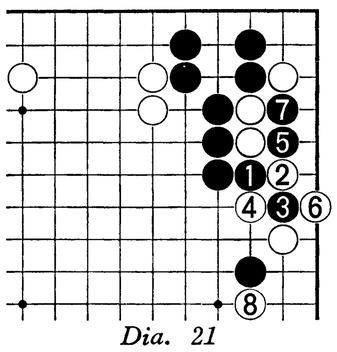
If instead of playing 7 in Dia. 17 Black just makes the ordinary hane at 1 in Dia. 18, White lives unconditionally with 2 to 6. Eventually he will connect at *a*, making a seki.

It is also possible for White to jump out to 1 in Dia. 19. If Black tries to capture him by pushing through at 2, peeping at 4, and surrounding him at 6, he can play 7, then push through and cut with 9 and 11. Since Black has White *a* to worry about, he is unlikely to be able to kill the corner.

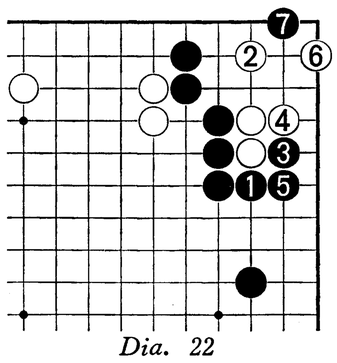
Another good move for White is the large knight's move at 1 in Dia. 20. Black 2 is a tesuji, but White pushes up at 3, then out at 5, and strikes a good bargain. For Black to push down at 1 and wedge at 3 in Dia. 21, however, is pretty crass. White can be satisfied with the shape that the attachment at 8 gives him.

The conclusion to be drawn from all this is that no matter how Black proceeds from the hane at 1 in Dia. 13, he cannot get a good result.

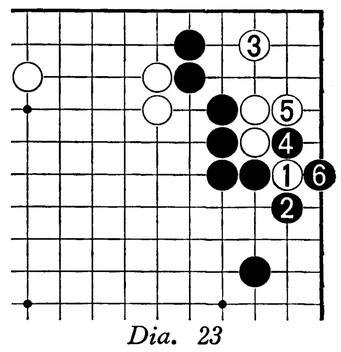
The correct answer is extremely simple. Black should block White at 1 in Dia. 22. If White jumps to 2, Black hanes at 3 and connects, and with 6 and 7 as miai White cannot live. If White plays the hane at 1 in Dia. 23, the end result is the same.



Dia. 21



Dia. 22



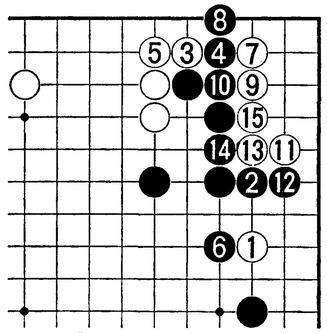
Dia. 23

Sequence to problem 4.

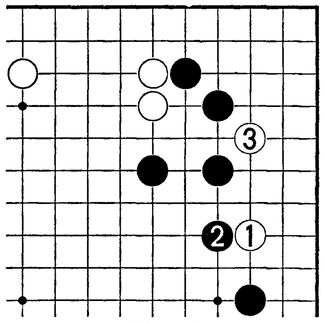
Black 2 was a cool answer to White's invasion at 1. White has haned at 3 and connected at 5, waiting for Black to make the next move. To defend the corner with, say, Black 9 would show lack of spirit, so Black has made the contact play at 6 and let White clamp him at 7. Would you be able to kill the group that White has constructed up to 15?

Before proceeding to the answer, let's examine the foregoing sequence a little more. What if Black, instead of descending to 2, attaches his stone directly to White's as in Dia. 24? White will peep at 3, and it will be impossible to capture him.

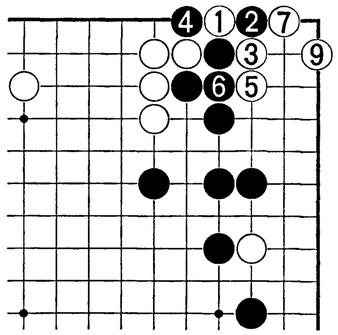
White's usual move in the corner is not the clamp at 7 but the endgame hane at 1 in Dia. 25. Black has to give way and answer at 3, for if he blocks at 2, White cuts at 3 and lives with the sequence up to 9, causing Black a considerable loss.



Seq. to Prob. 4



Dia. 24



Dia. 25

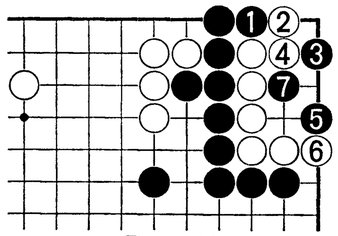
❽ *connects*

Answer to problem 4.

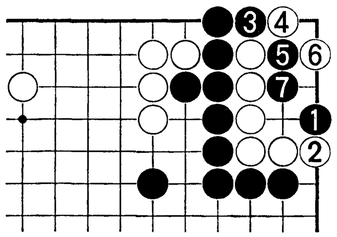
There are two ways for Black to expose White's unreasonable play. One is to push at 1 in Dia. 26, then play 3 at the one-two point. If White connects at 4, Black 5 and 7 kill him, (the bulky five shape), and White 4 at 7 would not work either. Black must be careful not to cut with 3 at 4, or White will play 4 at 3 and have a ko.

Another way is for Black to make the placement at 1 in Dia. 27. After White 2 he can push through and cut with 3 and 5, and White dies from a shortage of liberties.

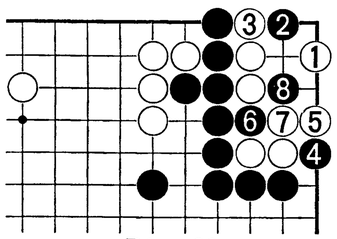
If White changes the sequence diagram by playing 1 in Dia. 28, Black can still kill him with the placement at 2 and hane at 4.



Dia. 26



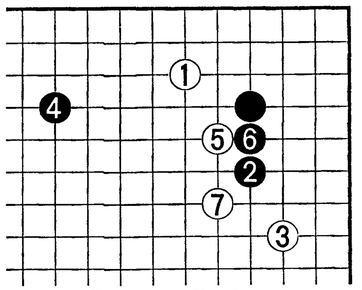
Dia. 27



Dia. 28

Sequence to problem 5

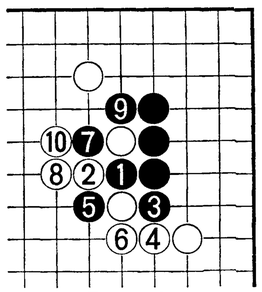
Perhaps everyone has been surprised at some time by seeing his pincer attack at Black 4 violently answered by White's peeping at 5 and jumping ahead to 7. Among trick plays, this combination is said to have the highest percentage of success, so you should lose no time in learning how to defeat it.



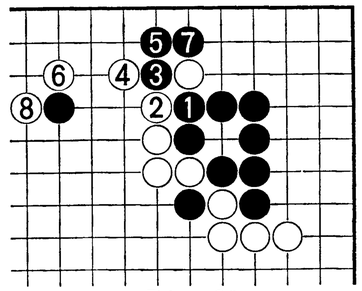
Seq. to Prob. 5

Answer to problem 5.

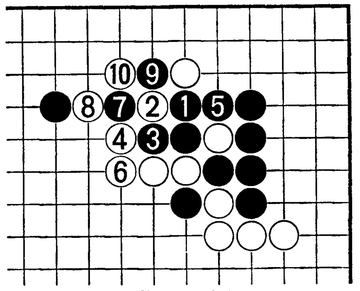
As usual, we shall start with a bad example. There is nothing wrong with Black's pushing out at 1 in Dia. 29, but many people do White the kindness of pushing again at 3 before cutting at 5. Anyone that kind will probably fall completely into the trap by cutting at 7 and capturing at 9, letting White turn at 10, then make matters worse by pushing through with 1 and cutting with 3 in Dia. 30. White has a fine tesuji combination at 4 and 6, and although Black takes a fair amount of profit with 7, his original pincer move gets swallowed up by White 8.



Dia. 29



Dia. 30

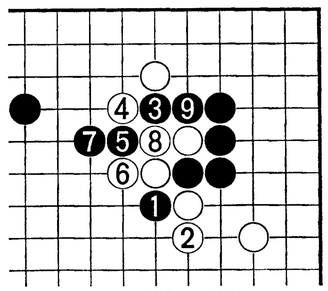


Dia. 31

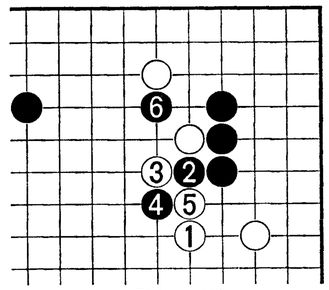
If instead of capturing at 9 in Dia. 29 Black pushes straight ahead with 1 in Dia. 31, he gets the same type of bad result. White holds him in with 2 and 4 and connects at 6. If Black cuts at 7 White resists with 8 and 10; Black cannot hope for much from this.

The correct answer is to cut at 1 in Dia. 32, without first pushing out at 3 in Dia. 29, and then to make the attachment at 3. If White hanes at 4, Black's counterhane at 5 is another good move. White's troubles can only deepen from this point on.

If White makes the one-point jump to 1 in Dia. 33, Black can use the same sequence.



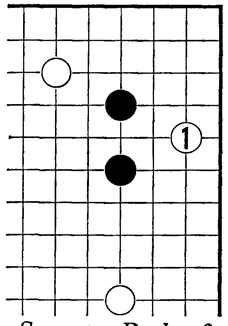
Dia. 32



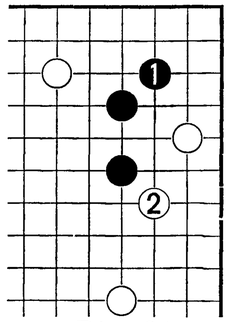
Dia. 33

Sequence to problem 6.

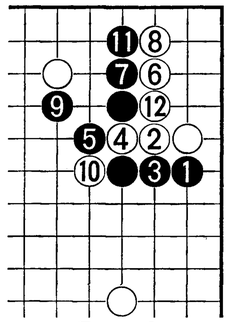
This sneak attack is a favorite move of White's, mostly because of its psychological effect on Black in the opening. You must learn to see through it. It is really not worth being afraid of, being down so low on the second line.



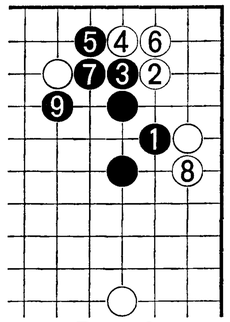
Seq. to Prob. 6



Dia. 34



Dia. 35



Dia. 36

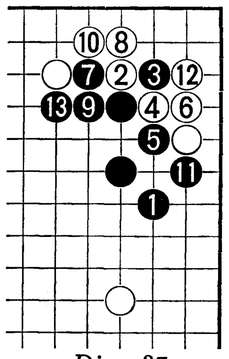
Answer to problem 6.

The diagonal move at 1 in Dia. 34 is the simplest answer, but White can link up very effectively at 2.

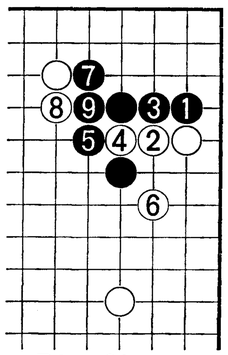
Black can make the contact play at 1 in Dia. 35, and start a fight, but that is just what White is waiting for. After pushing up with 2 and 4 he jumps to 6. Black 7 and 9 may be natural, but once Black is cut by White 10, he cannot expect to escape without some damage. If he presses at 11 White can live with 12. Black is in for trouble on one side or the other.

If Black makes the diagonal contact play at 1 in Dia. 36, White's three-three-point invasion is predictable. After Black 3 to 9, White 8 is working well and he can be satisfied.

The diagonal move at Black 1 in Dia. 37 is not bad. White follows with the contact play at 2, and cross-cuts at 4 if Black hanes at 3. This gives him the corner profit while Black makes outer thickness. As explained in chapter 1, this exchange is judged slightly favorable to White, and accordingly Black should give way by playing 3 at 4.

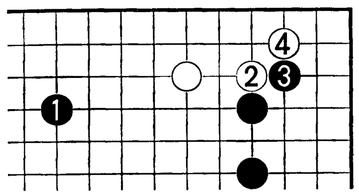


Dia. 37

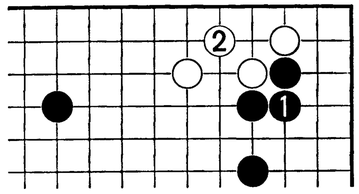


Dia. 38

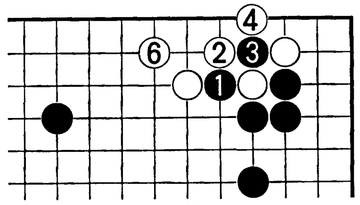
In general, however, Black's best defense is the attachment at 1 in Dia. 38. White will push with 2 and 4, then link up with 6. Black makes the diagonal contact play at 7, and against White 8, he need only connect at 9. White's linkage is thin, and the overall result is bad for him.



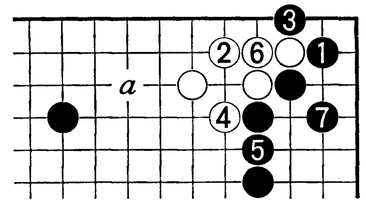
Seq. to Prob. 7



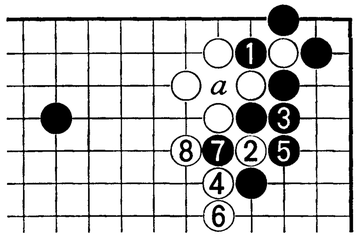
Dia. 39



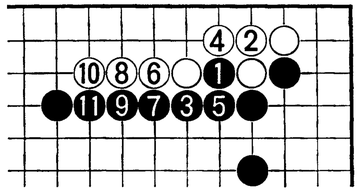
Dia. 40 ❺ *connects*



Dia. 41



Dia. 42



Dia. 43

Sequence to problem 7.

When Black makes the pincer attack at 1, White's double hane at 2 and 4 appears frequently. This is a basic shape, and it leads to relatively few variations.

Answer to problem 7.

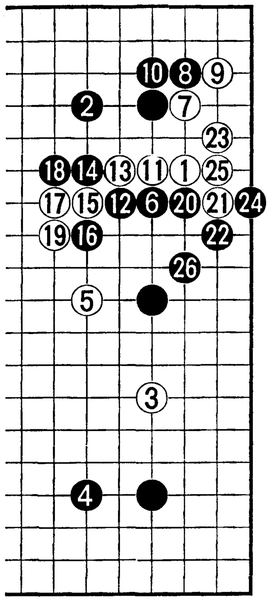
If Black chooses to make the peaceful connection at 1 in Dia. 39, White will make shape with the diagonal connection at 2, accomplishing his purpose. There is nothing really wrong with this sequence, but anyone who wishes to be shodan or stronger should distrust Black 1 as being too lukewarm.

For one thing, White can treat the preceding moves as forcing plays and turn elsewhere without connecting at 2. If Black later gives atari at 1 in Dia. 40, White can answer at 2 and 4, threatening a ko; if Black connects at 5, White 6 makes good shape.

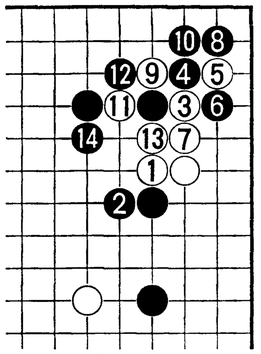
In a low-handicap game Black should be ready with the strong double hane at 1 in Dia. 41. When White makes his diagonal connection at 2, Black gives atari at 3, and if White pushes at 4, Black connects at 5. Next White and Black connect at 6 and 7 respectively, but Black has the better end of this exchange; he can attack later at *a*.

Instead of connecting at 5 in Dia. 41, Black can also capture at 1 in Dia. 42, but he must not then give way as shown at 3. White 4 to 8 mean an excellent development for a formerly weak white group. Black must be prepared to play 3 at *a* and fight the ko.

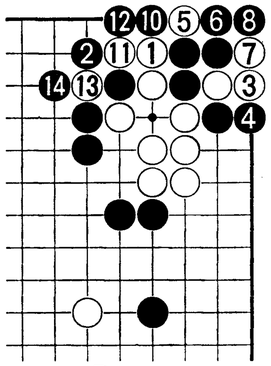
Black can also give atari at 1 in Dia. 43 and press straight ahead with 3 etc., but remember, these plays are only effective during the opening.



Seq. to Prob. 8



Dia. 44



Dia. 45
⑨ *at* ③

The next three problems are more likely to occur in high-handicap games than in low-handicap games.

Sequence to problem 8.

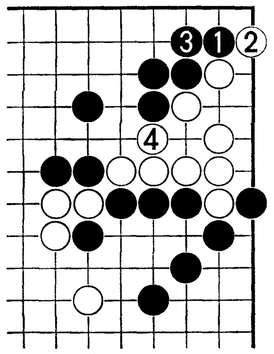
White 1, 3, and 5 are a standard opening maneuver in handicap go, but they are met here by a strong shoulder play at 6. The diagram shows a popular continuation. The question is whether or not anything can be done to the white group in the corner.

At 7 in this sequence, if White first pushes at 1 in Dia. 44, then makes the double hane at 3 and 5, Black can resist with 6 and 8. Cutting at 12 and extending to 14, he has White surrounded and in trouble.

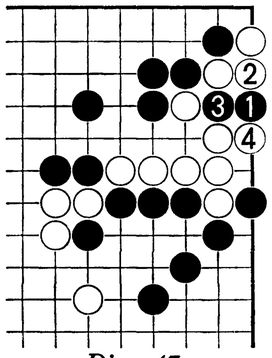
If White comes out at 1 in Dia. 45, Black should make the diagonal connection at 2. White descends to 3 to take away Black's eye shape, but with 14 his trouble deepens. If he plays 11 at 12, Black 12 at 11 traps him in a shortage of liberties.

Answer to problem 8.

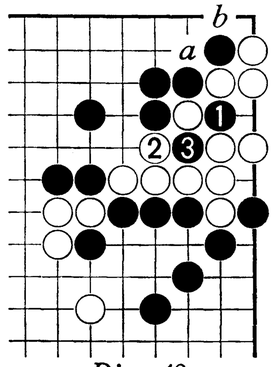
The worst thing Black can do in the problem diagram is to hane at 1 and connect at 3 in Dia. 46, letting White live with 4. Black's correct play is the placement at 1 in Dia. 47. If White connects at 2, Black plays 3, sacrificing two stones, then throws in a third at 1 in Dia. 48. This gives him a one-sided ko, and White may as well resign. If White cuts with 2 at *a*, Black descends to *b*.



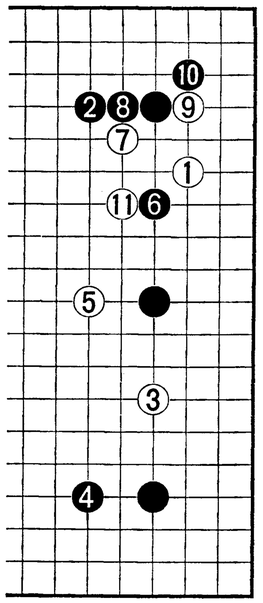
Dia. 46



Dia. 47



Dia. 48



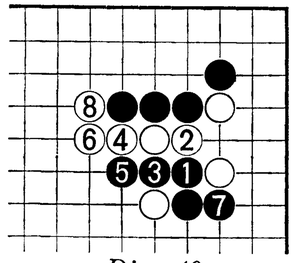
Seq. to Prob. 9

Sequence to problem 9.

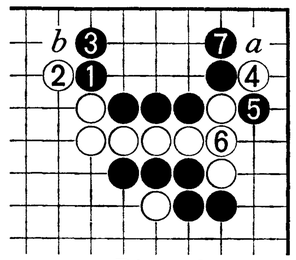
Faced with Black's shoulder move at 6, White has peeped at 7, then made attachments at 9 and 11.

Answer to problem 9.

White wants Black to push through with 1 and 3 in Dia. 49 and let him turn at 8. If Black hanes at 1 and descends to 3 in Dia. 50, White will hurt him again with 4. Black 7 settles the corner, but White can still apply pressure at *a* or *b*.



Dia. 49



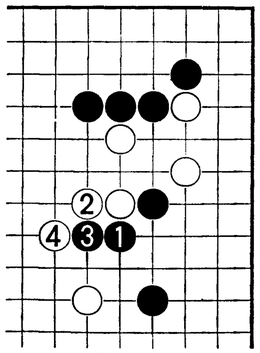
Dia. 50

If Black hanes at 1 in Dia. 51 White will extend to 2, then bend around Black 3 with 4. Black's position is not unplayable, but neither is it easy.

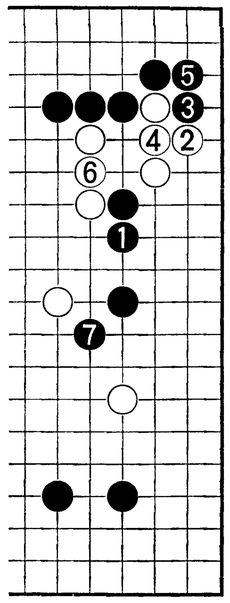
Drawing back to Black 1 in Dia. 52 is quite strong. White can only try to make shape with 2, but after Black 3 and 5 he has to reinforce his position again with 6. The diagonal extension to 7 gives Black a superb result. White's stones are heavy and cumbersome.

Black's simplest move is the wedge at 1 in Dia. 53. White 2 and 4 are forced. Since Black's strategy is to sacrifice his isolated stone on the side, he plays 5 and 7 in sente, then caps White at 9.

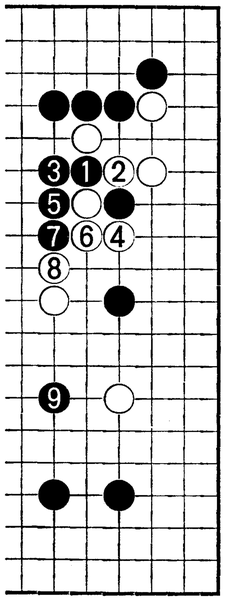
White's territory is not so large, considering all the stones he has invested in it, and this exchange is certainly better for Black than Dias. 49 and 50.



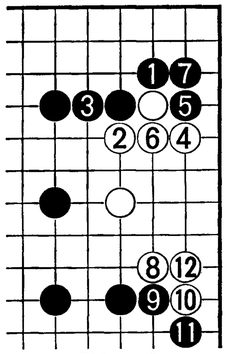
Dia. 51



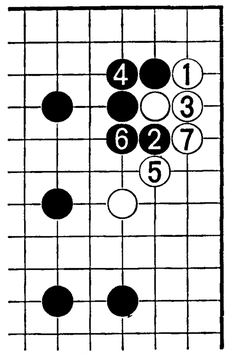
Dia. 52



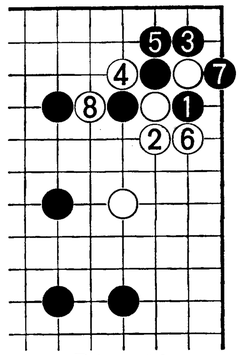
Dia. 53



Dia. 54



Dia. 55



Dia. 56

Answer to problem 10.

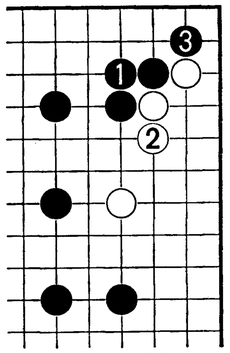
Again White is trying to make shape. The question is how Black should answer his attachment to the handicap stone. In almost all cases, he can hane at 1 in Dia. 54. With the counter hane at 2 and diagonal connection at 4 White is trying to develop eye shape, but Black 5 and 7 harden the corner, and even if 12 makes White alive, he has not gained anything.

White, accordingly, may make his counter-hane at 1 in Dia. 55 instead of at 2 in Dia. 54. Black must not give atari at 2 and connect at 4. He loses a lot of territory when White links up with 5 and 7. Nor should he give atari with 1 in Dia. 56; that is overdoing it. 4 to 8 give White the best conceivable result, and Black the worst.

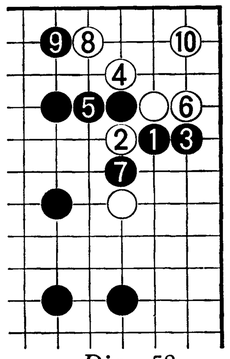
Black's connection at 1 in Dia. 57 is the correct answer. This way he solidifies his own position and waits for the enemy to make the next move. White can only pull back to 2, and Black 3 leaves him in just as much trouble as before.

Black 1 in Dia. 58, the other hane, is also possible. White must not cross-cut at 2, since he has no good answer to Black's strong descent to 3. He can live as shown up to 10, but Black gets both a strong position and a big profit, with which he can hardly feel unsatisfied.

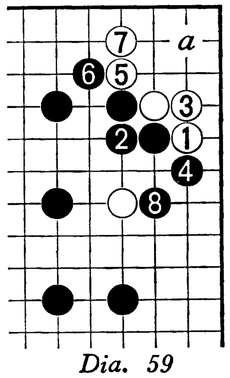
White must, therefore, make the counter hane at 1 in Dia. 59. Black's connection at 2 is the same type of move as his connection at 1 in Dia. 57. White 3 to Black 8 can be expected, and since Black is still threatening a placement at *a*, he can be satisfied.



Dia. 57



Dia. 58

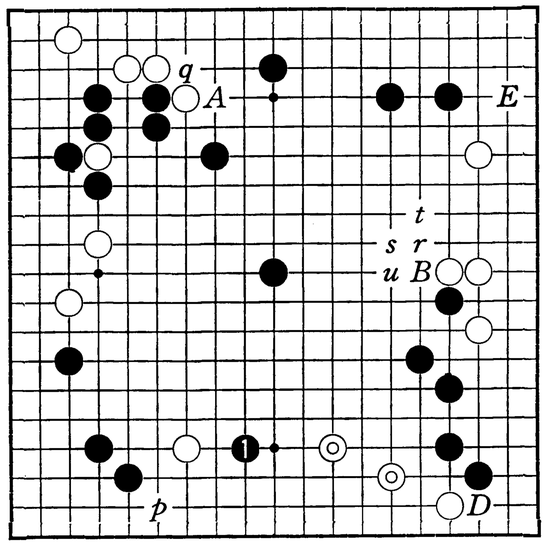


Dia. 59

ANSWERS TO PROBLEMS

Problem 1: Correct answer = *C*

Compare this with letting White play *p*. The position calls for Black to invade at 1, split White up, and destory his territory on the lower side while attacking. Black also has his eye on the two white stones on the left side, and the initiative is his.



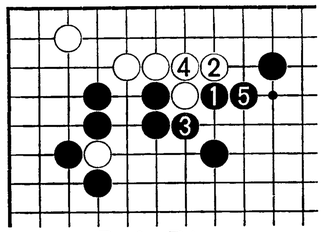
A	B	C	D	E
2	4	10	6	8

A: As the reference diagram shows, this strengthens White, in gote, yet. Black can no longer cut at *q*.

B: White *r*, Black *s*, White *t*. All this effort accomplishes very little because of the white stones marked ◎ on the lower side; in fact, it actually weakens Black's territorial framework on the upper side. If Black is planning to play *u* instead of *s*, this answer is even worse—as bad as A.

D: A good point, but Black's group is not in imminent danger, so this move is not urgent.

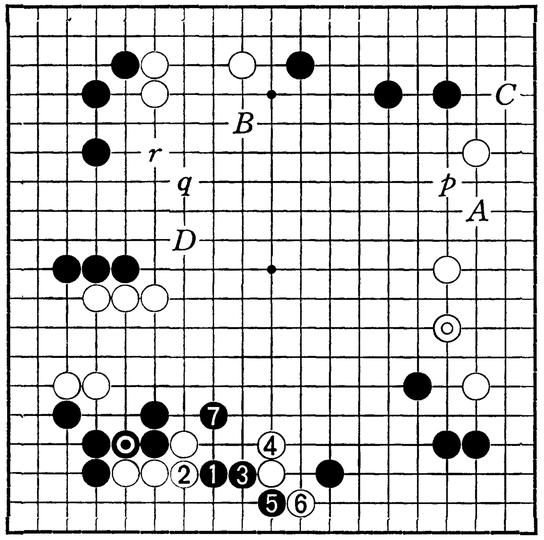
E: Big, but lacks the severity of the correct answer.



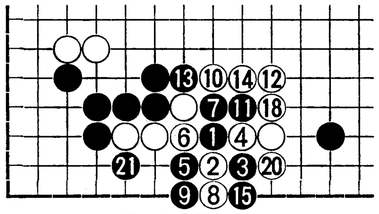
Ref. Dia.

Problem 2. Correct answer = *E*

Black 1 finds White weak, (◎ has taken one of his liberties), and attacks very hard. If White connects at 2, Black continues with 3, 5, and 7.



White 2 in the reference diagram gives Black a good result too, considering the surrounding positions.



Ref. Dia.

A	B	C	D	E
2	4	6	8	10

A: Just an invasion. Having played ◎, White is strong here, and if he makes the diagonal move at *p*, Black's prospects in the fight are bad. This invasion is something to be aimed at after playing *C*.

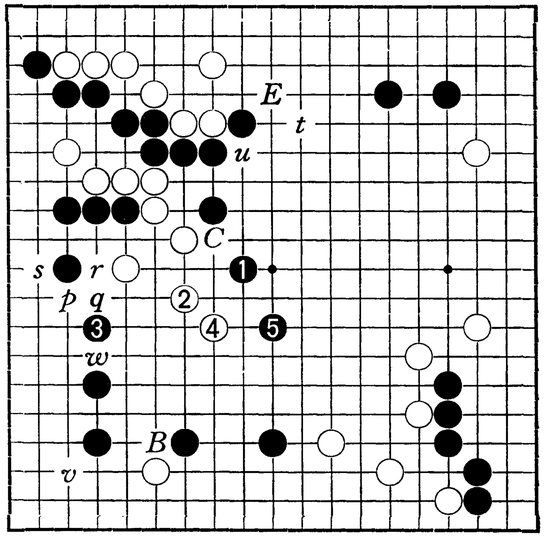
B: Since White can run out to *q*, this attack is premature. Without a black stone around *r*, it has no punch.

C: Takes a large profit and threatens the invasion at *A*, but at the present time, this is the wrong part of the board.

D: Very good. The choice is partly a matter of style, but in a handicap game, Black should attack hard as in the correct answer.

Problem 3. Correct answer = *D*

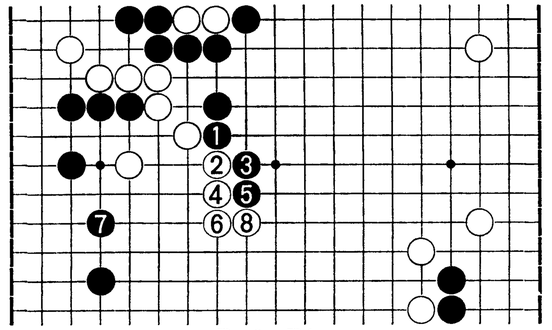
Black 1 is a key point that must not be missed. Assuming something like White 2 to Black 5, White is going to have trouble taking care of his group. He cannot play 2 at *p* because of Black *q*, White *r*, Black *s*.



A (=3): A firm defense, but White will take the key point at 1 threatening *t*, *u*, *B*, *v*, etc. Black must attack as in the answer diagram.

B: Locally a strong move, but too far from the field of battle. White will again play 1, aiming now at an attachment at *w* as well as at the other points mentioned before.

A	B	C	D	E
6	4	8	10	2



Ref. Dia.

C: This pushing move is strong too, but it makes it easier for White to get around to the outside, as shown in the reference diagram. It is a good second best.

E: A blunder. After White 1, the cut at *u* still remains.

Problem 4. Correct answer = *D*

Black 1 hits the key point. If White plays 2, Black 3 means a large profit. Black 5 prepares to win the game in one mighty drive, although 5 at *A* would be good, too.

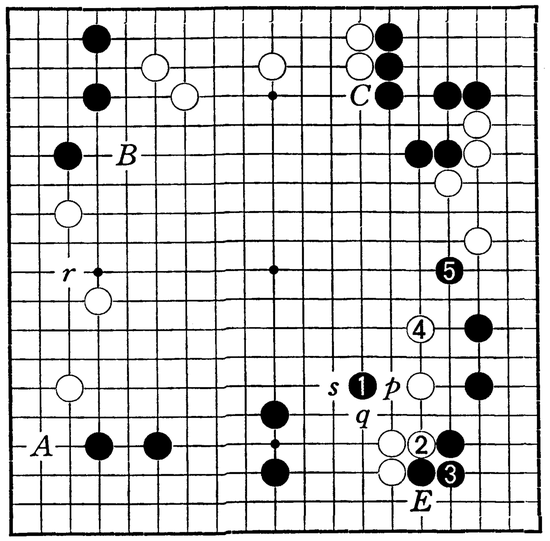
If White plays 2 at *p*, Black *q* keeps the pressure on him.

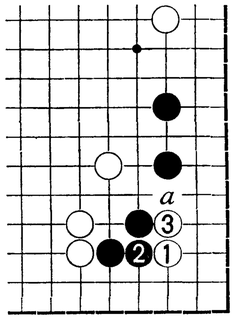
A: Slack. White will lose no time playing 1 and 3 in the reference diagram. Black is not so strong here, and White seems likely to come away with sente. White 3 at *a*, and even White 1 at *a*, are also possible.

B: This aims at Black *r*, but that is rather small. The game is going to be decided by what happens in the lower right corner.

C: Too tight, considering the solidity of Black's position. This move has no effect on White.

E: Almost the best move, especially since this is a handicap game, but not forceful enough. If White answers at *s*, Black has no clear continuation.

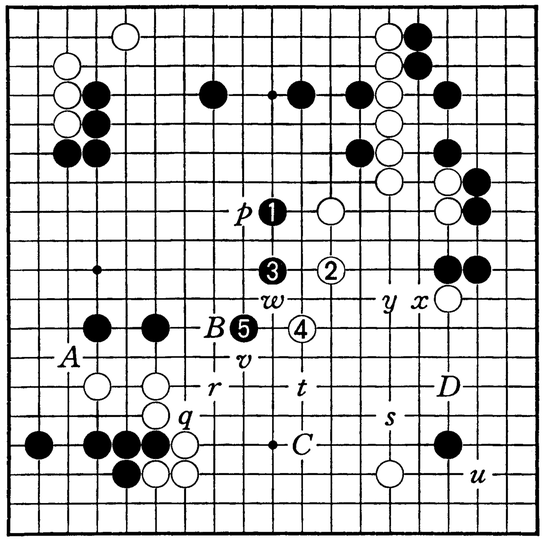




Ref. Dia.

A	B	C	D	E
6	4	2	10	8

Problem 5. Correct answer = *E*



A	B	C	D	E
2	8	4	6	10

Black 1 builds up a territorial framework in the center while attacking the white group coming down from the upper right. If White runs with 2, Black chases him with 3, and the territorial framework begins to look like territory. Next White 4 makes Black 5 perfect.

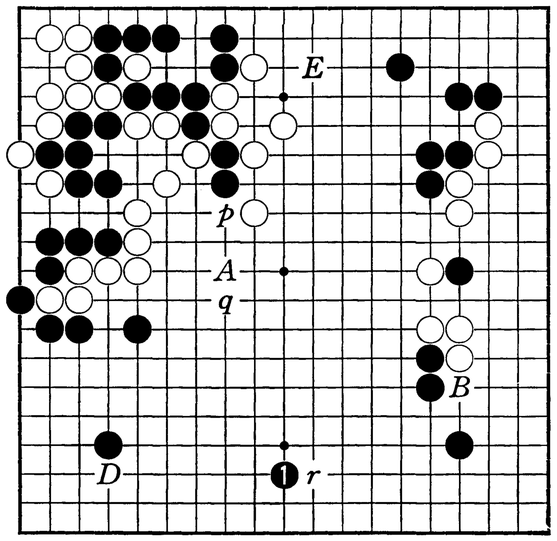
A: Looks like a good point, but threatens nothing. It would not be pleasant to have White answer at *p*.

B: This feels big, since it aims both at the cut at *q* and an attack on the white group in the upper right. If White defends at *r*, Black 1 makes a great continuation, but White will probably play *p*, so this is not as good as the correct answer.

C: The White group to the left is strong, and a white jump to *s* makes *t* and *D* miai. If Black runs out to *t*, White *D*, Black *u*, White *v*, Black 4, White *w*, and it looks as if White may be able to link his upper and lower groups together while attacking.

D: The ordinary move, and perhaps good enough for a handicap game, but if Black is going to play here, he should really play *x*. Black *D* makes White *y* a good reply.

Problem 6. Correct answer = *C*



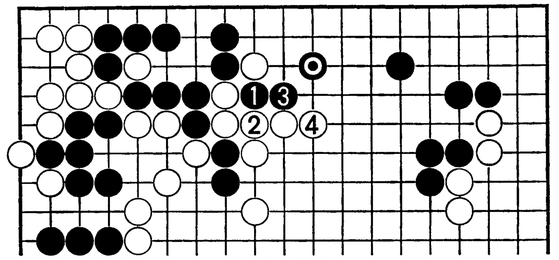
Black 1 takes the last remaining big point. Black can expect a large territory to either the right or the left, and should be able to hold his lead this way. If he lets White invade at 1, the game becomes difficult. Black 1 is really the critical point.

A: White answers at *p* and Black loses the potential he had for moving out at *p* or making a forcing play at *q*.

B: A very big point, but it leaves White the invasion at 1.

D: Another good point, but too tight. White will invade at 1 or *r*.

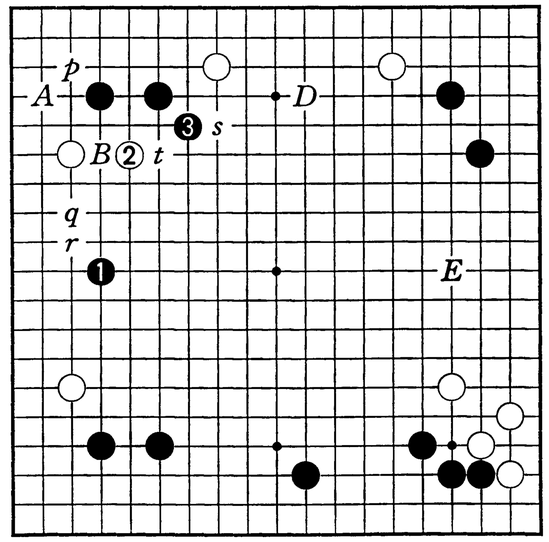
E: Black is aiming at the cut at 1 in the reference diagram, but what with White's extension to 4, Black does not get all that much, certainly not enough to make *E* worth playing now.



Ref. Dia.

A	B	C	D	E
4	8	10	6	2

Problem 7. Correct answer = *C*



An excellent move, splitting White apart. If White plays 2, Black's diagonal move at 3 starts an attack on the left while aiming at *D* on the right. If White plays 2 at *A*, then Black *p*, White *q*, and Black *D* follow.

If White plays 1 instead of Black, the left side becomes a large territorial framework; the difference should be clear.

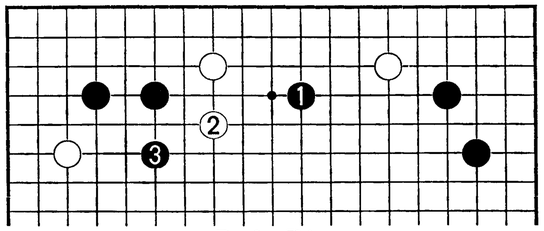
A: A slack move; for one thing, the corner is still open to the right. White can make himself comfortable with *r*.

B: Is Black trying to advance into the center with this contact play? At any rate, it makes his stones overlap.

D: An excellent point, but the scale of things is larger on the left side. Next White *s* and Black *t* are standard.

E: 'Merely' a big point, with no effect on White, who will play 1.

A	B	C	D	E
4	2	10	8	6



Ref. Dia.

Problem 8. Correct answer = *C*

The game centers on Black's big prospective territory on the upper side. Now it is time for him to make his prospective territory real. White will probably play 2, and Black can continue with 3 to 7, (or play 7 at *p*).

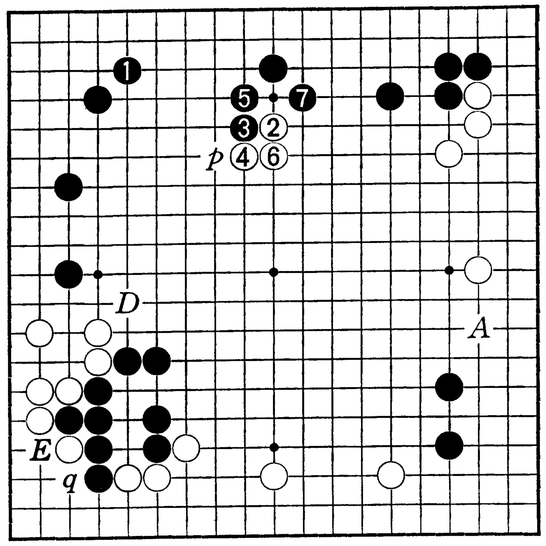
If White got to play 1 to 5 in the reference diagram, he could do a lot of damage in Black's home ground.

A: Wrong direction. The upper side is the place to make territory.

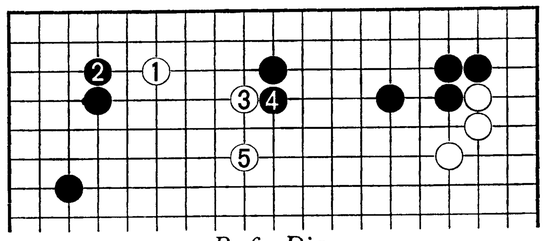
B (=2): Certainly a big point, but Black's upper right corner was already solid, and White can now invade the upper left corner.

D: Makes a huge territorial framework, but White's lower left corner is alive, so he will invade the territorial framework, starting from the upper side.

E: White answers at *q*; Black has nothing.



A	B	C	D	E
4	8	10	6	2

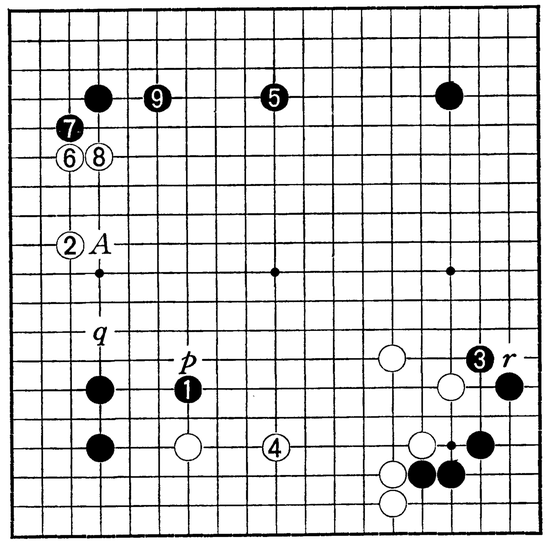


Ref. Dia.

Problem 9. Correct answer = *B*

If White defends the lower side when Black plays 1 and lets Black have *A*, he will be doing exactly what Black wants. If he plays 2 to beat Black to the left side, the quiet diagonal move at Black 3, which makes 4 and 5 miai, is a good idea. The sequence up to 9 gives Black a steady development.

If Black does not play 1 and White plays *p*, the lower side becomes huge, and the game as a whole slips out of Black's control.



A	B	C	D	E
4	10	6	2	8

A: White will play *p*, looking toward the invasion at *q* and the contact play at *r*. The fact that Black cannot play both *A* and 1 is his dilemma, but since *p* is such a good point for White, Black 1 in the diagram is urgently needed.

C (=5): A large and simple move, but not urgent at present.

D (=4): No good. White can just answer at *p*, for example. Don't go out of your way looking for trouble like this.

E (=3): A good move that prevents White *r* and completes Black's shape. Still, it does not do to let White play *p*.

Problem 10. Correct answer = *D*

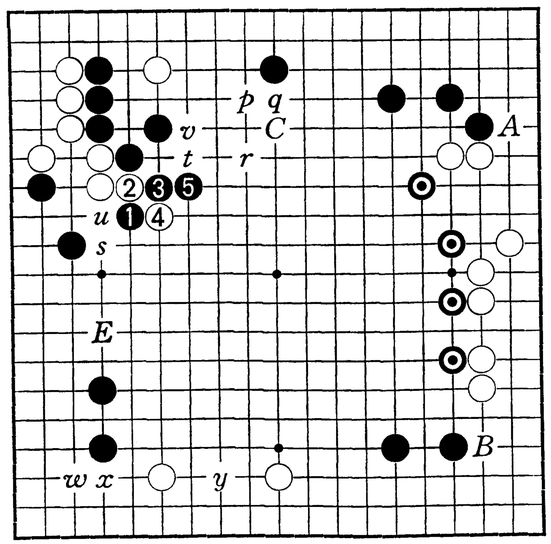
A large-scale move. To secure his territory on the upper side while making use of the stones marked ⊙, which face the center, Black must stop White from coming through here. After the reasonable sequence up to Black 5, it is hard for White to find a good move.

A: Certainly a good point, but White will probably start to reduce the upper side with *p*. Next would come Black *q*, White *r*, Black 4, and White *s*, or some such sequence, and the meaning behind the stones marked ⊙ would be lost.

B: White has no weakness on the right side, so this move aims at nothing. It merely tightens Black's own defenses.

C: This is also a big point, but too ordinary. White will play *t*, and although Black may answer by trading 2 for *u*, he still has to defend at *v*. The stones marked ⊙ do not seem to be working.

E: Practically begs for an invasion at the three-three point (*w*). If Black wants to play in this direction, he should play *x*, threatening *y*.



A	B	C	D	E
6	2	8	10	4

Problem 11. Correct answer = *D*

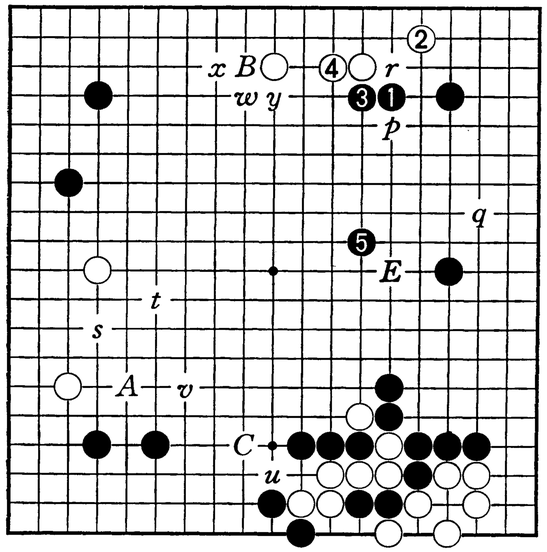
A perfect shoulder move. Given the sequence up to 5, Black has a magnificent, large-scale territorial framework. If White plays 2 at 3, Black gladly extends to *p*. If White uses 2 to invade at, say, *q*, Black *r* is a fine move.

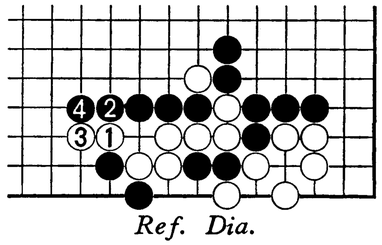
A: Another good, large-scale move; next White *s*, Black *t*. This also establishes the ladder to keep White from bending out at *u*, but the reverse side of that is that a white invasion around *v* would break the ladder again.

B: Goes the wrong way. White *w*, Black *x*, and White *y* would strengthen White and have an adverse effect on Black's center strategy.

C: A worthwhile move, since it prevents White *u*, but if Black plays as in the answer diagram, he can greet White *u* with 2 and 4 in the reference diagram. That is a better idea.

E: Unsatisfactory, because it surrounds territory where Black is already strong.





Ref. Dia.

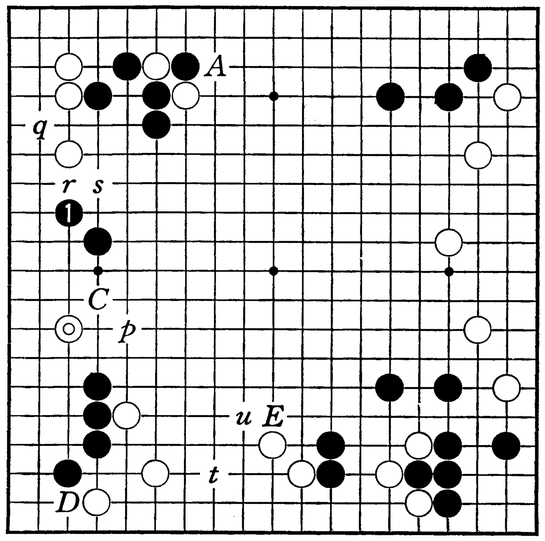
A	B	C	D	E
8	2	6	10	4

Problem 12. Correct answer = *B*

If White answers Black 1 by jumping out to *p*, a placement at *q* is strong. If White plays *r* or *s* to stop the placement, Black plays *C*. In other words, Black 1 makes *q* and *C* miai.

A: They key point as far as the upper side is concerned, but it is too soon for this defense-only move.

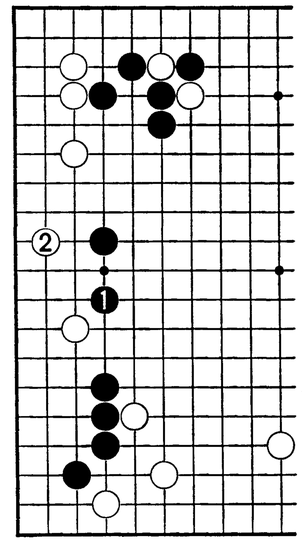
A	B	C	D	E
4	10	6	8	2



C: The correct way to attack White on the left side, but if Black does only this, White can dodge under him with 2 in the reference diagram.

D: A large, strong move, threatening an invasion at *t*, but not as good as the correct answer.

E: White answers at *u* and the chance to invade at *t* fades away.



Ref. Dia.

Problem 13. Correct answer = *E*

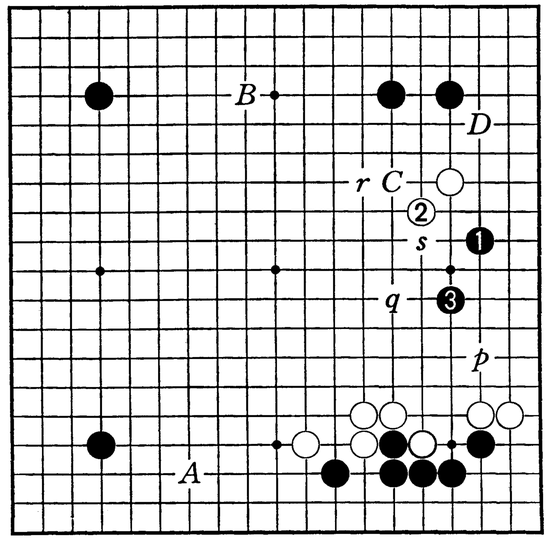
Black 1 is a very powerful invasion. Depending on what happens next, it may even lead to an attack on the white wall in the lower right. If White plays 2, Black 3 is strong. As long as Black has both *p* and *q* open, he has no worries.

A: Black has a low position on this side of the board, so this is not a direction in which he can develop. Black *A* is not worth considering in the opening.

B: A fine play as far as the upper side is concerned, but not as far as the whole board is concerned. It gives White the ideal two-point jump to *r*, which builds up a large prospective territory on the right side and aims into Black's upper side.

C: It is a pity to let White defend the right side with *s*, but considering that this is a handicap game, giving him the right side may be the easiest way to play.

D: Seems lukewarm.



A	B	C	D	E
2	6	8	4	10

Problem 14. Correct answer = *E*

Black 1 and 3 are the biggest moves. White cannot omit 6, so Black lives in sente and gets to turn to 7, moving along at a leisurely, steady pace. Next he has the sequence in Reference Diagram 1.

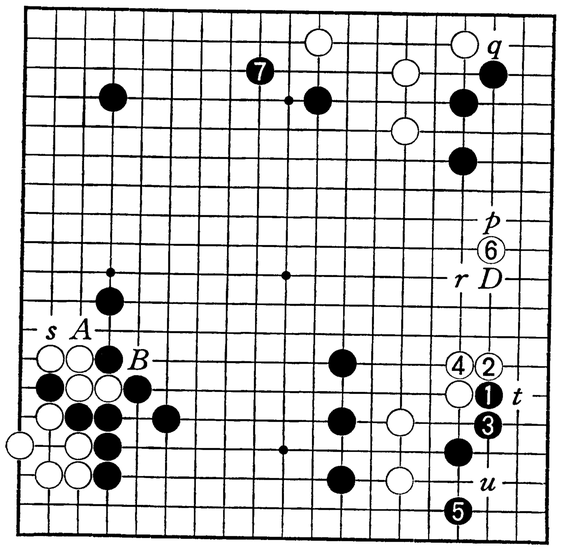
If White plays 6 at *p*, Black answers at *q*, aiming to invade at *r* later.

A: A good point—next comes Black *s*—but White will jump down to *t*, threatening *p*. If White plays 1 in Reference Diagram 2, Black can resist with 2 and 4, or just play 2 at *a*.

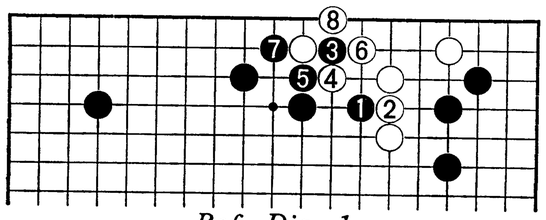
B: Too tight.

C (=7): A good point, aiming toward a territorial framework that will stretch up from the lower side clear through the center to the upper side, but White jumps down to *t* and has Black stymied.

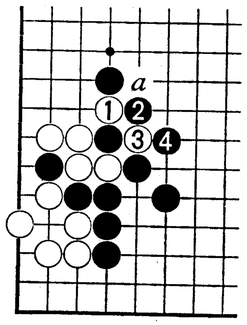
D: Now White will play *u*. The corner is really quite large.



A	B	C	D	E
6	2	8	4	10



Ref. Dia. 1



Ref. Dia. 2

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